



ARCHETYPE ANALYSIS OF MAIN CHARACTERS IN *THE SECRET GARDEN (2020)* MOVIE BY FRANCES HODGSON BURNETT

Rifka Puspawarni¹, Dina Amelia²
Universitas Teknokrat Indonesia^{1,2}

rifkapuspaw@gmail.com¹, amelia.dina@teknokrat.ac.id²

Received : (April 2023)

Accepted : (May 2023)

Published : (June 2023)

Abstract

The researcher uses Jung's archetypes theory to analyze the personality of Mary Lennox and Colin Craven as the main characters in *The Secret Garden (2020)* movie by Frances Hodgson Burnett. Carl Jung uses archetypes to analyze the human side of personality, which is known as a term in psychology. The researcher uses a descriptive qualitative method. The results show that the characters Mary Lennox and Colin Craven have three kinds of archetypes. These results include the shadow, persona, anima, or animus. Mary's shadow is seen when she is angry because she is ignored by Martha, misunderstood by Colin, and a liar. Meanwhile, Colin's shadow is seen when he had past trauma about the stench of roses that almost killed him, and he hated his mother because she died. Second, Mary's persona is seen as a good girl who follows the rules of the house. Meanwhile, Colin's persona was seen. He was manipulating information that he had a friend. Third, Colin reveals four characteristics of anima: touchy, moody, jealous, and unadjusted. The last, there are two characteristics of the animus revealed in Mary, such as strong and brave.

Keywords: anima, animus, persona, shadow, *The Secret Garden (2020)*

INTRODUCTION

Many literary works were made by both authors and the general public in the era of globalization. One of the benefits of globalization is the potential to encourage people to be more creative and innovative in producing something useful (Fithratullah, 2019). According to Samanik & Lianasari (2016), literary works are divided into two types, namely written and spoken. Novels, poetry, short stories, and other literary works printed on paper are examples of written works. Meanwhile, Spoken works are literary works we can directly hear and see in action, such as drama, and movies. Pangestu & Julianti (2021) mentions that a movie is an example of a literary work that emerged due to the development of the modern technological era.

In a movie, the role of the main character is an essential part. According to Suprpto (2016), the main character is a character who dominates the entire movie story. This can be seen clearly from the portion of him or her that appears the most on the screen compared to other characters. In other words, in a movie, the main character is a character who is always seen in the movie. Every main character in a movie has a different personality, the same as human personalities in general, which continue to grow and change over time. Ade & Okunoye (2008) claim that characters have roles similar to humans. Because most of the movies are based on true stories and the experiences of ordinary people (Aisyah, 2022). Many people don't even know their personality. The levels of human personality that they do not recognize are called the collective unconscious where there is part of the human personality called archetype (Feist, 2008).

The Secret Garden (2020) is a very interesting movie, especially in its depiction of the main character's personality. The story took place in 1947 in India. The movie told about a ten-year-old girl and boy named Mary Lennox and Colin Craven as the main character. They are cousins, and their mother is twin. Mary's parents died of a cholera outbreak, and so did Colin's mother. After her parent passed away, she was sent to her uncle's house, Misselthwaite Manor, in Yorkshire, England. Her uncle's name is Mr. Craven, he is the father of Colin Craven. Mary and Colin had different personalities than most people since their mother passed away. Mary has a hot-tempered and lying personality. Besides that, Mary pretended to be a good girl who obeyed all the house rules Mrs Medlock gave. She did it to make a good impression on Mrs Medlock as a newcomer. Furthermore, she had a masculine side, like strong and brave. Colin is a crippled and hunchbacked boy. He usually locks himself up in his room, he rarely leaves the house. He once left the house because someone took him, but he experienced a trauma that made him almost die because he feared the stench of roses. Moreover, his mother's death made him hate her even though he could not forgive her for leaving him alone. When Colin first met Mary he arrogantly said that he did not want a friend to show that he did not want to be pitied by his paralyzed condition. Besides that, he had a feminine side such as touchy, moody, jealous, and unadjusted.

Carl Gustav Jung's archetypal theory is a popular method for analyzing characters in the form of personality in literary works (Firdausya, 2020; Ekaputri, 2019). Archetypes appear in humans and determine personality as individuals (Jung, 1969). The word archetype comes from two Greek words "*arche*" meaning prime, first or original and "*typos*" meaning model, pattern or shape (Nora, 2018). In other words, it can be said that archetypes are the pattern of human character and behaviour (Lukman, 2022). This basic pattern was formed hereditary from human ancestors. After Jung conducted research, he said that these archetypes tend to act the same as early humans, even in the future even when faced with conflict (Jung, 1989). By knowing the archetypes, people can read their personalities (Feist, 2008: 105). The researcher uses archetypes to analyze the personality of Mary Lennox and Colin Craven as the main characters in *The Secret Garden (2020)* movie by Frances Hodgson Burnett. Carl Jung uses archetypes to analyze the human side of personality which is known as a term in literary psychology (Boeree, 2006: 5). According to Jung (in Feist 2008:97), there are eight main archetypes: shadow, persona, anima, animus, great mother, wise old man, hero and self.

METHOD

The researcher uses a descriptive qualitative method in the research for *The Secret Garden (2020)* movie. The data for descriptive qualitative research is acquired from the data source (Amelia & Mertania, 2020). The qualitative method focuses on objects, and the results are in words (Rido, 2015; Kuswoyo & Susardi, 2016). Thus, since the researcher only focuses on analyzing archetypes in the main characters of *The Secret Garden (2020)* movie, named Mary Lennox and Colin Craven, where the data are in the form of text (which can be words or phrases) without using any numerical analysis, the writer applied the descriptive qualitative method. The data were from the film script of *The Secret Garden (2020)* movie about archetypes. In addition, the data source for this research was *The Secret Garden (2020)* movie by Frances Hodgson Burnett.

The researcher will take several steps to collect data from a movie called *The Secret Garden (2020)*. Several steps are used to manage relevant observations and data.

1. Watch the movie repeatedly to find and understand the main character archetypes, *The Secret Garden (2020)* movie by Frances Hodgson Burnett.
2. Writing down conversations/dialogues is correlated to the research based on Jung's archetypes theory.
3. The researcher highlights the data based on Jung's archetypes theory.
4. In the selection stage, the researcher selects data relevant to the study and the research topics.

The data-analyzing technique aids the researcher in grouping data for analysis purposes (Gulö & Rahmawelly, 2019). Data analysis techniques are used to analyze the data that has been collected. The researcher conducted this research using several steps, namely:

1. In the classifying stage, the researcher attempts to interpret the acquired data and its significance with data theory.

2. The analyzing stage is where the researcher analyzes and matches the interpreted data with the theory used.
3. In the Evaluation stage, a researcher elaborates on data findings and answers research questions.
4. Conclusion, in the final step, the researcher draws a conclusion based on the findings.

LITERATURE REVIEW

There are eight main archetypes: shadow, persona, anima, animus, great mother, wise old man, hero and self (Feist 2008:97). According to Carl Gustav Jung's Analytical Psychology theory, the following will explain the four various archetypes. Jung (1964:85) defines the shadow as the dark side of human nature. James & Gilliland (1995:5) added that shadow is the negative or evil side of someone's personality. Humans have shadows representing their evil side (Jung, 1959:131). Everyone also has different abilities to control their dark side. Shadow represents what we do not want to admit and try to hide from others. Shadow is present in the human personality in various ways, such as feelings of wanting to destroy and various unpleasant behaviours. Jung used the term "*shadow*" to describe the dark or evil side of humans. Persona is derived from the Latin word "*mask*", used in Greek drama (Perlman, 2018:4). Jess & Gregory (2006: 106) mention that persona is a personality's side that someone shows to the world. According to Jung (1928: 164), the persona is a mask actors use to show their roles. However, it is not just actors who play a role. There are many roles that a person plays according to social requirements. For example, entrepreneurs, homemakers, teachers, lecturers, and other professionals have different characteristics according to their chosen profession or position.

Anima comes from the Latin word "*soul*" (Jung, 1953:524). Anima is the feminine side of men, an archetype found in men (Jung, 1964:30; Jung, 1970:14). Anima usually relates to emotional, empathic, and sensitive aspects. Anima can be a feeling or mood in women (Feist & Feist, 2002:102). There are six characteristics of anima such as moody, vain, jealous, irritable, touchy, and unadjusted (Jung, 1969:70). The Animus is the male side of the female soul (Jung, 1953). Jung introduced the Animus as an old paradigm of the Logos. "*Logos*" was the Greek word for the principle of order and wisdom. As humans, Logos is identified. Therefore, Jung believed that the animus archetype is the personification of the masculine in the female psyche. It includes the masculine characteristics of women, such as strength, assertiveness, physical strength, courage, desire for power, and achievement. There are four main characteristics of Animus as a man of power, the man of action, the man of word and the man of meaning.

FINDINGS AND DISCUSSION

The discussion of this part will show how Mary Lennox and Colin Craven reveal archetypes of shadow, persona, anima or animus.

1) Mary Lennox's Shadow

The character of Mary Lennox appears as her shadow in two conditions. The first shadow shows her anger at being ignored by Martha and misunderstood by Colin, and the last is her lying about manipulating information about her mother's death.

a) Anger

Spielberger (1972) mentions anger is a state of emotion that influences feelings. The first shadow reflected in Mary's character is her anger, caused by Martha's answer, which was considered to ignore her curiosity about strange sounds she hears at night. As seen in the following dialogue, this can be called her shadow.

Time : 00:20:42-00:20:54

Dialogue:

Mary : *The noises that I hear in the night, do dead solders haunt this house?*

Martha : ***If you hear noise, then turn over and sleep more.***

Mary : ***I didn't ask to be here!***

Based on the dialogue above, it can be indicated as Mary's shadow. As supported by Jung (1978), the shadow of anger occurs when someone is ignored. What Martha did to Mary in the dialogue show that as part of it because it is in line with what Jung said. The story happened the first night Mary stayed at her uncle's house (Misselthwaite Manor); she heard crying and screaming, making her want to know what happened to Misselthwaite Manor. Martha is a maid at Misselthwaite Manor who was put in charge of caring for Mary when she arrived. Mary questioned Martha about the noises she heard at night and whether dead soldiers were haunting the house. It can be seen that Mary did not get an answer to her curiosity about this strange sound. Martha ignored Mary's question in the dialogue, "***If you hear noise, then turn over and sleep more.***" Martha's statement shows that she ignored Mary's question, which was considered unimportant. It made her angry. Mary angrily said, "***I did not ask to be here!***". It can draw the conclusion that Mary's shadow appeared when Martha ignored her curiosity about the strange sound in the house, and it made her angry.

Time: 00:42:10-00:42:37

Dialogue:

Mary : *What if I were to tell you that I know of a magical place? Where the birds sing for you and friendly dog plays with you?*

Colin : ***I'd say that you were lying. And I'm not interested, even if you are telling the truth.***

Mary : *But..*

Colin : *I'm tired now. You can go.*

Mary : *what?*

Colin : *I'm tired. You're not listening to me. Please leave.*

Mary : ***I'm not your play toy to be put down when you choose!***

Colin : *You came to me. I never invited you in.*

Mary : *I told you secrets about my magic place.*

Colin : *Secret I didn't care to know of.*

The next shadow of Mary is anger due to misunderstanding. From the dialogue above, it can be seen that Mary's anger was triggered by misunderstanding. Jung (1978) mentions that shadow comes when someone is misunderstood. Mary had come to Colin's room intending to tell him about a magical place where Colin would see birds singing and a friendly dog would play with him. At that time, Colin was locked into his room and never went outside. He was unable to walk because of paralysis. Mary tried to offer a magical place called *The Secret Garden* to allow Colin to play and be entertained by the animals in that garden. He could not believe it and thought Mary was lying to him. Colin was not interested in what Mary said to him, even though she was telling the truth. This dialogue shows that Colin misunderstands Mary. "***I'd say that you were lying. And I'm not interested, even if you tell the truth.***" Mary's anger is caused by misunderstanding, as it showed in the dialogue, "***I'm not your play toy to be put down when you choose!***" It can be concluded that Colin's misunderstanding caused Mary's anger that she lied to him, and he was not interested even if she was telling the truth. Mary's dialogue showed her shadow because it matched what Jung was saying.

b) **Liar**

Time : 00:54:22-00:54:24

Dialogue:

Colin : ***I know you didn't kill your mother. So who is the bigger liar?***

Mary : *Did you ask after me?*

Colin : *I said I'd heard you. They said you'd lost both your parents tragically. They were very clear you weren't a murderess.*

The second Mary's shadow is a liar. Mary lied because she had manipulated information about her mother's death. Jung in (Morissan, 2013) stated that lying is the manipulation of information, behaviour, and self-image to direct others to false beliefs or conclusions. When Colin discovered that she had manipulated information regarding her mother's death, Mary's lie was exposed. Mary once told Colin that she was the one who killed her mother. The information that Colin obtained about her mother's death did not match what Mary had told him. In other words, Mary had lied to Colin. Her shadow can be seen in this dialogue "***I know you didn't kill your mother. So who is the bigger liar?***" In the dialogue, Colin says he knew the cause of Mary's mother's death. Colin was told by someone that her mother died tragically. Not only her mother but also her parents. He knows that she is not a murderess. From the conversation above, it is evident that Mary lied to Colin. Mary lied to Colin to cover up the cause of her mother's death. Mary's lies can be indicated as her shadow because it aligns with Jung's statement in Morrissan's reference.

2) Colin Craven's Shadow

The character of Colin Craven is classified his shadow into two conditions. The first shadow showed that he had been traumatized by the smell of roses, and the second showed that he hated his mother.

a) Past Trauma

Time: 00:41:46-00:41:54

Dialogue:

Mary : We could go outside and, who knows, you might feel better.

*Colin: **Once they tried to take me outside, and the stench of the roses almost killed me.***

Mary : You're afraid of flowers? That isn't very sensible.

In the above dialogue, Mary felt nothing had changed in Colin's condition. Colin only relied on taking medicine and just locked himself in his room. He has been paralyzed for years, instead of recovering but getting worse. Seeing that Colin's condition was not getting better, Mary asked him to go outside with her in a wish who knows that he would get better. Then, Colin told Mary as seen in the dialogue "***Once they tried to take me outside, and the stench of the roses almost killed me.***" The stench of roses could be indicated as Colin's fear of past trauma because it almost killed him. Jung stated (in Jess & Gregory, 2006) that shadow can be in the form of past trauma. The reason that made Colin not want to go outside was that he was afraid of the smell of roses; it could almost kill him. Here, it is seen that Colin told his fears to Mary so that the same thing would not happen again because it would put him in danger. From Colin and Mary's dialogue above, Colin's statement can be indicated as his shadow because it follows the reference given by Jung.

b) Hatred

Time : 00:43:01 - 00:43:25

Dialogue :

Mary : They say I look like her.

*Colin : **I hate her for doing it. Dying***

Mary : hate her?

Colin : My mother loved me hugely. Everyone said so. And then she died, leaving me all alone. It's unforgivable. Well, my mother never loved me.

The second shadow showed that Colin hated his mother. According to Jung (in Jess & Gregory, 2006), the shadow can be a negative emotion. One example of negative emotion is hatred (Tappolet, Teroni & Ziv, 2018). Shadow in Colin's character shows his hatred towards his mother. At that time, he needed his mother's affection, but his mother died instead. The death of his mother made him feel unloved by his mother. Colin's hatred can be seen in the dialogue between Mary and Colin "***I hate her for doing it. Dying.***" Colin's hatred toward his mother

was discovered when Mary entered Colin's room and saw a photo of Colin's mother, who looked just like her. Then, they found out they were cousins. As Colin mentions in the dialogue, his mother loved him hugely, and everyone said so. Colin told Mary he hated his mother because she passed away and left him all alone. It made Colin unable to forgive her. According to Colin, love must be proven by always being by his side. From the dialogue above, it can be concluded that the death of his mother made him unable to forgive and hate his mother. Colin's statement above, which is bold and italic, can be classified as a shadow of hatred.

3) Mary Lennox's Persona

Time : 00:09:42-00:10:37

Dialogue:

Mrs. Medlock: First things first, we are fully electric. That doesn't mean the electric always works. So, if you're needing the lavatory in the night, you take a lamp. Secondly, Mr. Craven is widower and on his own. He's promised he'll have someone to tend to you soon enough. But until then, don't be expecting there'll be people to talk to, cause there won't.

*Mary : **I need no entertaining. I'm not a child.***

Mrs. Medlock : Hmm.

You'll be told what rooms you can go into, and what rooms you're keep out of. But until then, you stick to your rooms and your rooms only. No exploring, no poking about.

*Mary : **I assure you, Mrs. Medlock. I've no interest in poking about***

A persona is a mask worn by a person to signify his/her role (Jung, 1928). At the story's beginning, Mary's persona is seen as a good girl. She uses the mask of a good girl to show Mrs Medlock she is a person who worked as a head of the servants at Misselthwaite Manor. Mr Craven asked her to pick Mary up when Mary first came to Misselthwaite Manor. When Mary arrived at Misselthwaite Manor, Mrs Medlock told her the rules to follow while at Misselthwaite Manor. Mary agreed with the rule given by Mrs Medlock. She wanted to show that she had a good impression when she first came to her Misselthwaite Manor.

Persona of Mary is shown as a good girl who obeys the rules in that house. She did not complain to Mrs Medlock about why there was not anyone she could talk to. As a new person to that house, she should have questioned it, but she preferred to pretend to obey the rules. She said, "***I need no entertaining. I'm not a child***". From the dialogue, she did not mind if she did not have anyone to talk to because she was not a child and did not need entertainment. Even Mrs Medlock said no exploring, no poking around. Mary was okay with all the rules given to Mrs Medlock. Mary's persona shows through as she says "***I assure you, Mrs. Medlock. I've no interest in poking about.***" Mary's statement tried to convince Mrs Medlock that she would keep the house's rules. In other words, Mary's persona fulfils Mrs Medlock's wish to be a good girl and make a good impression. She followed Mrs Medlock's rules to look like a good girl, obeying house rules.

4) Colin Craven's Persona

Time : 00:25:47-00:25:53

Dialogue :

Colin : Why are you here?

Mary : Why shouldn't I be?

*Colin : **I don't want a friend.***

Mary : I've plenty already.

Persona can also be a bad impression that they show to manipulate others' opinions and behaviour (Boeree, 2009). In this part, Colin's persona is shown when he refused to have a friend. It happened when Mary first met Colin in his room. He acts as if he did not need a friend. He said, "***I do not want a friend.***" In Colin's dialogue, he mentioned that he did not want a friend. He gave Mary a bad impression to cover up his real condition. The real condition was that he was paralyzed and his hunchback was worse than his father's. Colin did not have any friends

in that house because he was locked in his room by his father and could not go outside. It can be indicated as his persona.

5) Colin Craven's Anima

Every man has an aspect of femininity called anima, which can be either a mood or a feeling (Jung et al., 1964; Feist & Feist, 2002). There are six characteristics of anima such as moody, vain, jealous, irritable, touchy, and unadjusted (Jung, 1969). In this analysis, Colin's personality reveals four characteristics of anima: touchy, moody, jealous, and unadjusted.

1) Touchy

Time: 00:41:15-00:41:19

Dialogue :

Colin : I thought you wouldn't visit again.

Mary : That's your chair?

*Colin : **It's none of your business! Don't touch it!***

According to Jung (1969), the first characteristic of anima is touchy. Touchy refers to someone who gets upset or offended easily (Hornby, 2010). Colin was easily offended when Mary asked about a chair in his room. The chair meant by Mary here was Colin's wheelchair. Mary wanted to know whether the wheelchair moved well and whether he often used it. According to Mary, it was a normal question and did not provoke any personal emotions, but Colin had a different opinion. Colin's answer to Mary indicated that he was offended by Mary's question about the wheelchair because it was a sensitive question for him. The evidence of Colin's being touchy is seen in this conversation "***It's none of your business! Don't touch it!***." Colin felt offended. He could no longer use his wheelchair because his hunchback was getting worse. To sum up, Colin becomes easily offended because what Mary talks about is sensitive to him.

2) Moody

Time 1:00:56-1:01:04

Dialogue

Colin: who's there? It's the girl, isn't it?

Mary : My name's Mary, and you know it.

*Colin : **I don't want you here! You're cruel!***

Moody is the second of the characteristics of anima in a man (Jung, 1969). Moody is a person who changes his emotional tune unexpectedly and often (Damasio, 1999). Colin, a boy with anima in himself, has a moody personality. It can be seen that Colin's mood changes emotionally tune unexpectedly. It was seen in this conversation "***I don't want you here! You're cruel!***." This dialogue is shown by Colin which indicates his moody personality. It happened when Colin heard that someone was coming into his room. Then, Colin asked who was there. Mary replied it was her and he knew her very well because she was his cousin. She felt nothing wrong with herself. Suddenly, Colin's mood changes to unexpectedly dislike Mary's presence with an emotional tune. It can be seen that Colin's mood changes for no apparent reason. Colin was moody because of stress with his condition, which was not improving because he was paralyzed and locked himself in his room. Stress can suppress his feelings, making it difficult to control his emotions. Stress can also cause him to lose focus, causing mood swings easily. The dialogue above shows that a moody Colin suddenly looks like he does not want Mary there. In addition, his sudden changes in emotions reveal his moody personality, which stems from his anima.

Time : 00:40:03-00:40:33

Dialogue:

Mrs. Medlock : Colin..

Colin : No!

Mrs. Medlock: Lie still.

*Colin : **No Please. I don't like it. It tastes horrid, please!***

Mrs. Medlock : I know you don't like it, but it's going to make you well.

Colin : Please. Please!

Mrs. Medlock : You know very well, it's either the medicine or the brace. Come on. It'll soon be over. Just..

Colin : Please! I don't like it. It tastes horrid. I don't like it.

Mrs. Medlock : I'll come back later when you've calmed down.

The dialogue above also shows Colin's anima of moody. Moody means having moods that change quickly, such as being bad-tempered or upset (Hornby, 2010). This situation happened when Mrs Medlock asked him to take medicine. In this case, Mrs Medlock tries to persuade Colin to take medicine even though she knows he does not like it, but it makes him feel well. Colin showed his changed mood to Mrs Medlock in this dialogue "**No Please. I don't like it. It tastes horrid, please!**". The dialogue shows his changing mood to upset when told to take medicine. According to Colin, the medicine he was about to take did not taste good. Mrs Medlock decided she would return after she calmed down. In conclusion, Colin's character has a moody personality. His mood changes quickly to become upset when told to take medicine. It can be indicated as his anima.

3) Jealous

Time : 00:56:25 -56:59

Dialogue :

Mary : Don't be afraid. Look. And we're there too.

Colin : No!

Mary : I've been to Misselthwaite before. So we did know of each other. Isn't that extraordinary? And do you know what's even more extraordinary? You're walking.

*Colin: **How dare you! This is just jealousy because my mother loved me. Well, you don't deserve a mother's love!***

The next anima showed that Colin was jealous of Mary. Hornby (2010) mentions jealousy, which means anger or unhappiness because someone she or he likes shows interest in other people. Colin's jealousy is seen in this dialogue "**How dare you! This is just jealousy because my mother loved me. Well, you don't deserve a mother's love!**". Based on Colin's dialogue, it is indicated his anima of jealousy. Colin is jealous when Mary forces him to enter his mother's room to see old photos of their mother in the past. It is shown that Colin refuses to see the photos, but Mary forces him to see them. The photos showed that they were in *The Secret Garden* with their mother. Mary said she had been to Misselthwaite, where Colin and his mother lived, and they knew each other. Colin's jealousy was seen when he saw in the photos the closeness of his mother with Mary's mother, who was his mother Mary's twin. Colin's anger also showed when he mentioned how dare she was. Colin thought Mary was jealous because his mother loved him, but instead, Colin's statements that she does not deserve a mother's love suggest that he is jealous of Mary.

Next is also dialogue about Colin's jealous personality. He was jealous of Mary's statement that Colin should respect her because she is the niece of the owner of the house. It can be assumed that his jealousy stems from his anima.

Time : 00:25:19 -00:25:58

Dialogue:

Colin : I saw you. I can't say I saw enough to identify you, but I'm sure if I were to say the little servant girl, you'd be in firm trouble, wouldn't you?

Mary : I'm no servant. My name is Mary Lennox. My mother was sister to the mistress of this house and my uncle owns it still, and you'll do well to give me the respect I'm due.

*Colin : **I'll give you none. I'm Colin Craven and the uncle you speak of is my father. If I were to live, this place should belong to me.***

Mary : *We're cousins. But I've never heard of you.*

Colin : *Nor I of you.*

Jealousy leads to negative feelings such as fear, anxiety, and hatred (De Vries, 2009). Colin's jealousy began when Mary said that her mother was the sister of the owner of the house and her uncle was still the owner, so Colin should respect her. Then, Colin answered “ ***I'll give you none. I'm Colin Craven and the uncle you speak of is my father. If I were to live, this place should belong to me.*** ” It was clear from Colin's answer that he refused to respect Mary because he was the son of the owner of that house. Colin's jealousy leads him to a negative feeling which is anxiety. He was worried that Mary would take over the house, so he said that if he was alive, then the house should be his. Colin's jealousy indicated his anima.

4) Unadjusted

Time: 1:02:11-1:03:14

Dialogue:

Mary : *Do that and you'll never see me again. It's your decision. This is Dickon.*

Dickon : *Hello.*

Colin : *He's handsome.*

Mary : *And he can whistle. When's the next time they'll check on him?*

Martha : *I'll bring him his lunch, then come back a little after 4:00 to check he's eaten.*

Colin : ***I'm not going!***

Martha : *You know what you risk?*

Mary : *He'll be back in his room by 4:00.*

Colin : ***I'm not going!***

Mary : *When we tried to fix the dog, he refused us too. Take his legs, Dickon. I'll take the arms. Or ... we can get you in the chair, get you down safely. I promise you we won't kill you.*

Colin : *You can't promise anything of the kind!*

Mary : *You'll die in this bed, and all you'll have seen is the wallpaper. Is that really what you want?*

Unadjusted means not adapting to a new condition or situation (Hornby, 2010:18). Colin Craven could not adapt to some conditions or situations. In the first case, Mary and Dickon got into Colin's room. That was the first time Colin met Dickon. Mary and Dickon wanted to take Colin out of the house for the first time, and they would bring him back to his room at 4:00. It was seen that Colin could not adapt to the new conditions. He was used to being alone in his room, never leaving the house. Suddenly Mary and Dickon came to force him to leave the house. He refused to go by saying “***I'm not going!***.” He mentioned twice that he did not want to go. This statement presented by Colin indicated that he was unable to adjust. He is not used to the new situation of leaving the house. Mary tried to persuade Colin by telling him she had been rejected while trying to heal a dog. Mary told Dickon to hold his feet while she held his hands; in other words, Colin was forced to go out with them. Even though Mary promised she would not kill him, Colin refuses, saying she cannot promise such a thing.

Time : 1:15:51-1:16:37

Dialogue:

Colin : *Stop. Stop!*

Mary : *You know what happened here, then?*

Colin : *Why would you bring me here?*

Mary : *Because you needed to see it. Would you like to see the place your mother died? My mother died in hospital, alone and in pain. Your mother found a far better spot.*

Colin : *Dickon, can you fetch me some flowers? The white ones. **And then can you take me home? I don't want to be here.***

Mary : *You don't understand. She died here because it was beautiful, and so she made this place magical. It cured Hector's leg, and I...*

Colin : ***I didn't want to see the dresses and I don't want to see this. Please, take me home.***

The second case above shows that Colin cannot adjust to his new situation in *The Secret Garden*. It happened when Mary and Dickon brought Colin to *The Secret Garden*. According to Mary, Colin needed to see *The Secret Garden* where his mother died. Mary also compared her mother's death to that of Colin's. Colin's mother

died in a better place, while Mary's mother died in the hospital alone in pain. Then, Colin was seen already in the secret garden. He asked Mary to take him back home. "***And then can you take me home? I don't want to be here.***" This statement shows that he could not adapt to the situation in the secret garden. That is why Colin asked Mary to take him back home. He did not even want to see her mother's dress. He said "***I didn't want to see the dresses and I don't want to see this. Please, take me home.***" This indicates that he does not like that place in other words he cannot adapt to the situation of *The Secret Garden*.

Time : 1:13:50 – 1:14:07

Dialogue:

*Colin : It's cold. It's very cold, very cold. **I don't think I can.***

Mary : Course you can.

*Colin : **I don't think I can.***

The last case showed that he could not adjust to being in the water. Colin, who was used to only being in his room, never came out. He felt uncomfortable when told to soak in the river. According to Colin, the water was cold, but not for Mary and Dickon. His statement, "***I do not think I can.***" Twice this statement was uttered. It was indicated that he could not adjust to being in the water.

5) Mary Lennox's Animus

Time : 1:03:30-1:04:02

Dialogue :

*Colin : Where's Dickon? **You're going too fast. You're too fast!***

Mary : Stop that!

Colin : It's the pollen, I told you.

Mary : Take a breath. Still alive?

Colin : Yes, but...

Mary : We'll work out what hurts and what doesn't. But you have to try, just as I do. Does that sound fair? Good.

The second Animus of Mary's character is a strong girl. Jung believed that the animus first appeared as personifications of physical strength. Man of Power is characterized by physical strength (Jung in Ricketts, 2000: 25). The story begins with Mary taking Colin to *The Secret Garden*. Because Colin was paralyzed and could not walk, Mary was the one who pushed the wheelchair. It can be seen in the dialogue from Colin "***You're going too fast. You're too fast!***" Mary pushed Colin's wheelchair too fast. Mary pushed the wheelchair that was being ridden by Colin who was physically bigger than Mary. Seeing Mary pushing the wheelchair by running proved that she had physical strength. It can be concluded that Anima's Mary is a woman who has physical strength like a man.

Time : 1:24:13-1:24:52

Dialogue :

Colin: That smoke.... Is that normal? No. father? father! Go! Go!

Martha : Mary! Get away!

Mary : Who's inside?

Martha : Mr. Craven. We don't know where.

*Mary : **I know where he'll be!***

Martha : The brigade has been called!

Dickon : Mary!

Martha : No, girl. No! Come back, girl!

Mary : Mr. Craven!

Jung believed that women at this animus stage would take action and use their power to achieve their goals (Jung, 1959). Mary takes action for a purpose which is to save Mr Craven from the fire. Mary seemed to take action so quickly that she knew where Mr. Craven was "***I know where he's going to be!***". From the existing dialogue, it can be seen that Maria spoke spontaneously without thinking much. The decision he took was high

risk. The story begins when Mary, Colin, and Dickon are in the garden. Suddenly, Colin saw smoke coming from his house (Misselthwaite Manor) and screamed Father! Mary and Dickon ran towards the house, and he asked Martha who was inside, Martha replied there was Mr Craven, but he did not know where he was. Mary as a girl, shows her courage to enter the burning house to help Mr Craven. Mary dared to take a high risk to save Mr Craven. It can be concluded that Mary's action to save Mr Craven can be indicated from the masculine side.

CONCLUSION

This chapter contains conclusions based on the results of the analysis. This research applies archetypes to analyze *The Secret Garden (2020)* movie by Frances Hodgson Burnett, focusing on the personalities of Mary Lennox and Colin Craven as the main characters. Specifically, the researcher employs Carl Gustav Jung's shadow, persona, anima, and animus archetypes.

The first result of the research is about Mary Lennox's and Colin Craven's shadows. Mary Lennox's shadow appeared in three conditions. The first Mary's shadow appeared when her curiosity about the strange sound in the house that night was ignored by Martha, and it made her angry. Furthermore, Mary's anger was caused by Colin's misunderstanding that she lied to him and that he was not interested even if she told the truth. The last is her lying about manipulating information about her mother's death. Mary once told Colin that he was the one who killed her mother. The information Colin got about his mother's death did not match what Mary had told him. Her mother died because of a tragedy.

The shadow of Colin Craven. Colin Craven's shadow is classified into three conditions. The first shadow showed that he was traumatized by the smell of roses; it almost killed him. The second shadow showed that he hated his mother. Mary hates her mother because she died and left her all alone. The next shadow is that he was jealous of Mary. Colin's jealousy is seen when he sees his mother's closeness to her. He also expressed his emotions when he mentioned how dare she was. He thought Mary was jealous of him, but his statements that she does not deserve a mother's love suggest he is jealous of Mary.

The second is Mary Lennox's and Colin Craven's Persona. The persona of Mary is shown as a good girl who obeys the rules when she is at Misselthwaite Manor. Mary's persona is used to fulfil Mrs Medlock's wishes to be a good girl and makes a good impression at first when she comes to Misselthwaite Manor. Next, Colin Craven's persona is shown when he refuses to have a friend. It happened when Mary first met Colin in his room. It can be indicated as his persona because he manipulates that he does not want a friend. The third is Colin Craven's anima and Mary Lennox's animus. There are four characteristics of anima revealed in Colin: touchy, moody, jealous, and unadjusted. Colin was touchy because he was easily offended when Mary asked about a wheelchair in his room. Mary wanted to know whether the wheelchair moved well and whether he often used it. He was offended by Mary's question about the wheelchair because it was a sensitive question for him. Second, Colin was moody. Colin's mood changes to unexpectedly dislike Mary's presence with an emotional tune. Colin's mood changed for no apparent reason. Colin was moody because of stress with his condition, which was not improving because he was paralyzed and locked himself in his room. Third, Colin was jealous. Colin's jealousy began when Mary said that her mother was the sister of the owner of the house and her uncle was still the owner, so Colin should respect her. Colin answered that he refused to respect Mary because he was the son of the owner of that house. Colin's jealousy leads him to a negative feeling which is anxiety. He was worried that Mary would take over the house, so he said that if he was alive, the house should be his. Colin's jealousy indicated his anima. The last is unadjusted. Colin could not adapt to some conditions, such as; going outside and soaking in the air.

The last is Mary Lennox's animus. There is two animus that appears in Mary's personality. First, Mary pushed the wheelchair being ridden by Colin, who was physically bigger than Mary. Seeing Mary pushing the wheelchair by running proved that she had physical strength. It can be concluded that Anima's Mary is a woman who has physical strength like a man. Next, as a girl, Mary shows her courage to enter a burning house to help Mr

Craven. She dared to take a high risk to save Mr Craven. It can be concluded that Mary's courage in taking action quickly to save Mr. Craven can be indicated as her masculine side.

REFERENCES

- Ade, O. I., & Okunoye, O. (2008). *An Introduction to Literature and literary criticism*.
- Aisyah, Y. I. (2022). *Persona And Shadow Portrayed By Maleficent In Robert Stromberg's Maleficent Film* (Doctoral dissertation, Universitas Islam Sultan Agung Semarang).
- Boeree, George. (2006). *Carl Jung: Personality Theories*. Shippensburg: Psychology Department Shippensburg University.
- Botts, A. (1999). Cavewoman Impulses: The Jungian Shadow Archetype. *Romantic Conventions*, 62.
- Damasio, Antonio. (1999). *The Feeling of What Happens*. New York: Harcourt Brace & Company.
- De Vries, Jan. (2009). *Emotional Healing: Mengendalikan Emosi & Kecemasan*. Surabaya: Selasar Surabaya Publishing.
- Ekaputri, N. I. D., & Fanani, A. (2022). Persona and Shadow In *Shatterday* By Harlan Ellison and *Fight Club* By Chuck Palahniuk. *JEELL (Journal of English Education, Linguistics and Literature)*, 8(2).
- Feist, Jess., & Feist, Gregory. (2002). *Theories of Personality*. New York: McGraw- Hill Companies.
- Feist, Jess and Gregory J. Feist. (2006). *Theories of Personality, Sixth Edition*. New York: The McGraw-Hill Companies, Inc.
- Feist, J. and Feist, G.J. (2008) *Theories of Personality*. McGraw-Hill, New York, 104-111.
- Fithratullah, M. (2019). Globalization and Culture Hybridity; The Commodification on Korean Music and its Successful World Expansion. *Digital Press Social Sciences and Humanities*, 2, 00013.
- James, R. K., & Gilliland, B. E. (1995). Jungian therapy. Retrieved on May, 12, 2014.
- Jess, F., & Gregory, J. F. (2006). *Theories of personality*. Singapore: McGrawHill.
- Jung, Carl Gustav. (1928). *Two Essays on Analytical Psychology*. London: Bailliere, Tindal and Cox.
- Jung, Carl Gustav. (1953). *Psychological Types or the Psychology of Individuation*. New York: Pantheon Books.
- Jung, C. G. (1959). Aion: Researches into the Phenomenology of the Self, translated by RF G. Hull. *The collected works of CG Jung*, 9(part 2).
- Jung, C. G. (1964). Approaching the unconscious. *Man and his symbols*, 1-94.
- Jung, Carl Gustav. (1969). *The Archetypes and the Collective Unconscious*. New York: Princeton University Press.
- Jung, C. G., & von Franz, M. L. (1978). *Man and His Symbols*. London: Picador.
- Jung, C. G. (1989). *Memperkenalkan Psikologi Analitis*. PT Gramedia.
- Firdausya, M. K. (2020). *The Archetype of Shadow in AJ Finn's The Woman in the Window* (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim).
- Gulö, I., & Rahmawelly, T. V. (2019). An analysis of omission in students' English writings. *Teknosastik*, 16(2), 55-59.
- Hornby, Albert Sydney. (2010). *Oxford Advanced Learner's Dictionary of Current English*. Oxford: Oxford University Press.

- Kuswoyo, H., & Susardi, S. 2016. Thematic progression in EFL students' academic writings: A systemic functional grammar study. *Teknosastik*, 14(2), 39-45.
- Lukman, A. Z. Z. M. (2022). *The shadow archetype represented by Louis Creed in Stephen King's Pet Sematary* (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim).
- Morissan. (2013). *Psikologi Komunikasi*. Bogor: Ghalia Indonesia.
- Nora, S. F. (2018). Archetypes: Anchors of the Mythic Pattern. In *Jungian Art Therapy* (pp. 159-186). Routledge.
- Pangestu, R. A., & Julianti, D. (2021). An Analysis of Archetype of Main Character Jim White in Mcfarland USA movie. *Journal of English Education*, 1(3), 196-202.
- Perlman, H. H. (2018). *Persona: Social role and personality*. University of Chicago Press.
- Rido, A. (2015). The use of discourse markers as an interactive feature in science lecture discourse in L2 setting. *Teflin Journal*, 21(1), 90-106.
- Ricketts, T. C. (2000). The changing nature of rural health care. *Annual review of public health*, 21(1), 639-657.
- Samanik, S., & Lianasari, F. (2016). Antimatter Technology: The Bridge between Science and Religion toward Universe Creation Theory Illustrated in Dan Brown's Angels and Demons. *Teknosastik*, 14(2), 18-27.
- Suprpto, Y. F. C. (2016). *Self-Individuation Process in the Main Character of Black Swan Movie* (Doctoral dissertation, Diponegoro University).
- Tappolet, C., Teroni, F., & Ziv, A. K. (Eds.). (2018). *Shadows of the soul: Philosophical perspectives on negative emotions*. Routledge.