

ANALISIS KEPERIBADIAN ARKETIPE PADA KARAKTER UTAMA ADELAIDE DALAM FILM "US"

ANALYSIS PERSONALITY OF ARCHETYPE IN THE MAIN CHARACTER OF ADELAIDE IN THE MOVIE "US "

Indri Yani Iyohu¹, Mery Balango², Rusni Podungge³

^{1,2,3} English Language Education Study Programme, Universitas Negeri Gorontalo, Gorontalo,
Indonesia

Email: indriyaniyohu@gmail.com

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ABSTRAK

Dalam penelitian ini, film *Us* karya Jordan Peele dianalisis dengan menggunakan metode deskriptif analitis dari studi Jung. Penelitian ini bertujuan untuk menganalisis kepribadian arketipe tokoh utama, Adelaide. Analisis ini menggunakan konsep arketipe Carl Gustav Jung, yaitu persona, bayangan, animus, dan ibu besar. Persona mewakili wajah sosial yang ditampilkan Adelaide sebagai sosok ibu yang lembut dan protektif dalam kehidupan sehari-hari. Shadow muncul melalui karakter tersembunyi Adelaide, yaitu sosok 'Red' yang memperlihatkan sisi gelap dan trauma terpendamnya. Elemen animus terlihat pada kekuatan dan keberanian Adelaide dalam melindungi keluarganya, yang menunjukkan aspek maskulin yang tersembunyi dalam dirinya. Arketipe ibu yang hebat berperan melalui peran Adelaide sebagai pelindung, di mana ia tidak hanya menunjukkan cinta keibuan yang mendalam tetapi juga kekuatan yang merusak ketika menghadapi ancaman. Kesimpulan dari penelitian ini menunjukkan bahwa karakter Adelaide dalam *Us* menggambarkan kompleksitas kepribadian manusia melalui pertemuan antara arketipe-arketipe Jung, yang menunjukkan dinamika batin manusia antara terang dan gelap, kekuatan dan kelembutan, serta trauma dan penyembuhan.

ABSTRACT

In this study, Jordan Peele's film Us is analyzed using the analytical descriptive method of Jungian studies. This study aims to analyze the archetypal personality of the main character, Adelaide, in the film Us (2019) written and directed by Jordan Peele. The analysis uses Carl Gustav Jung's concept of archetypes, namely persona, shadow, animus, and great mother. Persona represents the social face Adelaide displays as a gentle and protective mother figure in everyday life. Shadow emerges through Adelaide's hidden character, namely the figure of 'Red' who reveals her dark side and hidden trauma. The animus element is seen in Adelaide's strength and courage as she protects her family, showing the hidden masculine aspect of herself. The great mother archetype comes into play through Adelaide's role as a protector, where she shows not only deep maternal love but also destructive power when facing threats. The conclusion of this study shows that the character of Adelaide in Us depicts the complexity of human personality through the encounter between Jungian archetypes, which shows the inner dynamics of human beings between light and darkness, strength and tenderness, and trauma and healing.

PENDAHULUAN

According to Jung, the 'collective unconscious' holds many archetypes, which serve as idealized images of people or roles. These 'archetypes' help us recognize various character models that shape our personalities and aspirations. Jung believed that these archetypes are universal, mythical figures that reside in the human 'collective unconscious'. In his theory, archetypes act as mental traces, revealing the intricacies of personality and fundamental human themes. An understanding of these archetypes can allow us to identify the various characters of a person. Hence, film studies have now started to use Jung's concept of archetypes as a platform to build clear characters such as protagonist, antagonist, deuteragonist, and tritagonist, (Hockley, 2018) try to bridge the gap between Jung's concept and film theory by incorporating Jungian ideas. They argue that cinema functions as a space where the unconscious and conscious intersect.

From the explanation above about the Archetypes, the researcher sees this phenomenon in the literary work of the film entitled "US" by Jordan Peele. To identify various forms of character or personality, the author must understand the character's personality by examining how are the archetype reflected in the film "US". Using Jung's personality approach that focuses on archetypes. Jordan Peele's US was chosen as the object of research because the film reflects issues of persona and shadow in human life, represented by the main character, Addelaide. 'US' is a psychological horror film directed by Jordan Peele. The film follows the Wilson family on holiday in Santa Cruz. The film "US" is about human duality, in the context of personality, the main character, Adelaide Wilson, is the key to understanding the concept of archetype. This research focuses on the main character named Addeleide in the film US. Prior to this research, there have been several previous studies related to Archetype. The research related to the topic of persona and shadow was conducted by Yola Isti Aisyah (2022). This undergraduate thesis is titled 'Persona and Shadow Portrayed by Maleficent in Robert Stromberg's Maleficent Novel and Maleficent Film'. This research discusses how persona and shadow are reflected in Maleficent in Robert Stromberg's Maleficent film. She used the theory of analytical psychology by Carl Jung. As a result, this research shows that Maleficent character represents persona and shadow. This research provides a different discussion from previous studies because it focuses on the archetype main character Addeleide in the film US (2019).

METODE

This research uses qualitative research to help researchers examine and describe this study about the personal archetypes of the main character Addeleide and the meanings that appear in Jordan Peele's film US.

The research approach is a step or way used by researchers to approach the object of research. In this study, researchers used Jung's psychological approach to analyze archetypes in the film. This archetype theory is about a person's personality that is Collective Unconscious. Therefore, this study uses archetype theory, to find out how the archetypes of personality are reflected in the main character in the film.

In order to obtain data for this research, several actions will be taken:

1. Identifying Data

This stage be used to identify data. this stage is to find out and collect data from the object to be analyzed. in this stage to find data information from objects such as wachth the movie monologues and plot, and read the dialogues in script.

2. Classifying Data

After identifying the data, the next step is make the data into a table based on the formulation of the problem. the data obtained must be classified to make it easier to answer the problem formulation. Data classification is an attachment of the identified data such as narratives, sentences, dialogues, and plot.

3. Analysis Data

In this research, the technique used to analyse the data obtained is descriptive analysis technique, in which the researcher describes as well as analyses the data. This technique is used because this technique greatly supports the achievement of research objectives and to answer questions that become research problems, namely describing the archetype are reflected in the main character Addeleide in the film US by Jordan Peele. In analysing the data, the researcher used a procedure consisting of several steps, namely by categorising the main character's arcchetype data

based on archetype theory. After analysing the data, the researcher concluded the results of the analysis.

Results and Discussion

Results

In the US film directed by Jordan Peele, Addelaide is the main character who faces conflict throughout the film and displays archetypal traits. Of the several kinds of archetypes that exist, researchers found four archetypes that appear throughout the story. The four that appear in the film are Persona, Shadow, Animus, and Great Mother. In this chapter, we will discuss in detail by one each of the archetypes that appear in this US film.

Persona

Persona is the face that a person presents to the world. They use behaviors and attitudes that fit the situations and people we encounter (Manullang, 2024). The main character, Addelaide uses the persona in every behavior and attitude she shows in the various situations she faces. Addelaide shows her persona by the way she behaves towards her family and the people around her. Addelaide is portrayed as a quiet person through her persona. She doesn't know why she is not interested in talking much to people around her, she doesn't know how to express herself as a child, and she forgets her trauma as a child.

Data 1: when Addelaide was a young girl after being severely traumatized by her disappearance at a playground fair. Little Addelaide would not speak until her parents consulted a psychiatrist. Addelaide initially did not remember what happened to her, she became a quiet child when her parents asked her to tell a story. She only remembers going into a dark room. To mask her trauma in front of Dr Foster, Addelaide tried to stay calm while holding her soft little teddy bear. Showing a calm demeanor made Addeladie seem fine, but her parents were still worried because she did not talk about what happened to her at the playground that night.

Dr. Foster: "I think she has post-traumatic stress disorder"

Russel: "What? She wasn't in the name, she got lost for fifteen minutes"

Dr. Foster: "That can be very scary"

Rayne: "We don't know what happened to her"

In data 1 this is said to be persona, it can be seen how Addelaide expresses herself calmly in front of Doctor Foster. As has been explained Addelaide has a calm persona, this is shown by Addelaide in this scene when her parents are worried about her traumatized state and do not want to talk, but in front of Doctor Foster, she shows that she is fine and calmly plays her doll. This is called persona, where a person shows their best side in front of others.

Data 2: As the story progresses, Addelaide grows up wearing a mask in her life, and her calm personality falls in love and marries Gabe. They have two children, a girl named Zora and a boy named Jason. Addelaide kept her persona even with her children and husband. She tries to remain calm as she remembers her childhood trauma, as her husband took them to Santa Cruz beach where Addelaide went missing as a child. At the meal, Addelaide tries to act calm and normal despite the obvious tension and anxiety she feels when she learns they are going to Santa Cruz. She tries to maintain the appearance of a calm and caring mother, even though in her mind she feels anxious about what might happen.

Addelaide: "What beach?"

Gabe: "Santa Cruz"

In this scene, the author sees Addelaide trying hard to maintain composure in front of her husband and children, showing a strong and stable persona as a mother and wife, even though she feels very uncomfortable and restless inside. This shows her persona and how she used behavior and attitude to conform to her family's expectations and maintain an appearance of normalcy in a stressful situation. But in the end, Addelaide says that she doesn't want to go to the beach because there are so many weird people there.

Data 3: when Addelaide is alone, her husband Gabe comes to her to tell her that they are there with his friends. This scene, it shows how Addelaide actually thought about her husband's talk that they were going to Santa Cruz beach. It made her worried and even rejected her husband's invitation. But at the same time, while talking to her husband, Addelaide tried not to go to the beach but still maintained her calm persona.

Gabe: "I don't get why we have a summer home by the beach and don't go to the beach... what about the beach right here?"

Addelaide: "What beach?"

Gabe: " There's a beach right there"

Addelaide: "That is not a beach. That is a bay. That is a shore. There like... it crowded there, and, like, there's weirdos at that beach and I'm not going to that beach"

As has been explained Addelaide has a calm persona, this is also shown in data 2 where Addelaide tries not to panic in a calm way through her sentence "That is not a beach. That is a bay. That is a shore. There's like... it's crowded there, and, like, there are weirdos at that beach and I'm not going to that beach" Addelaide said this sentence calmly without showing anger or snapping at her husband.

Data 4: Eventually Addelaide agreed to go with the rules of not playing out of sight and getting home before dark. It was at the beach when Gabe Wilson's family met up with their friends, the Tyler family. Here, Adelaide tries to maintain composure and appear normal in front of her friends, even though she is feeling very anxious and wary after the previous incident. Adelaide uses a calm and friendly persona to hide her anxiety and maintain appearances in front of others.

Kitty: "Sure you don't want anything to drink?"

Addelaide: "No, I'm good. Thanks"

Kitty: "This rose is delicious"

Addelaide: "Mm-hmm. I'm sure, yeah"

Kitty: "You good?"

Addelaide: "Yeah"

In this scene, Addelaide tries to remain calm even though it is very clear that she is not comfortable with her place. Addelaide shows her persona when talking to her friend. This scene illustrates how Adelaide uses behaviors and attitudes that are appropriate to her social situation, even though she feels very stressed and scared inside. However, Addelaide maintained her persona and acted fine even though it was obvious how unfocused she looked while talking to Kitty and how she was trying to smile. It can be seen in images 5 and 6, as well as Addelaide's sentence when she answers Kitty's question ("You good?") Addelaide says "No, I'm good. Thanks" and "Yeah" but not with her face. This is what Addelaide's persona of calmness says.

Data 5: When Jason suddenly disappeared, Addelaide was worried and immediately looked for him, it turned out that Jason had only gone to the toilet to relieve himself. Addelaide immediately took her family home for fear that something bad would happen to her family. It was his fear that drove his family straight home. At night when Addelaide goes to Jason's room, she looks very worried.

In this scene, Addelaide displays her persona by showing that she acts as if she is only worried about her son, but she is also afraid of the place. After checking on Zora in her room, Addelaide went to Jason's room and sat on Jason's bed by the window. Addelaide looked at Jason with a smile, not a calming smile but a worried smile. It made Jason hesitate to look at Addelaide because he felt guilty for making his mother worry and was afraid of being scolded. But Addelaide tried to convince Jason that she was not angry with him, it was just that she was afraid of something bad happening to Jason. Addelaide displays her persona in front of her son Jason. Trying to show a good attitude towards her son. Addelaide tries to hide her fear again. In this scene, Addelaide displays her persona to cover up her worries about the place. In front of her family, Addelaide shows her concern for Jason, but she also hides the fact that she is also worried about her childhood trauma.

Data 6: Adelaide must face and overcome the hidden and dark part of herself represented by Red. This scene illustrates how the persona form tries to eliminate shadows, so as not to disturb the image that has been built by the persona. In this film, we can see the effort made when Addelaide fights with herself just to maintain the calm that has been built.

This scene shows how Addelaide fights her shadow in the form of red. Addelaide is trying to eliminate the dark side of herself. This picture also shows that red is part of Addelaide's self which is marked by the symbol of their clothes, Addelaide wearing a white shirt and red wearing a red shirt. No matter how Addelaide hides her shadow, it will still be seen, which is shown by Addelaide's shirt which was originally white becoming partly red due to blood. This is also supported by the scene where Red tells the story of Addelaide's shadow who must be oppressed without Addelaide realizing it because it fulfills her persona.

Data 7: Addelaide tried to convince Jason that it was her. Addelaide is worried because Jason has found out the real her. How she cruelly killed Red, and how scary Addelaide looks with her bloodied

appearance. Addelaide walks over to an industrial locker/closet with ventilation slats. Jason stands inside, trembling. His eyes and mouth are open in shock and Addelaide hugs him.

Addy: "Look. Look"

This data shows Addelaide's persona, where she tries to convince Jason that what is in front of Jason is her mother, not a criminal. Despite looking scared, Addelaide tried to display her persona by convincing Jason.

Shadow

According to (Holzman, 2023), The shadow is an archetype of darkness and oppression, representing traits that we are reluctant to acknowledge and tend to hide from ourselves and others. The shadow consists of morally inappropriate tendencies as well as various constructive and creative qualities. Jung stated that in order to become whole, we must constantly seek to recognize our shadow, and this search is the first step toward courage. It is easier for us to project the dark side of our personality onto others.

Addelaide is a character who was traumatized during her childhood. She even became a withdrawn personality leading her into a shadow that she never thought she had. Adelaide tries to hide her shadow, perhaps out of fear or shame. However, conflict arises when her shadow is finally revealed and she has to face it head-on. This illustrates Jung's principle that in order to achieve the whole, one must accept and integrate the hidden or marginalized parts of oneself. In other American films, the director portrays someone who has two different sides, for example in the film *Maleficent*, the main character has two different traits but is played by one character. But in the US film, director Jordan Peele directly displays the form of the main character's shadow, how the dark side of a person looks like. So when the shadow starts rebelling against the persona, the shadow and the persona face off directly like twins but one has the good side and one has the bad side.

Data 8: Red said that when Addelaide gave birth by surgery, Addelaide could not consciously feel it. But in her subconscious Red as her shadow felt the pain. Jung describes how one must be balanced in presenting between the persona and the shadow so that the shadow does not feel pressurized and ultimately self-defeating. In this scene, the shadow shows its rebellious nature because it is always ignored and not considered.

Red: "The girl had a second child, a boy this time. They had to cut her open and take him from her belly. The shadow had to do it all...her self"

This data displays the shadow form of Addelaide who expresses her misery or all the situations she experiences are inversely proportional to what is experienced by the persona. This is shown in the sentence Red which is a form of shadow from Addelaide "They had to cut her open and take him from her belly. The shadow had to do it all...her self".

Animus

Jung suggested that the animus, similar to how the anima affects men's feelings and moods, can shape a woman's thoughts and opinions (Tirtaningtias, 2021). This concept also explains irrational and illogical ideas often associated with women. The animus of leadership and courage that exists in women. In this case in the US film, Jordan Peele describes it to the main character Addelaide. Where Addelaide can lead her family with courage in scary situations, when she has to fight herself she is able to control herself.

Data 9: When four strange men entered the Wilson home, Gabe, who had not yet realized what was happening, thought they were robbers while his two frightened children took refuge with Addelaide and she acted bravely to protect her family. Adelaide took a strong leadership role in various crisis situations. When her family was first attacked, it was she who guided them to survival. This courage and decisiveness is a very clear animus trait, where she demonstrated the ability to make quick and decisive decisions under pressure.

This data shows how Animus is portrayed through Addelaide's character who dares to protect her family from attacks by people she does not recognize. It can be seen in Figure 12, how Addelaide bravely stands up and protects her family.

Data 10: The Wilson family arrives at the beach, where the Tyler family is already there with umbrellas, chairs, and a well-organized fridge. But while heading to the beach where the Tyler family is, Addelaide looks into the house she once entered and sees her creepy reflection in the mirror. Her courage and drive to explore and face her past fears reflect the power of the animus within her, where she is willing to face hidden truths and overcome trauma.

Data 11: The Wilsons drive in silence on the empty road. They sit in shock. The trauma has left them almost numb. The scene looks like the aftermath of a very bad day at Disneyland. The town seems absent of people. The Wilsons drive the Tyler's car past a parked car in which all inhabitants are dead. The car turns a bend to find that the Wilson's old car is in flames, parked so that it blocks the road. Addelaide stopped the car and bravely got out of the car with the fire poker. Addelaide stops the car, Pluto stands in the road between them and the flaming car. Addelaide without hesitation and fear got out of the car to check it out. She courageously approached Pluto. This scene shows how brave Addelaide is by carrying a fire poker and asking her family to lock the car to protect her family.

Addelaide: "Stay in the car. Lock the doors"

How previously Animus was depicted in Addelaide's character, namely the courage to protect her family, in this data shows Addelaide without hesitation and fear getting out of the car even her sentence "Stay in the car. Lock the doors" reflects how Addelaide protects her family and becomes a leader in that scary

situation. She bravely approached Pluto. This scene shows how brave Addelaide is by carrying a fire poker which symbolises Addelaide's courage and strength.

Data 12: When he realized he didn't see Jason, Gabe immediately looked for Jason. Addelaide, who panicked, immediately runs towards the amusement park. Addelaide walks briskly down the empty boardwalk. A few bodies litter the ground. Addelaide turns to the "Merlin's Forest" entrance and walks inside it. Addelaide walks down the hallway. She passes the first open door, the cafeteria is empty of people. The rabbits down the hallway.

When Adelaide returns to the beach where her childhood trauma occurred, she decides to explore the greenhouse and the tunnels beneath it. Her courage and drive to explore the place and face her past fears reflect the strength of the animus within her, where she is willing to face the hidden truth.

Data 13: Addelaide and Red fight. Addelaide rushes towards Red with the fire poker overhead. Red parries with her scissors pokes Addelaide in the shoulders and walks away circling Addelaide around the perimeter of the classroom. Addelaide starts pursuing her. Addelaide hurt, rises. She starts towards Red diagonally crossing the room. She pushes the desks out of her way this time, clearing a sloppy path. She swings at Red who dodges. The fire poker sticks in the wall. Addelaide can't immediately dislodge it. Red has been run through by the fire poker. She falls to the floor and Addelaide stands over her.

When Adelaide finally confronts Red underground, she shows significant courage and physical strength. This fight reflects her animus, as she shows courage, toughness, and the ability to fight to protect her family and herself.

Great Mother

Mother means the eternal and indelible unconscious. Mothers are a development of anima and animus. Everyone, man and woman, possesses a great mother archetype. The preexisting concept of a mother is always associated with both positive and negative feelings. Therefore, Jung believed that people's view of a mother as affectionate and personally bad is overrated.

Data 14: We find the Wilsons eating fast food in the breakfast nook. Zora and Gabe power through their food. Jason sits quietly occasionally snapping his right hand. He wears a plastic werewolf mask on his head. Addelaide eats strawberries out of a Tupperware container. She plays with her food a little.

Addelaide: "You Could do anything you set your mind to"

Zora: "Can I drive while we're up here?"

Addelaide: "NO"

In this scene, Addelaide shows her motherly spirit, first, she gives Zora freedom or comfort. But hearing the answer from Zora, Addelaide displays the Great Mother trait of how she feels worried about Zora, not directly Addelaide says that she is worried but the way she forbids Zora to drive shows how instinctive traits that a mother has without realizing it. In this scene, Addelaide displays her Great Mother who is attentive to Jason.

Data 15: While Addelaide and Gabe were talking to Zora about the Olympics, Jason ran into her room. Jason behaved like a typical child who could not stay still and stopped his game rather than finish the food. This caught Addelaide's attention so she asked Jason to sit down and finish his food. Which caught her attention. This scene shows how Addelaide gives motherly attention to Jason by watching him eat.

Addelaide: "Where you going, Jason?"

Jason: "I'm gonna get something"

Addelaide: "you need to come and finish your food"

This scene shows how Addelaide gives motherly attention to Jason by watching him eat. Often this is considered a normal thing or even a child thinks a mother is angry when they don't finish food. In fact, unconsciously it is a form of a mother's love for the child in the form of feeding so that the child can grow well.

Data 16: Addelaide lay on the sofa looking at one of Jason's rubber spider toys. A real spider climbs on it. Gabe unloads with vigor on his steps in a nearby room leaving Addelaide's reverie interrupted by Gabe. Gabe tried to talk Addelaide into going to the beach. Addelaide who initially refused because of her fears and trauma of the place finally agreed to go along with Gabe's persuasion giving the reason that Jason really wanted to go to the beach.

Gabe: "I mean, I know Jason really was looking forward to it. This is the first summer we've been back here since grandma died. I know it's been pretty hard on him"

Addelaide: "we leave before dark"

Gabe: "yes"

Although Addelaide was afraid to go to the Santa Cruz beach, she put her fears aside for the sake of her son, Jason. Addelaide agreed to go to the beach because of Jason's love for the beach. She put her worries aside for her son's happiness. This is what a good mother Addelaide is.

Data 17: Jason went to the bathroom, he walked all the way past the sunbathers and others to the toilets near the path, becoming further and further away from the group. When he arrived at the port-o-toilet, a somber old lady appeared. He let her pass and then went inside. Jason was inside for quite some time, not knowing that Addelaide was already running around outside looking for him. Addelaide was worried that something would happen to her son, but finally upon seeing Jason Addelaide hugged him.

Addelaide: "Jason! Jason! Where, where are you?"

Jason: "I was in the bathroom"

Addelaide: "No! You don't do that. You don't run off without telling me"

Jason: "OW"

Addelaide: "You don't do that to me. Understand?"

Jason: "Sorry"

Addelaide: "No worries"

A panicked Addelaide thought something had happened to Jason, immediately looking for him. This scene shows a good motherly side to Addelaide, how Addelaide worries when she doesn't see her son on the vast beach and immediately looks for him, also how Addelaide forgives Jason for leaving without telling her.

Data 18: Addelaide starts going down the hallway. Addelaide peeks into Zora's room. Zora is under her blanket. It glows with the light of the phone. After a beat, the light goes off. Addelaide walks away to Jason's room. Jason sits on his bed by his window and Addelaide enters and sits on his bed. She takes his mask off rubs his head and kisses it. In this scene Addelaide again shows the nature of a Great Mother, providing comfort and protection for Jason.

Jason: " You thought I was dead?"

Addelaide : "um... no, I just... I just didn't know if you were lost or taken or..."

Jason: "By terrorists and perverts?"

Addelaide: (chuckles) "Stick with me, and I'll keep you safe, okay?"

In this scene Addelaide again shows the nature of a great mother, providing comfort and protection for Jason. As described in her dialogue "stick with me, and I'll keep you safe, okay?" Addelaide illustrates how a good mother provides comfort and protection for her child.

Data 19: Addelaide, Gabe, and Jason stand out the front door window. Four people stand near the edge of the property silhouetted by the moonlight. Their contour seems to fit the same familial archetypes as the Wilsons themselves. On the left, a boy hunched and wavering, next to him a father hulking with head tilted oddly, next a mother still and poised. On the right a daughter thin and sleek.

Addelaide: "Hello my name is Adelaide Wilson. We're at 2311 Seagull Way..."

Gabe: "Are you seriously calling 911 right now?"

Addelaide: "Shh!"

Gabe: "Everything's good. We lost power"

Addelaide: "There are trespassers on our property"

In this section, Addelaide dialed 911 for the safety of her family. In this tense situation, Addelaide embraces and protects her two children. It is this protective nature that shows the Great Mother in Addelaide.

Data 20: Addelaide, Zora, and Jason back up into the living room to their left, the "bad son" obscured by curtains scurries past the window. To their right, a skylight crashes. The "the bad daughter", falls into the kitchen. The "bad father" and the "bad daughter" back the Wilsons into the living room as the "bad son" scurries past the windows.

Zora: "Mom?"

Addelaide: "Just stay close"

Jason: "What's going on?"

Addelaide hugs her children tightly as Gabe winces from stumbling back into the living room in pain. Addelaide soothes her two children and protects them like a mother, this is what depicts a good mother from Addelaide.

Data 21: Red is holding the bronze-colored handcuffs. She gives them to Pluto who walks towards Addelaide and stands on the table. Addelaide tried to remain calm despite the pressure she was under to protect her children, showing that she was not threatened by Red's commands.

Red: "tether yourself to the table"

Gabe: "Addy don't do it"

Red: "maybe I cut something off of you"

Addelaide: "it's okay. Just... don't hurt my children"

In this scene, Addelaide does what Red asks even though it is painful for her. she does it to protect her child as she portrays the nature of a good mother and provides protection.

Data 22 : Adelaide hugs Jason tightly on the sofa. Red pet, Pluto. Pluto jumps onto the coffee table and extends her arms to Jason like a trained animal. Pluto starts to growl. Addelaide held her back, but her voice trembled. She looked into Jason's eyes which averted their gaze. Addelaide feared for her son's safety, but in that situation, she had to allow Jason to go with Pluto so that Jason would not be harmed. Addelaide assured Jason that nothing would happen.

Addelaide: "NO. He's not going"

Red: "Careful. He has a temper"

Addelaide: "Ok"

Jason: "I'm scared"

Addelaide: "Look. Look at me. You're gonna be okay. Show him one of your tricks. Oke"

In the scene, Addelaide tries to protect Jason, she is afraid that her son will be hurt. But for the sake of her son's safety, she reassured Jason and gave him her trust. This shows how a mother gives her son the confidence to stand up to his fears.

Data 23: A voice snapped her out of her reverie. She turned her head sharply. She walked to an industrial locker/cabinet with ventilation slats in it. She opened it. Jason stood inside, his body trembling. His eyes and mouth were wide open in shock. Addelaide hugs him tightly and cries tears of joy.

Addelaide: "My baby. My baby. I found you"

This scene shows how the attitude of a good mother is displayed by Addelaide, how she is a happy mother when she finds her child that she managed to save.

Data 24: Addelaide started to wipe Jason's tears but smeared blood on his cheek. Addelaide began to shake Jason's body slightly who looked shocked. Addelaide who realized that Jason was scared of her, stopped and a horrible expression appeared on her face. She heard. She continued to wipe his cheek obsessively but only smeared more blood.

Addelaide: "They're all gone now. Okay? They can't hurt you. You understand?. Everything's gonna be like it was before".

This scene shows how Addelaide shows the attitude of a great Mother, she is happy to find her son is okay and hugs him to provide comfort to ease her son's fear.

Discussion

In this chapter, researchers will discuss the archetypes found in the main characters in the US film. The archetypes that we analyze are Persona, Shadow, Animus, and Great Mother. In the persona archetype, researchers found that the main character Addelaide has a calm archetype despite having deep trauma. She always tries to be calm in front of her family and also the people around her. This is shown in data 1-7. It shows the character of little Addelaide who is calm and loving after experiencing

trauma until she grows up, gets married, and has children. One of the dialogues that show Adelaide persona is when Kitty asks **'You good?'** and Adelaide answers **'Yeah'** She tried to stay calm when she was in the place of her childhood trauma.

In the shadow archetype, Addelaide's character shows a dark side that is violent and full of anger so determined to rebel against her persona. This shadow in Addelaide's character is depicted directly through Red, who has an evil character that is often controlled by Addelaide's persona. This is shown in the shadow dialogue **'The girl had a second child, a boy this time. They had to cut her open and take him from her belly. The shadow had to do it all...herself'**. The dialogue, shows that the shadow felt distressed when the persona performed the surgery. Often the persona tries to fulfil society's standards and does not care about her shadow who is actually distressed.

In the Animus archetype, researchers found several characters shown by Addelaide. Animus is the masculine side of women, this is shown by Addelaide's character with her courage to face the rebellion of her shadow, and how she bravely protects her family. As a man, it should be her husband Gabe who leads and protects the family in dangerous situations, unlike Addelaide who is portrayed as having an Animus attitude. This is shown in several parts of the film when Addelaide leads her family to survive and how she bravely fights her trauma to go to Santa Cruz Beach and eventually fight with Red. Addelaide's Animus is also shown with her dialogue 'Stay in the car. Lock the doors. She protected her family and courageously got out of the car to make sure.

The Great Mother archetype was found by the researcher in Addelaide's character. After analyzing Addelaide's character, the researcher found the Great Mother archetype in Addelaide's character. Where this archetype is found the most in Addelaide's character. In this film, Addelaide displays a lot of Great Mother when her shadow begins to rebel. Some scenes that show her Great Mother are when she is worried about her son who suddenly disappears on the beach, forgives him when he does wrong, provides comfort, and protects her children. This is also shown in some of her dialogues such as :

"you need to come and finish your food"

"No! You don't do that. You don't run off without telling me"

"stick with me, and I'll keep you safe, okay?"

"It's okay. Just... don't hurt my children"

"NO. He's not going"

"My baby. My baby. I found you"

"they're all gone now. Okay? They can't hurt you. You understand?. Everything's gonna be like it was before".

Although this study has the same theory as the previous two researchers, the films are different. Rizakiah discussed seven archetypes found in two characters in her research film, Yola Isti only discussed two main character archetypes in the film.

Conclusion

In this study, researchers focused on analyzing the main character of the literary work US film by Jordan Peele using the theory of character archetypes by Carl Gustav Jung. This theory is used to analyze the character of the main character throughout the story in the film. There are eight archetypes introduced by Jung, but in this study which only focuses on the main character, researchers found four archetype characters described by the main character. The main character's persona is depicted directly as Addelaide who is calm and loving. Her shadow is depicted directly on Red who shows the dark side of Addelaide or the inverse attitude of the persona. Red becomes a shadow image of Addelaide because she has pressure due to trauma and rebels when pressured because she is controlled by the persona. In Addelaide's character, researchers also found the Animus archetype because she is the main character who has the courage to protect her family. Her courage is shown by her holding a fire poker to fight Red. The Great Mother is portrayed by Addelaide who cares and worries about her child.

So, it can be concluded that the archetypes depicted by Addelaide's main character are Persona, Shadow, Animus, and The Great Mother archetypes. Addelaide has a calm and loving persona, giving rise to the archetype of The Great Mother who is loving so that she always protects her children. But because her persona is trying to be calm, it also eventually gives rise to the rebellious shadow archetype. So as to keep controlling her rebellious attitude, Addelaide brings out her leadership and courage called Animus

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