EXPLORING ARCHETYPAL PATTERNS OF THE MAIN CHARACTER IN MALEFICENT MOVIE

ANASTASIA CHIKA ALVINA
Universitas Putera Batam
anastasiachikaa18@gmail.com

GAGUK RUDIANTO
Universitas Putera Batam
Gaguk@puterabatam.ac.id

Abstract

The purpose of the study is to explore the archetypal patterns and how it changes the main character that it gives effect to the movie. Archetypal patterns refer to recurring motifs or fundamental patterns that exist in various cultural expressions, myths, stories, and artworks worldwide. This study used Carl Jung's theory to identify archetypal patterns. Studying archetypal patterns in film though Jungian theory offers more understanding how symbols are portrayed in the characters, plot, and themes in the movie. The Maleficent movie was used to gather the data. Data collection involved non-participant observation and note-taking technique. In collecting the data. The researchers watched the movie, highlight the parts that related to theory, and then connected to the theory. In analysing the data, the researchers used Miles & Huberman theory which: data reduction, data display, and data conclusion. Maleficent persona can be seen from her interaction with Aurora. Meanwhile, her shadow came out when she felt angry and wanted to revenge.

Keywords: Archetypal pattern, persona and shadow, Maleficent.

INTRODUCTION

Literature is the result of human creativity expressed through spoken or written language (Klarer, 2004). It embodies the culture and traditions of a language or community (Kartikasari & Suprapto, 2018). Literary works involve writing that emphasizes both expression and form, discussing ideas that hold lasting and widespread importance. These works take the written word as the foundation to craft meaningful stories, ideas, or images (Nugriyantoro, 1998). Literary works encompass various non-dramatic texts, including those with or without visuals. Examples of literary works include poetry, prose, and drama.

Movies are a source of entertainment for everyone, including those involved in this study. According to Pikkov (2010), a movie is considered animation when it's presented in specific ways, like puppet images, to create the illusion of movement. Essentially, a movie captures a story or event through a sequence of moving images recorded by a camera and then

shown in theatres or on TV (Rizakiah et al., 2018). Movies are literary works that are commonly analysed from different angles, like understanding why they're effective, how they work, and the impact they have on audiences.

The development of ideas in modern psychology comes a lot from Carl Gustav Jung's contributions. The shadow and persona concepts are a big part of Jung's theory of individuation, which talks about understanding and putting together oneself better. Jung said the shadow is the hidden part of a person that usually isn't realized, while the persona is the outer mask shown to the world (Jung in Raharto & Permatasari, 2019). Looking at analysing characters in movies has become a big deal in film and psychology studies. This approach helps us understand how characters are shown, grow, and change in visual stories, like in the movie Maleficent.

Maleficent (2014) is an interesting retelling of the classic story Sleeping Beauty where Maleficent is portrayed as a complex main character. In this movie, her character goes through a change from the dark side (shadow) towards a brighter aspect of herself (persona). By exploring this character's journey, we can learn about how the shadow and persona archetypal concepts are represented in the context of the movie's story. Studying how psychological theories are shown in art forms like movies has become an engaging subject. Understanding the psychological interpretation of characters in films can give us a deeper insight into universal human psychological dynamics.

Marceline & Satria (2023) explored the concept of "animus" in a girl displaying masculine characteristics in the novel titled "Girl Mans Up" by M-E Girard. The analysis results indicated that the main character's animus was in the first and second developmental stages. There were three pieces of data supporting the Man of Power stage and six supporting the Man of Action stage. The study also concluded that gender expression does not entirely reflect someone's psychological nature. Meanwhile, Siregar & Rudianto (2022) explored "persona" archetype in a movie "The Hunger Games" by Suzanne Collins. The research findings show the differences in achieving persona through the characters portrayed by Suzanne Collins in the persona analysis.

Based on what we've discussed, the researchers chose the title of this study as "Exploring Archetypal Patterns of the Main Character in Maleficent Movie." The researchers have some questions to explore. First, the researchers want to know how the ideas of "shadow" and "persona" show up in the main characters of the movie "Maleficent." Second, the researchers curious about how the changes in the characters' feelings and thoughts, moving from dark feelings (shadow) to brighter ones (persona), affect the story of the movie. The research methodology explains how the researchers analyze these archetypal patterns in the film using a qualitative approach and note-taking techniques to identify and analyze the changes in these characters.

LITERATURE REVIEW

 Archetypal Approach

The archetypal approach involves understanding symbols, images, and emotions tied to culture that grow within society and are widely accepted as truthful (Marceline & Satria, 2023). Archetypes represent a cultural aspect inherent in humans that connects to nature and legends, holding significant belief. In simple explanation archetypal approach is an approach to literature assumes that there is a collection of symbols, images, characters, and motifs that evokes basically the same response to people (Alvina & Saragih, 2023). One kind of psychological method is analytical psychology formed by Carl Jung. He highlighted a section of the mind he named the collective unconscious.

Archetypes, according to (Jung, 1959), are symbols and ideas influencing our thoughts, although they actually exist in our unconscious. Jung expressed that these archetypes are instincts taking the form of symbolic images within our fantasies. Their origin remains unknown, yet they exist universally and independently of each other at any given moment.

Archetypal Pattern

Individuation means being connected with different parts of your mind or spirit (Jung in Marceline & Satria, 2023). According to Rowland (in Marceline & Satria, 2023), the process of individuation begins when someone experiences harm to their personality and feels the pain caused by this harm. In a way, it's about growing up mentally. It takes a long time for someone to achieve individuation (Stein, 1998). It starts with the development of the persona archetype, followed by the shadow, anima/animus, and self, which are called archetypal patterns.

1. Persona refers to a part of a person's personality that represents a series of roles or external images presented by an individual to the outside world. This persona often acts as a social mask used to interact with the environment and society (Schultz & Schultz, 2009, p. 110). According to Jung (1959), the persona is a construction intended to create an acceptable and acknowledged image by others. It's a part of oneself presented by an individual to meet social expectations, norms, or demands from their surroundings. This persona often doesn't entirely reflect an individual's true aspects but rather serves as a social adaptation for interaction with the outside world.

2. Shadow refers to the part of a personality comprising hidden, unconscious, and often denied aspects within an individual. It consists of everything a person doesn't want or cannot acknowledge as part of themselves (Widiyanti et al., 2022). It might involve negative emotions, dark desires, primitive instincts, or the concealed dark side of one's personality

(Schultz & Schultz, 2009). Jung (1959) described the shadow as formed from experiences, thoughts, or feelings that are marginalized by an individual's consciousness. These things may be seen as inappropriate or unacceptable according to social or moral norms internalized by an individual.

Anima refers to the feminine aspect within a man's personality. It represents the female side present within a man. Conversely, in women, there's the concept of "animus," representing the masculine side within a woman's personality (Nurdayanti et al., 2020). Anima represents various softer, intuitive, creative, and emotional characteristics often associated with women. For a man, anima might manifest in dreams, fantasies, or mental images of women in their thoughts or behavior (Schultz & Schultz, 2009). This animation often becomes an integral part of a man's personal growth in exploring and recognizing feminine aspects within themselves.

METHODOLOGY

Research Design

For this study, the researchers used a type of research called qualitative research. According to Creswell & Creswell, 2018), qualitative research helps explore and grasp the importance of individuals or groups when it comes to social or human problems. On the other hand, Bogdan & Biklen (2007) stated that qualitative research is a research method that generates descriptive data in the form of written or spoken language from a person who wishes to observe. It means that the information gathered was in the form of words rather than numbers. This related to the research that there is no numbers in this research.

Research Object

Every research project has an object to investigate. The object was analysed using a specific method. According to Sugiyono (2013), the understanding of the research oject is the specific characteristics, attributes, or values of a subject, object, or activity that researchers define for investigation and subsequently evaluate to draw conclusions. The object of this study is archetypal patterns in Maleficent movie.

Instrument

The research instrument is a tool used to gather information in an effort to solve research problems or achieve research objectives (Kusumastuti & Khoiron, 2019). In this study, the author employs the non-participant observation method. In qualitative research, the instrument utilized is the researchers themselves, along with tools such as a pen and a notebook for data recording. Within qualitative research, the researchers hold roles encompassing planning,

execution, data collection, analysis, data interpretation, and reporting the research findings (Kusumastuti & Khoiron, 2019).

Data Collection

The data collection method used in this study is non-participant observation method. The note-taking technique is a method used to record data collected from reading techniques, or by recording past events, and selecting data according to what is needed (Sugiyono, 2013). The process had different steps: 1) The researchers watched the whole movie. 2) The researchers highlighted the parts that seemed related to the patterns they were studying. 3) The researchers connected these parts to the theory they were working with.

Data Analysis

Miles & Huberman (1994) stated that in qualitative research, activities for analysing data keep going until everything is fully understood, and there's nothing new to learn, which they call data saturation. According to Miles & Huberman (1994), the analysis consists of three concurrent activities: data reduction, data display, and conclusion drawing. 1) In data reduction, the researchers selected, categorized, directed, eliminated unnecessary information, and organized the data. 2) The data is presented descriptively in the data analysis section. 3) Data verification from a film is carried out by comparing the interpretations and analyses conducted on the characters and storyline within the overall context of the film, along with potentially differing interpretations from other sources or expert viewpoints.

FINDINGS AND DISCUSSION

In this part, the three main archetype based by Carl Jung were analyzed by comparing the related scene and dialogues to the traits of the archetype.

Data 1

Steffan	: Maleficent! Maleficent!
Maleficent	: so, how's is life with the humans?
Stefan	: Maleficent, I've come to warn you. They mean to kill you. King Henry will stop at nothing. Please, you have to trust me. (00:15:39-00:16:15)

Stefan begins the conversation by describing the kingdom's situation. King Henry announces that whoever can defeat Maleficent will become the ruler. Stefan ventures into the moors at night to find Maleficent but sees no sign of her. Maleficent remains upset about King Henry's attack on the moors and expresses anger while speaking with Stefan about living

among humans. Maleficent feels anger toward humans, especially Stefan because he's essentially a human, but she conceals her anger and chooses to trust him. She tries to manage her emotions, thoughts, and actions around him. She reveals a specific side of herself to Stefan, known as her persona, which is like a mask worn in public. This persona reflects how people want to be seen in their roles in life. It's necessary for survival, helping individuals control how they feel, think, and act, aiming to make a particular impression on others, although it often hides their true nature.

Data 2

Diaval	: What have you done to my beautiful self?
Maleficent	: Would you rather I let them best you to death?
Diaval	: I'm not certain.
Maleficent	: Stop complaining. I saved your life.
Diaval	: Forgive me.
Maleficent	: What do I call you?
Diaval	: Diaval. And in return or saving my life, I am you servant. Whatever
you	need.
Maleficent	: Wings. I need you to be my wings. (00:22:24-00:23:02)

Maleficent witnessed a farmer capturing birds with a net and seized the opportunity to cast a spell, transforming one of the birds into a human. This sudden transformation astonished the farmer, who, thinking it was a demon, fled in surprise. This incident left Maleficent feeling disappointed and enraged due to Stefan's theft of her wings, which she considered an integral part of her life. Losing her wings felt like losing a significant part of herself until she encountered Diaval. When Diaval faced an attack from the farmer, Maleficent intervened and saved his life. Despite her anger, Maleficent concealed her emotions by projecting a different persona to Diaval.

Data 3

Maleficent	: Oh, look. The little beast is about to fall off the cliff.
Maleficent	: What? (00:40:12-00:41:25)

In this scene, Aurora was pursuing a butterfly near a cliff, and Maleficent, observing her through her magic, intervened to rescue Aurora from falling. This incident signifies that Maleficent conceals her anger toward Aurora and chooses to aid her instead. It demonstrates that, despite occasionally appearing as a malevolent fairy, Maleficent harbors hidden care for Aurora. This particular moment showcases her outward persona. Carl Jung similarly believed that persona represents how someone presents themselves, not necessarily their true nature.

Data 4

Aurora	: I know you're there. Don't be afraid.
Maleficent	: I am not afraid.
Aurora	: Then come out.
Maleficent	: Then you'll be afraid.
Aurora	: No, I won't. I know who you are.
Maleficent	: Do you?
Aurora	: You're my fairy Godmother.
Maleficent	: What?
Aurora	: Fairy Godmother. You've been watching over me my whole life. I've always known you were close by (00:48:36-00:49:41)

Maleficent brings Aurora into the moors and witnesses the enchanting beauty within. Aurora delights in interacting with the creatures in the moors. Suddenly, Aurora becomes aware that Maleficent is observing her and requests Maleficent to reveal herself, which Maleficent does. Despite Maleficent appearance, Aurora shows no fear and sees Maleficent as a fairy godmother. It becomes evident that Maleficent holds affection for Aurora. When Aurora was born, Maleficent bestowed a gift upon her, ensuring that every creature, including herself, would adore Aurora. Maleficent persona becomes highly evident when Aurora discovers that Maleficent has been safeguarding her continuously.

Data 5

Aurora	: Fairy Godmother!
Maleficent	: I'm here.
Aurora	: When were you going to tell me that I'm cursed? Is it true?
Maleficent	: It is.
Aurora	: My aunts said it was an evil fairy, I…I can't remember her name. They said it was…Maleficent. Is that you? Are you Maleficent? No! Don't touch me. You're the evil that's in the world. It's you!
Maleficent	: Find the boy! (01:02:52-01:05:07)

In this dialogue from the movie "Maleficent," Aurora confronts Maleficent about the truth behind the curse placed upon her. From the perspective of Carl Jung's theory of the persona, this interaction illustrates how Aurora's perception of Maleficent is influenced by her preconceived notions and societal beliefs. Aurora initially addresses Maleficent as her "Fairy Godmother," showing her belief in the kind and protective persona that Maleficent has portrayed to her. From the perspective of Carl Jung's theory, this scene emphasizes the conflict

between the persona Maleficent has presented to Aurora and the darker perception of her as an "evil" figure, exposing the complexities of human identity and the influence of societal perceptions on individual personas.

Data 6

Prince Philip	: I'm looking for a girl.
Maleficent	: Of course you are.
Maleficent	: I need a horse. Come on, Diaval!
Maleficent	: Faster, Diaval, faster!
Maleficent	: It's done (01:07:24-01:09:40)

Maleficent interaction with Prince Philip and her commands to Diaval in this dialogue highlight different aspects of her persona—guarded scepticism, assertiveness, and confidence—showcasing the various social masks she wears in different situations to interact with others or achieve her objectives.

Data 7

Maleficent	: I will not ask you forgiveness because what I have done to you is unforgivable. I was so lost in hatred and revenge. Sweet Aurora, you stole what was left in my heart. And now I have lost you forever.
Maleficent	: I swear, no harm will come to you as long as I live. And not a day shall pass that I don't miss you smile.
Aurora	: Hello, Godmother.
Maleficent	: Hello, beasty.
Diaval	: There is no true love's kiss but act of true love (01:15:50-01:17:38)

In the dialogue from "Maleficent," when Maleficent expresses her remorse and regret to Aurora, it reflects the concept of the persona in Carl Jung's theory. The persona is the mask or facade individuals present to the world, which may differ from their true inner selves. Maleficent words, "I will not ask you forgiveness because what I have done to you is unforgivable," indicate her acknowledgment of her wrongdoings and the inability to seek forgiveness, demonstrating a more vulnerable and genuine side beneath her villainous persona.

Data 8

King Henry	: There they are! The mysterious Moors where no one dared to venture for fear of the magical creatures that lurk within! Well, I say crush them!
Maleficent	: Go no further!

King Henry : A king does not take orders from a winged elf.

Maleficent : You are no king to me!

King Henry : Bring me her head.

Genera l: Battalion! Attack!

Maleficent : Arise and stand with me!

General : Hold the line! It's the dark creatures!

Maleficent : You will not have the Moors! Not no, nor never! You…(00:09:56-00:13:23)

As the battle ensues, Maleficent call for the creatures to arise and stand with her signifies her connection with the magical creatures of the Moors and her identification with the oppressed and marginalized beings. This moment reveals Maleficent embracing her own "dark" or marginalized aspects, as well as her willingness to unite with others who share similar traits or have been cast aside by society. From a Jungian perspective, this dialogue and the ensuing conflict demonstrate Maleficent confrontation with her own shadow aspects, her refusal to conform to oppressive authority, and her acceptance of the marginalized parts of herself, reflecting a journey toward self-acceptance and the integration of her shadow side.

Data 9

Maleficent the : Why, no. And to show I bear no I'll will, I too, shall bestow a gift on child.

Stefan : No! We don't want your gift!

Knotgrass : Stay away from the princess!

Thistletwit : Yes, stay away!

Maleficent : Hmm. Mmmm. Listen well, all of you. The princess shall indeed grow in grace and beauty, beloved by beloved by all who meet her.

Leah : That's a lovely gift.

Stefan : Don't do this.

Maleficent : But before the sun sets on her sixteenth birthday, she will prick her finger on the spindle of a spinning wheel and fall into a sleep like death! A sleep from which she will never awaken.

In Carl Jung's theory of the shadow, the dialogue from "Maleficent" showcases several elements related to the shadow archetype. When Maleficent curses the infant Aurora, it represents her dark and vengeful aspect. Her resentment towards Stefan, stemming from his betrayal, leads her to express her shadow emotions by placing a curse on Aurora. Maleficent's intent to bestow a gift upon the child initially seems like an act of kindness to conceal her ill

feelings. However, as the dialogue progresses, her true shadow nature surfaces as she reveals the dark aspect of her curse. This action is a manifestation of Maleficent's anger, bitterness, and desire for revenge against Stefan, indicating the dominance of her shadow self. The curse reflects Maleficent's inner turmoil, revealing her unresolved emotions and the darker facets of her personality that she projects onto the innocent Aurora.

Data 10

> Maleficent: Into a Dragon. Run, Aurora!
>
> Stefan: Enough! How does it feel, hmmm? To be a fairy creature without wings in a world where you don't belong? Kill her!
>
> Guard: Kill her! Shoot!
>
> Stefan: Shoot her!
>
> Maleficent: It's over (01:18:31-01:25:45)

In the dialogue sequence of the movie, Maleficent's internal conflict is vividly portrayed, revealing her suppressed emotions and the darker facets of her personality. This turmoil is symbolized by her transformation into a dragon and the intense conflict she engages in with Stefan. This portrayal strongly resonates with Carl Jung's concept of the "shadow." According to Jungian psychology, the shadow represents the unconscious and repressed elements within an individual's psyche. These elements, often hidden from consciousness, significantly impact one's behavior, emotions, and actions. The alignment between Maleficent's inner struggle and Jung's concept of the shadow highlights the movie's depth in portraying psychological complexities. It demonstrates how an individual's unacknowledged or repressed elements can manifest powerfully and affect their behavior and emotions, resonating with Jungian theories on the unconscious and the shadow archetype.

CONCLUSION AND SUGGESTION

After thoroughly examining the findings and discussions, this study concludes its two main goals. The researchers focused on two archetypes: the persona and the shadow, which are elements of the collective unconscious. Carl Jung's theory helps explain how these archetypes are displayed in Maleficent's character within the movie "Maleficent."

In this film, Maleficent demonstrates a distinctive persona, being caring towards Aurora and constantly safeguarding her from harmful situations. Conversely, Maleficent also exhibits a shadow side, depicted as an evil figure after being betrayed by Stefan, leading her to lose herself and turn towards darker actions. This transformation is evident in both the prologue and monologue scenes. Furthermore, Maleficent's shadow emerges when she confronts the

kingdom due to their attack on the moors. Another instance of her shadow is seen when Maleficent bestows a curse upon Aurora, making her fall into a death-like sleep.

Throughout the movie, Maleficent initially embodies a benevolent fairy but faces betrayal from humans. However, her relationship with Aurora eventually leads her to adopt the role of a caring fairy godmother, showcasing her ability to reciprocate affection. This analysis highlights the contrasting sides of Maleficent's character, depicting both her nurturing persona and the darker facets of her shadow, offering a comprehensive view of her complex nature.

From this study, the researchers used the ideas of persona and shadow to study the Maleficent movie. It's evident that both persona and shadow concepts are visible in the movie. The researchers recommend exploring another movie for future studies and examining how persona and shadow appear in it. They highlight the importance of understanding how the main character shows persona and shadow, especially by observing their growth throughout the movie. Readers are encouraged to delve deeper into analyzing persona and shadow to enhance their analytical abilities.

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