

**JUNG'S ARCHETYPES OF PERSONA AND SHADOW REFLECTED ON  
INGRID IN *INGRID GOES WEST* (2017) FILM**

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirements  
to Obtain the *Sarjana Sastra* Degree  
in English Literature**



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SEMARANG  
2023**

**PAGE OF APPROVAL**

A Final Project entitled

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Semarang, August 15<sup>th</sup> 2023



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**PAGE OF VALIDATION**

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**Defended before the Board of Examiners**

**on August 23<sup>rd</sup>, 2023**

**and Declared Acceptable**

**Board of Examiners**

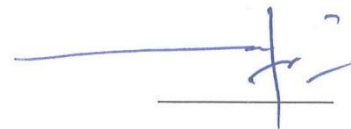
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## STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, August 28<sup>th</sup> 2023



Olgafira Bilqisthy

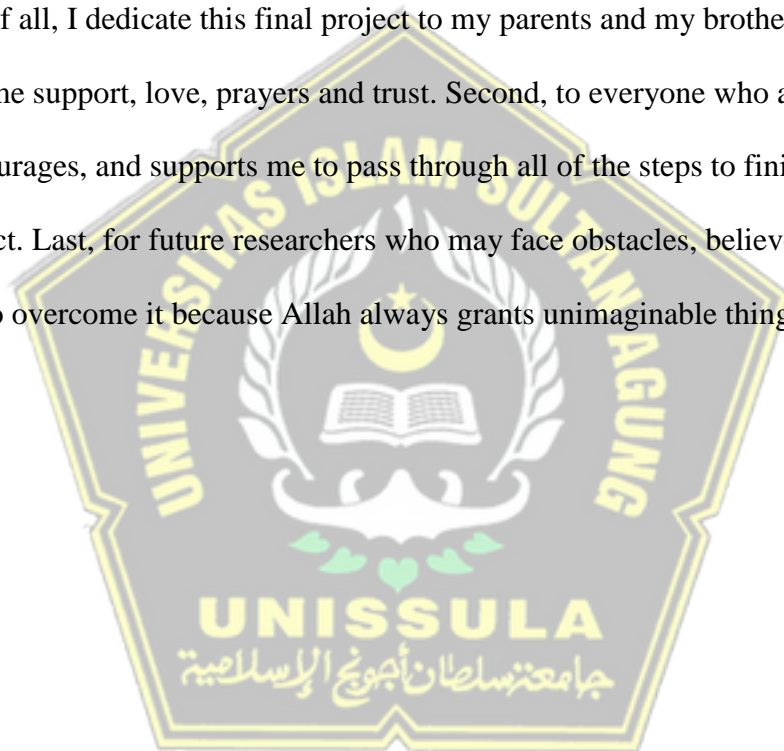
## **MOTTO**

*“Things aren’t always easy, but you just have to keep going and don’t let the small stuff bog you down.”*

— Stella Maeve

## **DEDICATION**

First of all, I dedicate this final project to my parents and my brother who always give me support, love, prayers and trust. Second, to everyone who accompanies, encourages, and supports me to pass through all of the steps to finish this final project. Last, for future researchers who may face obstacles, believe that we are able to overcome it because Allah always grants unimaginable things to all of us.



## ABSTRACT

**Bilqisthy, Olgafira. 30801900035.** Jung's Archetypes of Persona and Shadow Reflected on Ingrid in *Ingrid Goes West* (2017). Final Project of Language and Communication Science Faculty. English Literature Study Program. Sultan Agung Islamic University. Advisor: Destary Praptawati, S.S., M.Hum.

People have two sides of personality which are called persona and shadow. It means people have a public face or a mask or good side that they wear to cover their shadow or their bad side. It also happens in *Ingrid Goes West* (2017) film which tells the main character who has both sides of this personality. This study used *Ingrid Goes West* (2017) film by Matt Spicer and David Branson Smith as the object of the study. This study aimed to find out how persona and shadow reflected on Ingrid in *Ingrid Goes West* (2017) film using Carl Jung's analytical psychology in archetypes.

This study used a descriptive qualitative method. There were two types of data used in this study, namely primary data and secondary data. The primary data were taken from the film in the form of narratives, dialogues, and monologues. While secondary data were taken from e-books, e-journal articles and other literature related to Carl Jung's persona and shadow archetypes. There were some steps that had to be done to obtain the data, such as watching film and reading the script of *Ingrid Goes West* (2017) film, identifying the data, classifying the data, and reducing the data.

The result of this study concluded that there was persona and shadow shown by Ingrid when she struggled to make friends. Personas that were shown by Ingrid were that she always tried to be a helper, easygoing, and tried to control her worries. Meanwhile, shadows shown by Ingrid were that she was disappointed, annoyed, and unable to control her emotions when facing her life with shame.

**Keywords: Persona, Shadow, Archetypes, Analytical Psychology, *Ingrid Goes West* Film**

## INTISARI

**Bilqisthy, Olgafira. 30801900035.** Jung's Archetypes of Persona and Shadow Reflected on Ingrid in *Ingrid Goes West* (2017). Tugas Akhir Fakultas Bahasa dan Ilmu Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Destary Praptawati, S.S., M.Hum.

Orang-orang memiliki dua sisi kepribadian dalam diri mereka yang disebut sebagai *persona* dan *shadow*. Hal itu berarti orang-orang memiliki persona atau topeng yang mereka pakai untuk menutupi *shadow* atau sisi buruk mereka. Hal tersebut juga terjadi dalam film *Ingrid Goes West* (2017) yang menceritakan tokoh utamanya yang memiliki kedua sisi kepribadian tersebut. Penelitian ini menggunakan film *Ingrid Goes West* (2017) karya Matt Spicer dan David Branson Smith sebagai objek kajian. Penelitian ini bertujuan untuk mengetahui bagaimana persona dan shadow ditunjukkan oleh Ingrid dalam film *Ingrid Goes West* (2017) menggunakan teori psikologi analitik Carl Jung.

Penelitian ini menggunakan metode deskriptif kualitatif. Terdapat dua jenis data yang digunakan dalam studi ini, yaitu data primer dan data sekunder. Data primer diambil dari narasi, dialog, dan monolog dalam film. Sedangkan, data sekunder diambil dari *e-book*, e-jurnal artikel dan literatur lainnya yang terkait dengan arketipe persona dan shadow Carl Jung. Terdapat beberapa langkah yang harus dilakukan untuk memperoleh data, seperti menonton film dan membaca naskah film *Ingrid Goes West* (2017), mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Hasil dari penelitian ini menyimpulkan bahwa terdapat persona dan shadow yang ditunjukkan oleh Ingrid ketika dia berjuang untuk mendapatkan teman. Persona yang ditunjukkan oleh Ingrid adalah dia selalu berusaha menjadi seorang penolong, bersikap tenang, dan berusaha mengontrol kekhawatirannya. Sedangkan shadow yang ditunjukkan oleh Ingrid adalah dia kecewa, kesal, dan tidak mampu mengontrol emosinya ketika menghadapi hidupnya dengan rasa malu.

**Kata Kunci:** *Persona, Shadow, Arketipe, Psikologi Analitik, Ingrid Goes West*

## ACKNOWLEDGEMENT

First of all, I would like to express my sincere gratitude to Allah *Subhanahu Wa Ta'ala* who has always given me incredible blessing so that I could finish this final project. Second, *shalawat* and *salam* are always conveyed to our prophet Muhammad *Shallallaahu 'Alaihi wa Sallam*, who saved us from the darkness and guided us to the right path named Islam.

Moreover, I realize that I could not finish this final project without the help, guidance, and support of other parties involved. Therefore, through this opportunity, I would like to say a million thanks to the following people who are always there in every process that I go through:

1. Trimanah, S.Sos., M.Si. as the Dean of Faculty of Language and Communication Science.
2. Dr. Didik Murwantono, S.S., M.Hum. as the head of English Literature Study Program.
3. Destary Praptawati, S.S., M.Hum. as my advisor of this final project who always patiently gives me great advice, guidance, support, and encouragement to finish this final project.
4. Nailil Muna, S.S., M.A. as my academic advisor since the first semester who always helps, supports, and listens to her students' academic problems.
5. All of the lecturers of the English Literature Study Program in Sultan Agung Islamic University who always teach and give great advice, knowledge, and experience that are useful. Thank you very much.



6. My beloved parents and my beloved brother who have given their support, affection, and pray for me through my whole life. I would never live in happiness and my life is meaningless without them.
7. My beloved friend, Sheila Larasati, who has always been by my side, helping, supporting, listening, and believing in me every step I take during my study on this campus.
8. My high school friend, Sanjangi Ailillah, who always supports me, listens to me, and shares stories about anything. Thank you for being the best friend all this time.
9. My advisory mates, especially Bima, who have always accompanied me since doing on the proposal writing to finishing this final project. Thank you for all the support and help.
10. All of the students of English Literature 2019, especially Nobelia and Alma, thanks for all the support and great memories during my study on this campus.
11. Everyone who might not be able to mention one by one for all their prayers and support to finish this final project.

I do realize this final project is way far from perfection. Thus, I would be glad to accept any criticisms and suggestions for this final project. Lastly, I hope that this final project could still provide enlightenment or benefit to anyone who reads it.

Semarang, August 28<sup>th</sup> 2023

Olgafira Bilqisthy

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# CHAPTER I

## INTRODUCTION

### A. Background of the study

Literature is a form of written or oral work that contains expressions by the author. Literature means not only what is written but also what is voiced, expressed, created in any form (Marcus and Sollor 2009). Literature can be produced from all forms of works of art. Furthermore, literature is also imaginative.

The term literature seems best if we only limit it to the literary arts. Literary works are also produced by the author's imagination. This is not just a document of fact nor a collection of real events even though they may have happened in real life. Rather, literature can create its own world as a product of unlimited imagination (Wellek and Werren 22).

Through literature, people can express and imagine without limits on their feelings, ideas, and even experiences in producing beautiful literary works. Thus, people can enjoy the literary works produced. There are four types of literary works that are enjoyed by the people, such as fiction consisting of novels, novella and prose, poetry, drama and films (Klarer 2004). Not only novels are popular, but also films that are presented and even adapted from novels. Film is a contemporary movement from a textual literary mode to a visual literary mode. Reading literature is a personal mono sensory experience for readers, while watching film is a multisensory

communal experience that emphasizes freshness (Ramrao 150). Accordingly, literature provides verbal literacy where readers can only imagine when reading literary works. Meanwhile, film provides visual literacy in which the audience can see clearly how the story is conceived. However, both literature and film are related to each other to create human imagination and understanding through the narratives presented.

Literature is closely related to life. Although literature is imagination packaged in the form of works of fiction, literature cannot be separated from human life and other living things. Literature can describe and even reveal many things in human life including psychology. Psychology focuses on human behavior and its causes while literature represents human behavior through fiction (Dar 285). Both literature and psychology have strong connections and correlations in studying human behavior. Literature and psychology have a strong correlation because both deal with humans and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches (Aras 251). Both of them can help in interpreting human, mindset and even personality in characters who live in a literary work. As in a literary work, a character has a personality that may seem two-faced, but in psychology it has its own term. This is where literature and psychology are connected.

People have personalities that they want to show and hide from others. Personality has been described as an individual's characteristic patterns (Funder

2001). It means that personality is the way people feel, behave, think, and talk which makes a difference for everyone. It can be shown by people when they are facing their daily life. People tend to show the best side of themselves so they can be liked by everyone. Personality is also referred to as a complex set of human traits that affect behavior over time and situation (Zimbardo and Gerrig 1996). People try to show the appropriate attitude towards anyone whom they meet in their environment. Moreover, Personality includes moods, attitudes, and is most clearly expressed in interactions with others (Holzman 2023). It includes a person's behavioral characteristics that can be observed and even seen in a person's relationship with the environment and social groups. It often occurs in various environments such as family, friendship, and work depending on the conditions and situations they face. People often ignore their true selves and pretend to be someone different from their true selves. It aims to get a good impression so that they can be well accepted in the environment. In short, people are required to be able to adapt to a particular environment or situation.

During childhood and adolescence, personality has an important role in social relations. As children get older, having friends of the same age or even a different age is very important to them. In middle childhood, peers begin to play a much larger role in children's self-concept (Harter, 2006). Children tend to spend time with peers, making friends an increasingly important source of social and emotional support (Miriam, 2013). Hence, it can be said that personality can affect how people's relationships with peers and other friends are formed

and maintained. By being a good person, it is possible that friendship will also be good and even sustainable. However, the personality shown by people to everyone in all situations is certainly different from when they are alone or not in public space.

People tend to hide their bad personality such as anger, hatred, and jealousy which society will not accept those traits well. Therefore, they tend to change and hide versions of themselves in order to socialize well with everyone in all situations and environments. Those phenomena are referred to as persona and shadow.

Persona and shadow indirectly have a strong correlation. Shadow can be said as a counter persona because it is considered a sub-personality that wants something that the persona will not allow. Persona is a mask that people wear that is shown to others. Jung believed that people should project certain roles that society assigns to each of us (Feist & Feist 2008). People seem to be forced to play various roles in order to gain acceptance in a certain environment such as family, friendship, association, recognition, and good name. It shows that people have their own personality which aims to establish good relationships with others in any situation. For this reason, with such a background, the question arises in the problem formulation regarding the persona where people become increasingly curious about how the persona that everyone has, is represented in certain roles in order to get a good impression and be accepted by their environment. Though, people should not live too much in their persona either. It makes people live in lies and anxiety. On the other hand, if people do

not use their persona, it can cause interference with their life activities. So, both persona and true self must be balanced or in accordance with their respective portions.

Shadow is the darkest and most mysterious personality. There are many negative and evil things that people tend to want to hide and do not want to admit even if they try to hide it from society. It is as conveyed by Feist and Feist that “Shadow is also defined as the archetype of darkness and repression that represents qualities people don’t want to acknowledge but try to hide from themselves and others” (2008). Jung also proposed shadow as the most powerful archetype that is sinister and mysterious which contains the basic instincts of primitive animals which have the deepest roots of all archetypes (Schultz & Schultz 112). So, it shows that every human being also has a bad side that always wants to be hidden so as not to be seen or rejected by others in any case. That is why the question on the problem formulation arises regarding how the shadow is represented in people. Shadows are hidden from view and appear only under certain circumstances.

In contrast to previous study (see Chapter II for details), although many people have written about this topic, this study will focus on how persona and shadow are reflected on Ingrid in *Ingrid Goes West* film. This topic is necessary to discuss because it concerns the personality of people in their daily life, especially Ingrid in *Ingrid Goes West* film. It can be seen in how people struggle to deal with certain situations and hide their bad sides in order to survive in a good relationship.



Persona and shadow need to be discussed in this study because these topics are interrelated in humans without realizing it. Both persona and shadow may appear in their subconscious situations. They even tend not to realize that they often experience these two archetypes in their environment which causes them to show and hide their true self. It makes this topic important and interesting to discuss so that people know that all this time they have the true persona and shadow within them that can affect the way they behave in certain environments. It is also related to shaping people's personality in certain situations.

*Ingrid Goes West* film is chosen as the object of study because this film reflects the issue of persona and shadow in human life where the main character, Ingrid, who is an adult woman in the film, have to struggle to deal with situation and condition in real life and social media so that it achieves her desire to make friends. Ingrid is a lonely woman because her mother passed away and she does not have anyone. On her way to make friends, persona and shadow unwittingly appear to Ingrid where she tries to do everything possible by pretending to show and hide personality that are not her true self for her goal to be achieved in order to get along. This film is interesting to discuss because it deals with the personality and adult psychological behavior of the main character, Ingrid, where it is necessary to know that every human being has persona and shadow.

## B. Problem Formulation

To analyze *Ingrid Goes West* film using Carl Jung's analytical psychology theory in archetypes, this study answered the following questions:

1. How is the persona reflected on Ingrid in *Ingrid Goes West* film?
2. How is the shadow reflected on Ingrid in *Ingrid Goes West* film?

## C. Limitation of the Study

This study limited the discussion to focus on persona and shadow. It analyzes the archetypes of persona and shadow reflected on Ingrid in *Ingrid Goes West* film using Carl Jung's analytical psychology in archetypes. This study focuses on Ingrid Thorburn as the subject of the study.

## D. Objectives of the Study

According to the problem formulations above, this study has two objectives stated below:

- a. To describe how the persona is reflected on Ingrid in *Ingrid Goes West* film.
- b. To describe how the shadow is reflected on Ingrid in *Ingrid Goes West* film.

## E. Significance of the Study

This study is conducted in order to be useful in providing a particular example of persona and shadow in subsequent similar studies. It is also expected that it will be able to provide a good and in-depth understanding of the persona and shadow that is reflected on Ingrid in *Ingrid Goes West* film. Lastly, it will

also help the reader to understand an example of applying psychological themes in literary works.

#### **F. Organization of the Study**

The organization of the study gave an overview of what will be discussed in this study which contains five chapters. Chapter I provides Introduction in this study. It consists of background of study, problem formulation, limitation of the study, objective of the study, significance of the study, organization of the study. Chapter II contains reviews of the related literature in this study. It consists of synopsis of the Ingrid Goes West film, literature review and Carl Jung's analytical psychology that explains archetypes of persona and shadow stated by Carl Gustav Jung. Chapter III provides a research method in this study. It consists of type of research, type of the data, data organization, analyzing of data and reporting findings. The data organization provides data collecting methods which consist of watching the film, reading the movie script, identifying the data, classifying the data, and reducing the data. Chapter IV includes findings and discussion. Chapter V consists of conclusion and suggestions.

## CHAPTER II

### REVIEWS OF RELATED LITERATURE

#### A. Synopsis of *Ingrid Goes West* (2017) Film

*Ingrid Goes West* was a 2017 American black comedy drama film directed by Matt Spicer and written by Spicer and David Branson Smith. This film told the story of Ingrid Thorburn who was a woman who had unstable emotions. She was very addicted to one social media, Instagram. She even often spent her time playing Instagram. One of her favorite celebrities was Charlotte. She was very obsessed with her because she thought that Charlotte had a perfect life. She even considered herself as Charlotte's friend. Until she found out that Charlotte uploaded her wedding post on Instagram, she was very angry. She even went to Charlotte's wedding and was angry with her because she was not invited. In a fit of rage, she pepper sprayed Charlotte's face at Charlotte's wedding. It made Ingrid arrested and had to stay in a mental hospital to go through the healing process. After she was declared healed, she found a celebgram named Taylor Sloane in a magazine. She went back to Instagram to find Taylor. She even commented on one of Taylor's posts because she was so attracted to Taylor's perfect life. Not in vain, Taylor also responded to Ingrid's comments. With her mother's inheritance, Ingrid decided to move to Los Angeles from Pennsylvania so she could get to know Taylor.

In Los Angeles, Ingrid rent a room with Dan Pinto. Dan Pinto was a scriptwriter obsessed with Batman and allergic to animals. Ingrid then continued her obsession with Taylor. She even went to places frequented by

Taylor which she saw through Taylor's Instagram account posts. She looked forward to meeting Taylor at the places Taylor frequented. She even changed her style in hopes of approaching Taylor. Until finally, Ingrid managed to meet Taylor at Taylor's favorite bookstore. It did not stop there, she followed Taylor to her house. She did various things and even stole Taylor's dog. Thus, she pretended to find it and returned it. Taylor and her husband were very happy and grateful to have Ingrid. They invited Ingrid to dinner together at their house. Her efforts were not in vain, they eventually became close.

The next day, Ingrid borrowed Dan's truck so she could help Taylor move her things to a new place. But the truck had to be returned at night because Dan had to attend the script reading. Ingrid told Taylor that the truck belonged to her boyfriend. They enjoyed partying together until they got drunk. After the party, Ingrid and Taylor went home. However, the condition of the truck was damaged because Ingrid crashed while driving. Dan was mad at Ingrid because he failed to make it to the script reading.

Ingrid returned to visit Taylor's house and was introduced to Nick, Taylor's brother. Nick looked to dislike Ingrid. Taylor threw a party and Ingrid would come with Dan after Ingrid persuaded Dan and apologized to him. Even though he refused, Dan finally gave in and wanted to come to the party with Ingrid. The party went well until Ingrid's phone was stolen by Nick. Nick finally knew how Ingrid had been doing through Ingrid's phone. Nick threatened Ingrid until in the end Ingrid and Dan kidnapped him. Knowing this, Taylor cut off communication with Ingrid. Ingrid was very disappointed and

continued to contact Taylor. Taylor was very uncomfortable with what Ingrid was doing. It did not stop there, Ingrid was willing to spend all of her remaining money to buy Taylor's dream house which was close to Taylor's house. Ingrid was running out of money and she could not even pay for electricity. She was desperate to go to a Halloween party at Taylor's house so she could charge her phone there. However, she was found out. There, she had to hear Taylor's statement that she never liked Ingrid. Ingrid felt disappointed and hopeless.

She then posted a video on her Instagram account. The video was an acknowledgment of all the lies she showed on Instagram. She tried to commit suicide by taking a pill. However, she woke up in the hospital. She did not expect that so many people loved her and even her Instagram followers really cared about her. She finally felt happy and met Dan at the hospital. She continued living as herself.

## **B. Literature Review**

This study focuses on the main character named Ingrid in *Ingrid Goes West* film. Before this study is conducted, there had been several previous studies related to persona and shadow. The first study related to the topic of persona and shadow is conducted by Yola Isti Aisyah. This undergraduate thesis entitled 'Persona and Shadow Portrayed by Maleficent in Robert Stromberg's *Maleficent* Film'. This study discusses how persona and shadow are reflected in Maleficent in the film *Maleficent* by Robert Stromberg. She uses the analytical psychology theory by Carl Jung. As a result, it shows that Maleficent's character represents persona and shadow. Persona is shown

through his actions which always show good things to Aurora and protect her from bad things. Meanwhile, the shadow that is in Maleficent is known when he gives a curse to Aurora and there is no power that can break it.

The second study related to the topic of persona and shadow is conducted by Ines Sekar Fitri. Her undergraduate thesis entitled ‘She’s Archetypes in Rain Chudoris’s *Imaginary City*’. This study discusses two things, those are how the persona, shadow, and self archetypes are reflected in She’s character and what archetypes become dominant in She’s character. This study uses analytical psychology theory by Carl Jung. As a result, the persona of She appears at the beginning when She meets He after a long time. Later, the shadow of She’s character leads him to cross the line between She and He. Then, self of She’s character asks her to regain her sanity. Meanwhile, the dominant archetype in She is shadow.

This study offers a different discussion from previous studies because it focuses on the persona and shadow reflected on Ingrid in *Ingrid Goes West* (2017) film.

### C. Carl Gustav Jung’s Analytical Psychology

Carl Gustav Jung developed a theory of personality very different from orthodox psychoanalysis called analytic psychology. Analytic psychology relies on the assumption that phenomena related to supernatural powers passed down by ancestors influence the lives of everyone. Jung believed that people are motivated by certain repressed experiences and emotional experiences passed down from their ancestors (Feist and Feist 98). These inherited

motivations form what Jung called the collective unconscious. The collective unconscious includes elements that have never been experienced by people but are passed down from their ancestors. The elements of the collective unconscious are called archetypes. Archetypes are ancestral shadows that emerge from the collective unconscious which are strongly associated with feelings.

### **C.1 Archetypes**

Archetypes are image of ancestors that come from the collective unconscious. Jung explained that archetypes are ancient experiences contained in the collective unconscious which are manifested by repetitive patterns (Schultz and Schultz 110). Archetypes have a biological basis that is formed from experiences that are experienced repeatedly by ancestors. People potentially have various archetypes. Archetypes will become active during the process of meeting personal experience in accordance with the past image that exists within an individual. However, archetypes cannot appear alone or be demonstrated directly. Archetypes will appear in several forms such as dreams, fantasies, and delusions. Jung proposed several archetypes such as the hero, the mother, the child, God, death, power, and the wise old man (Schultz and Schultz 105). Some of these archetypes are more fully developed than others and so affect the psyche more consistently. The main archetypes include persona, shadow, anima and animus, and self.



### C.1.1 Persona

Persona is described as part of the personality that people want to show to the world. Persona is described as a mask worn by humans where behind the mask is a side of the person that does not want to be shown to others. The mask is like a public face that a person wears to present himself/herself as someone different from who he/she really is.

Jung explained that persona grows out of the need in childhood to adapt to the expectations of parents, teachers and peers, and this may well mean that the persona carries traits of personality which are desirable, leaving the opposite, undesirable traits to form part of the shadow (Hopwood 3).

For that reason, persona has an important role in a person even from an early age to meet the needs of socializing with everyone. Jung believed that persona is necessary because people are forced to play many roles in life in order to succeed at school, at work and to get along with various people (Schultz 110). Persona appears automatically when someone is in a certain condition or environment. People can display their persona in their own way. The mask that people wear and show to the world aims to leave a special impression on others and also hide their true nature (Braga and Jung 2016). By giving a good impression while hiding the true nature of people, it makes it easier for them to be accepted in that environment.

Jung explained that persona is a mask worn by actors to play various roles or faces to the audience (Schultz and Schultz 106). That way, persona

is the personality of a person that is visible in the world and is a cover to cover up the true self of a person. Jung's concept of persona is based on personal experience. Whenever Jung interacted with the outside world, Jung had to make a number of accommodations. Although the persona is an important part of a person's personality, one must also not confuse their public face with their whole self (Feist and Feist 107). Persona in a person really needs to be shown to others because basically a healthy personality is a personality that still needs a persona in each person. However, the required persona must also be in a reasonable portion. It means that the necessary persona in everyone must remain and not be excessive. Jung believed that to be psychologically healthy, people must strike a balance between the demands of society and who they really are (Feist and Feist 107). So, they must be able to maintain a balance between social expectations and their inner self or true personality. If people do not have a persona in themselves, they will find it difficult to get acceptance from the social environment, the trust of others, recognition, appreciation and even a good name. Therefore, people's life activities will also be disrupted. Otherwise, if people live too much in persona, they will live in a thick mask. It means that they are not themselves so they will live a life of lies and anxiety.

“At its best, it is just the “good impression” we all want to make as we fill the roles society requires of us. But, of course, it can also be the "false impression" that we use to manipulate people's

opinions and behaviors. And, at its worst, it can be mistaken, even by ourselves, for our true nature: Sometimes we believe we are who we pretend to be!” (Boeree 7).

When people use their persona more and more, it can be understood as a form of self-defense that they want to hide from the environment. Thus, people who live with multiple personas need to be suspicious of what they are really hiding. With so many personas that they use, there must be something behind it. On the other hand, people will be hindered from attaining self-realization and not realizing their individuality if they identify too closely with their persona (Feist and Feist 107). It is true that people must be accepted by society, but if they are too synonymous with persona, they will lose touch with their inner self and always depend on society's expectations of themselves. So, losing contact with the persona will make it difficult for people to be accepted in their environment. Jung stated that to be oblivious of one's persona is to underestimate the importance of society, but to be unaware of one's deep individuality is to become society's puppet (Feist and Feist 107). So, both persona and true self must be balanced.

### **C.1.2 Shadow**

Shadow is part of the archetype that humans want to hide in the world. Shadow is an archetype of darkness and repression that displays qualities that a person does not want to be recognized but wants to hide and tries to hide its existence from other people and even himself/herself (Feist

and Feist 107). What people try to hide from themselves and others, it usually concerns about the bad side of their personality. Jung stated that shadow consists of morally unacceptable tendencies and a number of constructive and creative qualities that a person does not want to confront (Feist and Feist 107). Shadow reflects the dark side of humans that makes people feel insecure and even afraid that other people will know their true self.

Jung proposed the sinister and mysterious name of the shadow, which contains the basic, primitive animal instincts and therefore has the deepest roots of all the archetypes. Behaviors that society considers evil and immoral reside in the shadow, and this dark side of human nature must be tamed if people are to live in harmony (Schultz 112).

According to that statement, everyone has a shadow or dark side in the form of a tendency to rage or anger, violence, jealousy and hatred and must be hidden from people. Jung stated, to be whole, a person must keep trying to know his/her shadow and this search is the first test of a person's courage (Feist and Feist 107). However, people tend to never be aware of their shadow rather they only identify the bright side of their personality.

The shadow is a representation of the unconscious as a whole and usually embodies the compensating values to those held by the conscious personality. Thus the shadow often represents

one's dark side, those aspects of oneself which exist but which one does not acknowledge or identify with (Shelburne 74-75).

According to the statements above, shadow can appear unconsciously in people. However, most people tend to show their good side and suppress their evil side. It makes people do not realize when shadow appears to be conscious in personality. Jung explained that people who never realize their shadow may, nevertheless, come under its power and lead tragic lives, constantly running into “bad luck” and reaping harvests of defeat and discouragement for themselves (Feist and Feist 107). Shadow is completely different from persona. Shadow reflects the dark side of humans. Shadow is described as the dark side of self which is seen as an archetype. This is the archetype of darkness as Jung spoke of the existence of evil (Casement 143). This archetype leads to thoughts and feelings that are uncomfortable even to actions that are publicly censured in behavioral awareness. This behavior that is considered evil and immoral by the public is in shadow. Jung says, “Closer examination of the dark characteristics that is, the inferiorities constituting the shadow reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality” (7). It can be said that people tend to be emotional even obsessive when they show their shadow. Therefore, people must be able to restrain these primitive impulses so that society does not punish them.

Shadow is the main part of the subconscious which includes all desires and emotions that are lower than social standards and a person's ideal personality. So, it makes someone ashamed and all that someone does not want to know about themselves (Fordham 244).

It shows that shadow is an archetype that opposes self or true personality or it can be said that its existence is contrary to ideal personality. In addition, shadow tends to do something that is contrary to or violates social rules or standards in society. Shadow will take over and even control the person triggering the shadow effect if the person fails to take responsibility and extract the wisdom that has been hidden beneath the surface of his/her subconscious mind (Chopra 2). So, the existence of shadow must be acknowledged. If it is not recognized, the more people deny its existence, shadow will destroy and even take over people's personality. Thus, people need to recognize their shadow which is their responsibility towards themselves.

### **C.1.3 Anima**

Anima is the feminine side of a man. Jung believed that all humans are psychologically bisexual and have masculine and feminine sides (Feist and Feist 113). Not everyone realizes that the anima has existed in humans for a long time. Jung explained that the anima is formed from a man's experiences with women such as mothers, sisters, and lovers which

combine to form the general image of a woman. It affects the feelings and mood of a man.

#### **C.1.4 Animus**

Animus is the masculine archetype in women. Unlike the anima which represents irrational moods and feelings, the animus is a symbol of thought and reasoning. (Feist and Feist 115). Animus is able to influence a woman's thought process which is not actually owned by a woman. This thought process originates from the collective unconscious that originates from the meeting of women and men. Animus is formed by a woman's interactions with her father, brothers, lovers, and sons.

#### **C.1.5 Great Mother**

Great Mother has a concept associated with positive and negative feelings. The great mother represents two opposing forces namely fertility and nourishment, and the other one is power and destruction (Feist and Feist 115). This archetype is capable of producing and sustaining fertility and nurturing, but it cannot be denied that it can also take or abandon children.

#### **C.1.6 Wise Old Man**

Wise Old Man is an archetype of wisdom and meaning which symbolize human knowledge of the mysteries of life. This archetype appears in dreams in the form of father, grandfather, teacher, philosopher, doctor, and priest. Someone who is dominated by this archetype may have many followers using various opinions that sound convincing, but actually

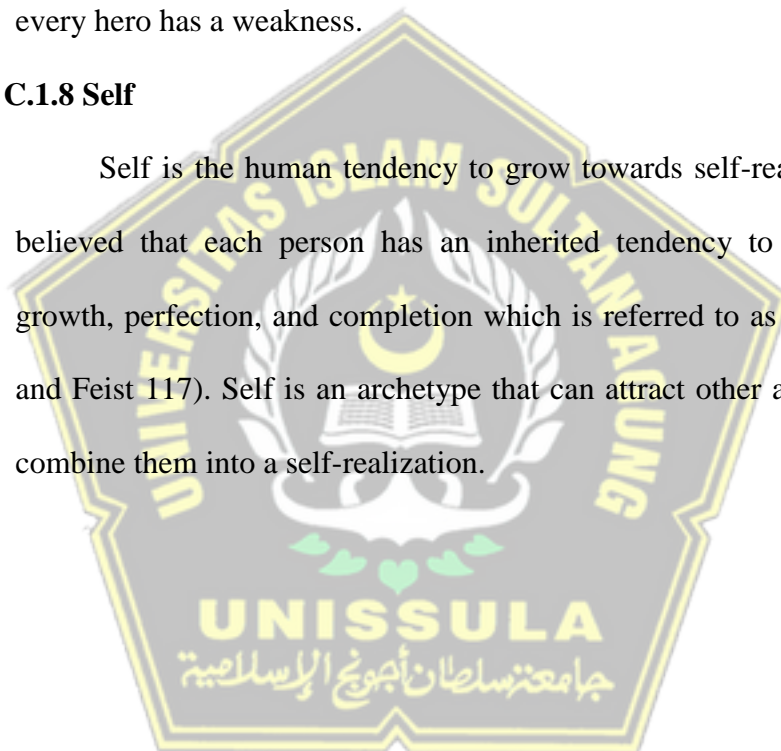
that is meaningless because the collective unconscious cannot direct policies to certain individuals. (Feist and Feist 116).

### **C.1.7 Hero**

Hero is an archetype that appears in legends as a strong human being to fight evil. However, Jung stated that in the end the hero is often defeated by seemingly insignificant persons or events (Feist and Feist 110). Thus, every hero has a weakness.

### **C.1.8 Self**

Self is the human tendency to grow towards self-realization. Jung believed that each person has an inherited tendency to move toward growth, perfection, and completion which is referred to as the self (Feist and Feist 117). Self is an archetype that can attract other archetypes and combine them into a self-realization.





## **CHAPTER III**

### **RESEARCH METHOD**

This chapter explains the research methods of this study. It is presented in four parts. There are types of the study, types of the data, data organizing, and analyzing the data and reporting findings.

#### **A. Types of the Study**

This study used descriptive qualitative research as a type of the study. Qualitative research is usually used in the form of analysis and a profound understanding which is focused on the discovery of the content, meaning, and discourse of a text. The data used in qualitative research are usually not in the form of numbers but in descriptions or words which have always been the main focus of some fields such as psychology, linguistics, educational research etc. (Miles and Huberman 1). Furthermore, qualitative research is generally used to understand people's experiences and to express their perspectives (Johnson and Christensen 2014). From the statements, it can be concluded that qualitative data uses descriptive to describe everything in the form of words, sentences, monologues, or dialogues that contain meaning in the text not in the form of numbers. It aims to know and understand what is experienced by someone. Thus, descriptive qualitative research was used in this study because it was the most important factor in making the most of information that was written by focusing on the meaning of the text rather than the quantity. By relying on text

as the main data source, this study used a film script of *Ingrid Goes West* (2017) as the object of the study.

## **B. Types of the Data**

The data in this study were categorized into primary data and secondary data. The explanation of the data was as follows:

### **B.1 Primary Data**

Primary data refers to the main information that provides first-hand resources related to the object of the study. The primary data in this study were the dialogues and narratives shown in the film script in *Ingrid Goes West* (2017) film.

### **B.2 Secondary Data**

Secondary data in this study included a range of scholarly writings related to persona and shadow archetypes from articles, e-journals, and e-books. These sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

## **C. Data Organizing**

Data organizing contained the steps in collecting data and types of data. The data collection method in this study was conducted in a systematic steps as follows:

### **C.1 Primary Data Collection Method**

In order to thoroughly capture the various meanings and perspectives in *Ingrid Goes West* (2017) film, the primary data collection method in this study emphasized the process of watching film and reading

the film script. In collecting the primary data, some procedures were used as follows:

### **1. Watching the Film**

At this stage, watching film repeatedly was necessary. This aimed to understand the contents of the story about the conflict, characters, themes, and plot of the film. In addition, watching film repeatedly was done to feel the emotions as well as understand the most interesting aspect from the film.

### **2. Reading the Film Script**

After watching the film several times, the next step was to read the film script of *Ingrid Goes West* (2017). It aimed to get the data in the form of sentences, narratives, prologues, dialogues, and descriptions, which were related to the topic that were to be discussed in this study.

## **C.2 Secondary Data Collection Method**

Reading the secondary data aimed to identify the secondary data in this study. The secondary data in this study included a range of scholarly writing related to Carl Jung's archetypes of persona and shadow from journal articles, chapters in a book, etc. These secondary sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

## **C.3 Identifying the Data**

This stage was to identify data sequentially from the beginning to the end to find out some parts of the object that were analyzed. The first

step taken at this stage was to separate several scenes contained in dialogues, monologues, and descriptives related to the two problem formulations. To make it easier to identify the data, the primary data in the form of a film script were identified by noting the minutes and seconds of the dialogues related to the two problem formulations. Then, highlight the dialogue and monologue by giving two different color codes related to the two problem formulations. Pink for all data related to problem formulation 1 and blue for all data related to problem formulation 2. Likewise in identifying secondary data taken from scholarly articles, what was done was to highlight the data with a blue color code related to persona and pink for shadow.

#### **C.4 Classifying the Data**

In classifying the data, the data that had been identified were grouped based on the problem formulations of the study. All the identified data were classified into a table called appendix. The appendices provided some columns consisting of numbers, quotes, type of the data, minutes, type/answering problem formulations, references, and comments. Considering that there were two problem formulations discussed in this study, the appendix contained two tables.

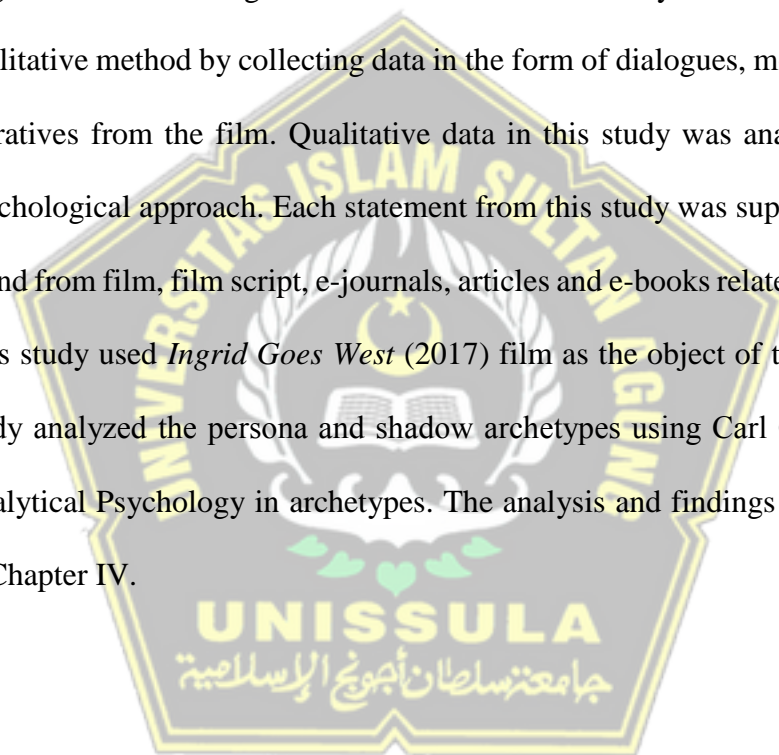
#### **C.5 Reducing the Data**

After identifying and classifying the data, the data were reduced into smaller numbers. The data that looked the same were less strong and had no correlation with the problem formulation were removed and were

not used to answer the problem formulation. The purpose of reducing the data was to make it simple and to reduce some less important data or weak data in answering the problem formulation.

#### **D. Analyzing the Data and Reporting Findings**

The final step was to analyze the data and report the data analysis. This stage was the finalizing of the data that had been analyzed. This study used a qualitative method by collecting data in the form of dialogues, monologues and narratives from the film. Qualitative data in this study was analyzed using a psychological approach. Each statement from this study was supported by data found from film, film script, e-journals, articles and e-books related to the study. This study used *Ingrid Goes West* (2017) film as the object of the study. This study analyzed the persona and shadow archetypes using Carl Gustav Jung's Analytical Psychology in archetypes. The analysis and findings were reported in Chapter IV.



## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter consists of findings and discussion about persona and shadow in *Ingrid Goes West* (2017) film to answer the two problem formulations as mentioned in chapter one. This chapter focuses on analyzing persona and shadow reflected on Ingrid Thorburn in *Ingrid Goes West* (2017) film.

#### **A. Persona Reflected on Ingrid Thorburn in *Ingrid Goes West* (2017) Film**

This section aims to answer the first problem formulation regarding the persona that reflected on Ingrid Thorburn in *Ingrid Goes West* (2017) film. The persona of Ingrid appears when she pretends to be Taylor's animal rescuer.

“At its best, it is just the “good impression” we all want to make as we fill the roles society requires of us. But, of course, it can also be the "false impression" that we use to manipulate people's opinions and behaviors. And, at its worst, it can be mistaken, even by ourselves, for our true nature: Sometimes we believe we are who we pretend to be!” (Boeree 7).

People have a persona or mask inside of them. This persona helps them to achieve what they want even in certain situations when socializing. However, by using the persona, it is possible that they are only pretending to be doing something that is considered good so that their wishes are fulfilled. They could be lying. Therefore, the persona they show can leave a good impression even to strengthen a relationship or to get certain attention. Persona of Ingrid appears

when she tries to get to know Taylor. To get her wish fulfilled, Ingrid does things in the wrong way to get to know Taylor as we can see in the quote below:

**EXT. TAYLOR’S HOUSE - NIGHT**

Taylor exits, followed by her husband, EZRA O’KEEFE, 33, now sporting an impressive beard. They hop into Taylor’s Mercedes and she backs out of the driveway.

**ANGLE ON - INGRID**

She watches them from the shadows of a nearby alleyway, holding an In-N-Out bag and sucking on a milkshake.

Ingrid tip-toes up to the gate, looking both ways. Rothko appears at the window, BARKING incessantly. Ingrid crouches low, hurrying around the side of the house. She tries one of the windows. Locked. Then another. Also locked.

Ingrid continues around to the back of the house, trying every window until finally one OPENS revealing a small powder room. Ingrid tries climbing inside but it’s too small.

**ANGLE - INSIDE THE HOUSE**

Rothko comes sprinting up to the window with his teeth bared.

Ingrid pulls out a loose hamburger patty, holding it up.

INGRID: “Here! Want some?”

Rothko stops barking and sits, eyes trained on the patty. Ingrid dangles the meat inside the window, just out of his reach. Rothko

JUMPS up and down, trying to get at it.

INGRID (CONT'D): "Come on, Rothko. Come on, boy..."

**Ingrid grabs Rothko mid-jump, pulling him outside.**

**INT. GUEST HOUSE - NIGHT**

ECU: Rothko's face, barking incessantly.

Ingrid stands above him, desperately trying to placate him. (Smith and Spicer, 00:17:20-00:18:21)

**EXT. VENICE STREET - MORNING**

ECU: A "MISSING DOG" poster with an artfully-shot photo of Rothko from Taylor's Instagram is tacked to a telephone pole.

REVEAL Ingrid staring at the poster. She rips it down and slips it into her purse, walking away quickly.

**INT. GUEST HOUSE - DAY**

Ingrid is on the phone, holding the MISSING DOG poster.

EZRA (V.O.): "Hello?"

Ingrid freezes. She wasn't expecting a man's voice.

INGRID: "Um, hi... I'm calling about your dog? I saw your poster" --

EZRA (V.O.): "Oh my God! Rothko! Is he okay?"

INGRID: "Yeah, he's totally fine."

**Rothko is lying on the floor, chest heaving, surrounded by empty fast-food wrappers and Cheetos bags.**

EZRA (V.O.): "Where do you live? I'll come by right now."

Ingrid looks around the empty apartment.



INGRID: “Oh, I’m... stuck in traffic. Why don’t I swing by your place in, like, twenty minutes?”

EZRA (V.O.): “Perfect.”

INGRID: “Great! See you then.”

EZRA (V.O.): (confused) “Don’t you need the address?”

Ingrid silently curses at herself for being so careless.

INGRID: “Yep. Ready when you are.” (Smith and Spicer, 00:19:49-00:20:41)

From the quote above, it proves that her persona appears when she pretends to find Taylor’s missing dog. She calls Taylor’s number on the poster about the missing dog. She seems to be a hero for helping in finding Taylor’s dog which is known to be missing. In fact, the truth is that she sneaked into Taylor’s house to steal the dog. Therefore, the lie that she does makes her look like an angel in front of Taylor. She is willing to do this because she has another purpose. It is all done for the sake of fulfilling her wish to be able to get acquainted with Taylor and become her friend. Thus, she hides her bad side as a thief by bringing up her persona that is she pretends to be a hero who finds the dog.

Another proof of Ingrid persona is when she meets Taylor and Ezra in their house that is shown in the following quote:

TAYLOR (CONT’D): “Oh my god, thank you! We were so worried. You have no idea. (extends her hand) Hi. I’m Taylor.”

CLOSE on Taylor’s perfectly-manicured hand. Ingrid stares at it. She’s been waiting for this moment. Their hands touch.”

INGRID: “Ingrid.”

TAYLOR: “This is my husband, Ezra.”

EZRA: “Hola. Where’d you find him?”

INGRID: “**Oh, just... a few blocks from here.**” (Smith and Spicer, 00:20:58-00:21:20)

Based on the quote above, it shows that her persona appears when she meets Taylor and Ezra in their house. She lied about where she found Taylor’s missing dog. She still goes through with her plan to lie about what really happened with their dog. She seems to be faced with a situation where she has to play as an angel in finding Taylor’s dog. It is as if she found Taylor’s dog in the place she mentioned. It is the false impression that Ingrid creates to pretend to have a good personality. However, it is the first way that she does so she can get into Taylor’s life. Thus, Taylor and Ezra will see her as a good person.

Another persona proof is shown when she tries to build a good conversation while talking to Taylor and Ezra. Jung believed that persona is necessary because people are forced to play many roles in life in order to succeed at school, at work and to get along with various people (Schultz 110). Based on the statement, it proves that people need a persona. It is because they are required to get good treatment when showing their personality in society. So, they can adapt well and be accepted in their environment. It can arise when people are faced with certain situations such as the social environment as Ingrid does in the quote below:

EZRA: “Hope you don’t mind if we improvise a little.”

Ingrid seems slightly intimidated by how nice everything is.

**INGRID: “I feel like I’m at a restaurant.”**

Taylor smiles, handing the finished drink to Ingrid.

TAYLOR: “More like Kitchen Nightmares.”

Ingrid takes a sip. It’s the best drink she’s ever tasted.

**INGRID: “Holy shit. This is amazing.”**

Taylor stares at Ingrid with a flicker of recognition.

TAYLOR: “Have we met before?”

INGRID: “(nervous) No. Definitely not.”

TAYLOR: “Huh. Your face looks so familiar.”

Awkward silence. Ingrid is desperate to change the subject.

INGRID: “You mind if I use your bathroom?” (Smith and Spicer, 00:22:28-00:22:25)

**INT. HALLWAY - TAYLOR’S HOUSE - DAY**

Ingrid wanders down the hallway towards the bathroom.

**INT. KITCHEN - TAYLOR’S HOUSE - MOMENTS LATER**

Ingrid sits back down. Taylor snaps her finger, realizing.

TAYLOR: “I know where I saw you!” (off Ingrid’s look)

The Echo Park Craft Fair! You were selling those Bolivian clay pots.

INGRID: “I actually just moved here a week ago.”

EZRA: “Maybe you’re confusing her with one of your crazy internet fan-girls.”

Ingrid tenses up. Taylor touches her arm, reassuringly.

(Smith and Spicer, 00:24:33-00:24:55)

Based on the quotation above, it can be seen that her persona appears when she tries to connect with Taylor and Ezra. Ingrid shows her manners when she is in the kitchen with them. She talks about how good the kitchen and the drinks that Ezra served. She shows off her persona through her easy going person and she looks very happy when she is talking to them. Thus, their conversation flow becomes better. To keep her persona, she responds to Taylor's statement that they have met before by changing the conversation and pretending she wants to go to the bathroom. However, by the time she returns, she is surprised when Taylor talks about where they met again. Ingrid has to respond in a calm manner so that Taylor and Ezra will not suspect her.

Ingrid's persona is that she spontaneously buys Ezra's painting without thinking about the amount and her finances at the time. Jung believed that to be psychologically healthy, people must strike a balance between the demands of society and who they really are (Feist and Feist 107). People should be able to balance between the persona and their true self. People need a persona that is shown according to their portion. However, people should also not live too much in their persona. It will make them pretend in order to meet the expectations of their environment or get appreciation or a good impression. It can also be seen in Ingrid as the following quote:

**INT. GARAGE - TAYLOR'S HOUSE - NIGHT**

A three-shot of Ingrid standing between Taylor and Ezra, staring thoughtfully at a painting out of frame.

EZRA: "I guess you could label it "pop art" but I'm not sure yet."

REVERSE SHOT of a wall of canvases featuring Ed Ruscha-style paintings of popular phrases like "CURRENT MOOD" and "ON FLEEK" and "I CAN'T EVEN" over classic American landscapes.

INGRID: **"I love this."**

**Taylor smiles at Ezra, squeezing his arm encouragingly.**

INGRID: (CONT'D) "Are any of these for sale?"

EZRA: "Uh... I mean, not technically" –

TAYLOR: "(cutting him off) Yes. Of course they are.

Ingrid approaches a painting that reads "SQUAD GOALS" over an image of wild horses galloping through a field.

INGRID: "How much is this one?"

Ezra looks to Taylor for guidance.

EZRA: "How much did we say "Squad Goals" was, babe?"

TAYLOR: "I think it was twelve hundred?"

**Taylor and Ezra watch as Ingrid reaches into her clutch and pulls out a wallet filled with CASH. She counts out twelve hundred dollars and hands it to a stunned Ezra.**

TAYLOR: "(CONT'D) (smiles) I'll grab the champagne."

**EXT. BACKYARD - TAYLOR'S HOUSE - NIGHT**

Ezra is filling Taylor and Ingrid's glasses with champagne.

TAYLOR: "To Ingrid. Rescuer of dogs, patron of the arts, and all around good neighbor."

EZRA: "Salut!"

They all cheers. Ingrid blushes, smiling as she takes a sip. (Smith and Spicer, 00:25:34-00:26:08)

Based on the quote above, her persona appears when she is curious about Ezra's painting. By catching Taylor's attention, Ingrid shows her interest in Ezra's painting. She is even willing to buy one of the paintings in cash. It makes Taylor and Ezra surprised and very happy. She is willing to buy the painting with money inherited from her late mother. It is what is called a persona that can be seen through her kindness. However, it makes her not realize that she has to survive with the money she has. In order to make others happy, Ingrid is willing to do anything to get appreciation for her kindness. Thus, she can get closer to Taylor. She hopes to leave a very good impression on Taylor by helping to buy Ezra's painting on her own terms.

Another proof of her persona can be seen in the following quote:

TAYLOR; 'Oh, you've got to be kidding me.'

EZRA: "What's wrong?"

TAYLOR: "Ahna cancelled on me again. I can't even deal with her right now."

Ezra rubs Taylor's back, consoling her.

EZRA: "Babe, don't worry. We'll figure it out."

INGRID: (concerned) “Is everything okay?”

Taylor sighs, gesturing to the AIRSTREAM in the driveway.

TAYLOR: “We bought that monstrosity at an estate sale and I’ve been trying to move it out to our place in Joshua Tree but my old Mercedes can’t tow it. My friend has a truck but she keeps flaking on me –”

INGRID: **“(blurting out) I have a truck.”**

Taylor and Ezra look at Ingrid, surprised.

TAYLOR: “Oh, no... I couldn’t. You’ve done so much for us already.”

INGRID: **“No, really. I don’t mind.”**

EZRA: “Great. Problem solved.”

Taylor gives Ezra a look, feeling put on the spot. Ingrid picks up on this, adding:

INGRID: **“I was actually thinking of going out there soon anyway. I don’t really know anyone here yet and you both seem like nice people.”**

BEAT. Taylor smiles, warming to the idea.

TAYLOR: “Okay, yeah. How’s this Saturday?”

INGRID: “Perfect!”

TAYLOR: “Here, I’ll give you my number.”

Ingrid hands Taylor her phone. She watches as Taylor punches in her info, struggling to contain her excitement. (Smith and Spicer, 00:26:24-00:27:10)

Based on the quotation, it shows her persona when she tries to help Taylor. Although this time she has to lie to Taylor again. In order to help Taylor, Ingrid lies to Taylor and Ezra that she has a truck that can be used to take Taylor. In fact, the truck is not hers. She plans to borrow Dan's truck so she can attract Taylor's attention again. The efforts that she does succeed in making Taylor and Ezra admire her. Taylor and her husband are very happy that Ingrid is back to help them. Persona is a good side of someone who is shown to others depending on the portion. Ingrid's persona shows how she pretends to be able to do something in order to live up to expectation or get a good impression of Taylor. It makes her live a lie and keeps her from being herself.

Furthermore, Ingrid's persona appears when she is worried. She tries to control her worries and pretend that everything is okay so she can enjoy her time with Taylor. Jung believed that persona is necessary because people are forced to play many roles in life in order to succeed at school, at work and to get along with people (Schultz 110). People need a persona because persona has an important role in daily life. Persona can help them in making good relationships in various environments. People use a persona depending on what character that they want to show or play. It depends on the situation that they are facing. It is also shown by Ingrid in the quotation below:



Ingrid's phone DINGS repeatedly from inside her bag.

TAYLOR: "(CONT'D) Um, is everything okay?"

Ingrid reaches into her bag and subtly checks her phone.

ON THE SCREEN - Ingrid's has 13 MISSED CALLS from Pinto

and a series of frantic text messages: "Is everything OK Ingrid?"

"Why aren't u answering ur phone??!!" "Hellooooooooooooo."

INGRID: "**Just Dan checking up on me.**"

TAYLOR: "That is so sweet. Ezra never texts me when I'm out of town. His communication skills are atrocious.

Ingrid's phone LIGHTS UP with another call from Pinto.

TAYLOR: "(CONT'D) Come on, let's dance!"

Taylor hops out. Ingrid hesitates for a beat, then presses "Decline" and powers her phone OFF. She dips her nail into the bag of blow and accidentally does a HUGE BUMP as we – (Smith and Spicer

00:32:48-00:33:11 )

Based on the quote above, it proves that her persona appears when she is in an urgent condition that causes her to lie. Dan keeps calling her. She is worried because she already has to return the truck she borrowed. However, she tries to control her worries in front of Tarylor. In fact, she is hiding something from her about the truck they are driving. She hid it because if Taylor found out she was lying, Taylor would probably hate her. Therefore, she has to look calm and as if nothing had happened.

## B. Shadow Reflected on Ingrid Thorburn in *Ingrid Goes West* (2017) Film

This section aims to answer the second problem formulation regarding the shadow that is reflected on Ingrid Thorburn in *Ingrid Goes West* (2017) film. Shadow is a bad side that people want to hide from other people. The shadow that is reflected in Ingrid is the disappointment she feels. Jung says, “Closer examination of the dark characteristics that is, the inferiorities constituting the shadow reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality” (7). It shows that people have a shadow or dark side in the form of an emotional nature. The emotional nature experienced by them can make them take obsessive or possessive actions when their shadow appears. It can be shown in the following quotation:

A PHOTO of Charlotte barefoot on the dance floor, still in her wedding dress, surrounded by friends and family.

CHARLOTTE: (V.O.) “Happy to be sharing this day with all of my favorite humans. Hashtag blessed.”

I/E. CAR - NIGHT

INGRID THORBURN, 29, stares at the photo of Charlotte on her phone, the hood of her sweatshirt pulled up over her head, mascara tears running down both cheeks. She looks up.

HER POV - She is parked outside the LAKE HOUSE from the photos.

A wedding party is in full swing, music thumping.

EXT. LAKE HOUSE - CONTINUOUS

Ingrid steps out of the car, wearing running shoes and a cocktail dress underneath her sweatshirt. We TRACK with her as she makes her way across the lawn, towards a large TENT filled with tables and people dancing.

Ingrid weaves her way through the crowd, unnoticed. She grabs a glass of champagne from a passing caterer and slugs it, tossing the empty glass aside as she notices --

CHARLOTTE

-- sitting at her table, still in her wedding dress, telling an animated story to a group of enthralled WEDDING GUESTS.

INGRID: "Hi Charlotte."

Charlotte and a few of her guests turn, smiling. Charlotte recognizes Ingrid and just as suddenly her smile vanishes.

CHARLOTTE: "Ingrid...?"

INGRID: "Congratulations."

**Ingrid holds up a PEPPER SPRAY GUN and blasts Charlotte in the face. Charlotte squeezes her eyes shut, screaming.**

INGRID: (CONT'D) "THANKS FOR INVITING ME, CUNT!"

The party erupts into chaos. Charlotte's bridesmaids rush to her aid. Ingrid tries to make a run for it but is tackled to the dance floor by a couple of athletic GROOMSMEN." (Smith and Spicer, 00:01:13-00:02-21)

Based on the quote above, it can be seen that her shadow is because of her disappointment. She is disappointed because Charlotte does not invite her to the wedding. She thinks that they are close friends that makes her become possessive toward Charlotte. She comes to Charlotte's wedding and ruins it. She even does the bad things by injuring Charlotte's face with a pepper spray gun.

Another proof of Ingrid's shadow is when she is annoyed that makes her do the bad action. She tries to hide her shadow from people. However, the annoyance she felt makes her do something bad.

Jung proposed the sinister and mysterious name of the shadow, which contains the basic, primitive animal instincts and therefore has the deepest roots of all the archetypes. Behaviors that society considers evil and immoral reside in the shadow, and this dark side of human nature must be tamed if people are to live in harmony (Schultz 112).

People have shadow that they try to hide from others. Their shadow can be bad behavior that goes against the rules in society. It can be seen in Ingrid in the quote below:

INT. DRUGSTORE - DAY

ECU: A series of items being scanned -- an at-home facial kit, a bag of gummy worms, the latest issue of Vanity Fair, a six-pack of Corona, a bottle of prescription pills...

Ingrid stands at the pharmacy counter with her earbuds in, listening to an audiobook while a PHARMACIST rings her up.

MELODY BEATTIE (V.O.): “Maybe our pain is showing us we need to set a boundary. Maybe it’s showing us we’re going in a wrong direction...”

Ingrid looks up to see two of CHARLOTTE’S FRIENDS (JENNY and NICOLE) walking past. They make knowing eye contact with Ingrid, who quickly turns the other way.

The pharmacist hands Ingrid a plastic bag. She grabs it, throwing down cash and making a beeline for the exit.

MELODY BEATTIE (V.O.): “It’s okay to feel hurt; it’s okay to cry; it’s okay to heal; it’s okay to move on to the next feeling, when it’s time...”

**Ingrid is almost to the door when she sees Jenny and Nicole rounding the corner right in front of her. Ingrid hides behind a cardboard display filled with candy.**

We HOLD on Ingrid’s face as she waits for them to pass, removing her earbuds so she can hear them whispering --

JENNY (O.S.): “-- what is up with her hair?”

NICOLE (O.S.): “Seriously. Who’s your stylist? Helen Keller?”

They laugh. Ingrid touches her hair self-consciously.

JENNY (O.S.): “Didn’t they send her to an insane asylum?”

NICOLE (O.S.): “Yep. Her sister told everyone she was at a yoga retreat.”

JENNY (O.S.): “So dark.”

**They disappear around a corner. Ingrid puts her earbuds back in and heads for the exit, trying not to show any emotion.**

MELODY BEATTIE; (V.O.) ‘Today, I will not strike out at those who cause me pain. I will feel my emotions and take responsibility for them...’

I/E. NICOLE’S CAR - MOMENTS LATER

A popsicle stick picture frame with a photo of Nicole and her family dangles from the rearview mirror.

We RACK FOCUS to Ingrid through the windshield as she exits the drugstore, recognizing Nicole’s car.

ANGLE - OUTSIDE THE CAR

**Ingrid makes sure no one is watching, then reaches into her purse and pulls out Erin’s CAR KEY. She drags the key along the length of Nicole’s car, leaving a jagged white scratch. (Smith and Spicer, 00:08:36-00:09:12)**

From the quote, her shadow is shown when she is annoyed with Jenny and Nicole’s statements. She hears that they are talking about her. It is like a mockery. She still tries to stay calm in front of them and ignores it. However, when she comes out of the drugstore, she secretly does an indecent act. She takes out her annoyance by scratching their car. It is a shadow that she hides but she shows when no one sees what she does. What she does is against the rules of society because it is an act that damages other people’s property on purpose.

Furthermore, another proof of Ingrid shadow is shown in the following quote:

**EXT. TAYLOR’S HOUSE - NIGHT**

Taylor exits, followed by her husband, EZRA O’KEEFE, 33, now sporting an impressive beard. They hop into Taylor’s Mercedes and she backs out of the driveway.

**ANGLE ON - INGRID**

She watches them from the shadows of a nearby alleyway, holding an In-N-Out bag and sucking on a milkshake.

Ingrid tip-toes up to the gate, looking both ways. Rothko appears at the window, BARKING incessantly. Ingrid crouches low, hurrying around the side of the house. She tries one of the windows. Locked. Then another. Also locked.

Ingrid continues around to the back of the house, trying every window until finally one OPENS revealing a small powder room. Ingrid tries climbing inside but it’s too small.

**ANGLE - INSIDE THE HOUSE**

Rothko comes sprinting up to the window with his teeth bared. Ingrid pulls out a loose hamburger patty, holding it up.

INGRID: “Here! Want some?”

Rothko stops barking and sits, eyes trained on the patty. Ingrid dangles the meat inside the window, just out of his reach. Rothko JUMPS up and down, trying to get at it.

**INGRID (CONT'D): “Come on, Rothko. Come on, boy...”**

**Ingrid grabs Rothko mid-jump, pulling him outside.**

INT. GUEST HOUSE - NIGHT

ECU: Rothko’s face, barking incessantly.

Ingrid stands above him, desperately trying to placate him.

INGRID: (hissing) “Shh! Please stop barking!” (Smith and Spicer, 00:17:19-00:18:20)

Based on the quote above, it can be seen that Ingrid steals Taylor's dog, Rothko and its shadow. She secretly infiltrates Taylor’s house while Taylor and Ezra are leaving the house. Ingrid’s actions are bad. If Taylor and Ezra find out about this, Ingrid will probably be hated and will not be accepted by them. It is also against the rules in society that stealing is a bad act.

Ingrid’s shadow also appears when she is upset that she is being ignored. It happened because shadow is unconscious so she cannot control her emotions through her anger.

Shadow is the main part of the subconscious which includes all desires and emotions that are lower than social standards and a person’s ideal personality. So, it makes someone ashamed and all that someone does not want to know about themselves (Fordham 244).

It proves that the shadow is in the subconscious. People tend not to notice when their shadow appears. It could make them emotional because their desires are



not fulfilled and feel embarrassed if people find out the real them. This is reflected in Ingrid as in the quote below:

INGRID: “Hey. It’s Ingrid. I just had a weird call with Ezra and I feel like we should talk about this. I don’t know what Nicky said to you but... he’s lying. The fact is, he’s a drug addict and he can’t be trusted, so... (beat) Call me back. (quick beat) It’s Ingrid.”

TIME CUT:

TAYLOR (V.O.): “Hi, you’ve reached Taylor. Leave a message.”

(BEEP)

INGRID: “Hey! Me again! Still haven’t heard back. I’m starting to worry. This isn’t like you. Call me!”

TIME CUT:

Ingrid is sitting in Pinto’s truck, polishing off a Corona.

TAYLOR (V.O.): “Hi, you’ve reached Taylor. Leave a message.

(BEEP)”

INGRID: “**You think you’re so cool, huh? (Taylor voice) Ooh, look at me. I’m Taylor. I take lots of pictures and my life is so perfect... NOT. Turns out, I’m a huge bitch who won’t admit that my brother’s a criminal and my husband is a sad loser who still uses a flip-phone. I saved your dog’s life! The least you could do is pick up your fucking phone!**”

INGRID: (CONT’D) “Hey! Sorry about that last message. I was just kidding... Gotcha! I’ll be around for the next hour or so if you wanna

talk -- (beep) Oh, hang on, you're beeping in. (perking up) Hey!"

(Smith and Spicer, 01:16:15-01:17:50)

In the quote above, Shadow is shown to be unconscious due to the disappointment she is experiencing. Ingrid is very disappointed and ashamed of Taylor because Taylor already knows what Ingrid has been doing. Ingrid does not accept that Taylor ignored her, so she unconsciously used bad words and teased Taylor. It makes her emotionally unstable. She feels like she has lost a friend so she cannot control her emotions any longer.

The last proof of Ingrid shadow can be seen in the quote below:

TAYLOR: "Go home, Ingrid. People like you aren't welcome here."

Ingrid starts to leave then pauses, turning.

**INGRID: "Ezra told me everything, you know. How you used to dress like a sorority girl. How your favorite band was Coldplay. How when you moved here you didn't have any friends. You were just like me."**

Ezra says nothing. Taylor looks at Ingrid with pity.

TAYLOR: "I was never like you, Ingrid."

A long, painful silence. Everyone stares down at their feet.

CLOSE on Ingrid, fighting back tears. She nods, taking a deep breath, steeling herself...

INGRID: "If you could keep the music down I'd really appreciate it."

Ingrid walks back towards her house. She pauses, turning around. Everyone watches as she walks across the entire party and unplugs her phone.

INGRID (CONT'D): "Forgot my phone."

Ingrid exits once again. A long beat, then –

Everyone resumes dancing and partying as if nothing happened.

We TRACK with Ingrid as she walks across the desert, the party continuing behind her, tears running down her cheeks... (Smith and Spicer, 01:25:05-01:26:40)

In the quote above, her shadow is shown unconsciously when she feels ashamed and disappointed because she has to hear Taylor's statement which really hurt her. Taylor does not want to see her again, which makes Ingrid disappointed and angry. Thus, she becomes very emotional and throws his anger by giving a statement about Taylor's true self. She cannot control her words. By showing a shadow through these actions, it makes Taylor and others even stay away from her. She cannot be accepted by Taylor and the others.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

This chapter explains the conclusion from the problem formulations that have been discussed in chapter four and contains suggestions for readers. The following are the explanations of the conclusion and suggestions in this study.

#### A. Conclusion

There are two points that can be concluded based on the findings in chapter four. The first is about the persona that is reflected on Ingrid in *Ingrid Goes West* (2017) film. The second is about the shadow that is reflected on Ingrid in *Ingrid Goes West* (2017) film. The two problem formulations in this study are analyzed using Carl Jung's archetypes theory. Based on Carl Jung's theory, people have a persona or public face that they want to show to others in dealing with various situations in order to adapt. While people also have a shadow or bad side that is in the unconscious that they try to hide from others. As the main character of *Ingrid Goes West* (2018) film, Ingrid has both persona and shadow which help her in her struggle to make friends.

The first result of this study is about the persona that is reflected in Ingrid described in 5 scenes, such as she is helpful, easy going, royal, calm, and able to control her worries. The first persona is that she is a helper. She has to pretend as the finder of Taylor and Ezra's dog. Thus, she can be seen as a kind person and to leave a good impression on Taylor. Persona also appears as someone who is easy going. She looks very happy and shows good manners while talking and trying to connect with Taylor and Ezra in the Kitchen. Another persona is shown

when she shows her interest in Ezra's painting. She buys one of the paintings in cash to get Taylor's attention. Furthermore, her persona appears when she lies and pretends to have a truck. Therefore, she can help Taylor and be her friend. The last is when she tries to control her worries in front of Taylor because she is in an urgent condition. Dan keeps calling her because she has not returned the truck borrowed by her.

The second result of this study is about the shadow in Ingrid described in 3 scenes, such as disappointment, annoyance, and inability to control her emotions. The first is that her shadow is a consequence of the disappointment that she feels because she is not invited to Charlotte's wedding. It makes her do something bad. She is possessive because she thinks that they are close friends but Charlotte does not think like that. Another shadow appears when she is annoyed because of Jenny and Nicole's statement. It makes her secretly do something bad to their car. Finally, her shadow is shown when she is disappointed and ashamed because Taylor knows what she has done and does not want to be her friend. Through her unconsciousness, this makes her angry to say bad words and cannot control her emotions towards Taylor.

## **B. Suggestions**

There are some suggestions that can be given to readers. First, the readers can analyze other films such as *Eighth Grade* (2018) film by Bo Burnham using Carl Jung's analytical psychology in archetypes. Second, *Ingrid Goes West* (2018) film can be analyzed through another character such as Taylor by applying Sigmund Freud's psychoanalytic theory in narcissism.

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