

Archetypal Analysis of Amy Dunne in *Gone Girl* Film

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ABSTRACT

This research analyzes the *Gone Girl* film protagonist character which is Amy Dunne. The purpose of this research is to find the archetypes representation of Amy Dunne using Jung's theory. The data were generated from the actions and dialogues from the film script and Amy's representation of the archetypes. There are four kinds of archetypes in order to acknowledge the representation of archetypes. They are 'persona', 'shadow', 'anima and animus', and 'self'. With the archetypes and characterization assistance in analyzing the archetypes represented by the main characters, it is found that Amy Dunne shows archetypes from her. The archetype itself has four types, and Amy shows four types which are persona, shadow, animus, and self. While analyzing this film, with the help film's characterization method the researcher found that the 'shadow' dominates Amy Dunne's character. It can be stated that the shadow was the archetype that most accurately depicted Amy's personality. the researcher hopes that this research will be useful for readers about those archetypes that can occur in everyday life and that people can show different personalities to their surroundings.

Keywords: archetypes, character, film

ABSTRAK

Penelitian ini menganalisis karakter protagonis film *Gone Girl* yaitu Amy Dunne. Tujuan dari penelitian ini adalah untuk menemukan representasi arketipe Amy Dunne dengan menggunakan teori Jung. Data diperoleh dari aksi dan dialog dari naskah film dan representasi Amy tentang arketipe. Ada empat macam arketipe untuk mengakui representasi arketipe. Mereka adalah 'persona', 'shadow', 'anima dan animus', dan 'self'. Dengan bantuan arketipe dan karakterisasi dalam menganalisis arketipe yang diwakili oleh karakter utama, ditemukan bahwa Amy Dunne menunjukkan arketipe darinya. Arketipe itu sendiri memiliki empat tipe, dan Amy menunjukkan empat tipe yaitu *persona*, *shadow*, *animus*, dan *self*. Saat menganalisis film ini, dengan bantuan metode karakterisasi pada film sang peneliti menemukan bahwa 'bayangan' mendominasi Amy Dunne. Dapat dikatakan bahwa tokoh utama *shadow* adalah arketipe yang paling tepat menggambarkan kepribadian Amy Dunne. Peneliti berharap penelitian ini bermanfaat bagi pembaca tentang arketipe yang dapat terjadi dalam kehidupan sehari-hari dan agar orang dapat menunjukkan kepribadian yang berbeda dengan lingkungannya.

Kata Kunci: arketipe, film, tokoh

A. INTRODUCTION

Archetypes are ancient pictures drawn from the collective unconscious, as defined by Carl Jung. According to Jung, our subconscious mind handles our behavior (Dobbie 62). There are many examples of stories that include archetypal elements due to the necessities of the story. According to Jung in his book *Man and His Symbols*, Archetypes have always existed and will continue to exist as part of the collective unconscious (165). In archetypes, it is explained clearly that the figures in a person will always repeat themselves in the course of history.

There are universal human traits known as ancestral archetypes stored in the subconscious mind (Cuddon 53). Subconscious shapes that develop unconsciously and shape a character's nature can be discovered through archetypal study. Jung divided

archetypes into persona, shadow, anima, animus, and self, with persona being the most basic. As a result, each archetype has its unique manner of explaining a person's character. Consequently, several researchers are involved in archetypal research. Since human attributes have been ingrained in individuals since time immemorial and passed down through genetic traits to succeeding generations, archetypes are fascinating to investigate. According to Ann B. Dobbie, they "may have emerged from unchanging circumstances, such as shifting seasons or death riddles, but they are not purposely constructed or taught" (63). We receive them from our biological, psychological, and social natures as desires and knowledge.

The archetypal structure of narrative works has existed for thousands of years and is based on a set of easily distinguishable traits. Fairy tale characters like those from Charles Dicken's book, John Milton's poetry, or ancient Greek plays may be found on the same heroic and evil archetypes that we see today. Ann. B. Dobie said, "There are certain basic patterns in the literature that we have already seen and recognized. We repeatedly find and respond to them in other characters or circumstances" (63). As a result of archetypes, audiences feel instantly connected to events or people without pondering why. Archetypes can be defined irrationally by relying on gut and personal experience. Amy Dunne is a person experiencing archetypes that distinguish her from other people by giving her unique characteristics.

Amy Elliott Dunne is the protagonist of *Gone Girl* film. The film was directed by David Fincher and published on 26 September 2014. Amy grew up in New York. She is a devoted wife who adores her mate and puts in a lot of effort to make their union work. She is ecstatic to be a mother and cannot wait to meet her first child. In the strictest sense, she is a morally upright person. Amy Dunne's true self is veiled beneath layers of persona and rationalizations. According to the earlier description, Amy Dunne is the character she uses to interact with the public. In a matter of months, Amy Dunne will turn into a cunning woman. However, when her intellect is added to the mix, she becomes highly lethal. Despite her abilities, she has no remorse for her crimes. In addition to being "Amazing Amy," she gets pregnant to control Nick. Amy has spent her entire life learning how to be "Amazing Amy," and by the time the film is over, we see her transform into someone else entirely into a person like in the beginning of the film.

The film *Gone Girl* goes into great length about archetypes. It follows the story of Amy Dunne, a brilliant manipulator who uses every trick in the film to achieve what she wants. The protagonist's trait as a character draws the researcher in to discover more about the archetype's representation. In its structure, the plot of *Gone Girl* reflects Jung's idea of archetypes. As previously said, the appearance of Amy Dunne as the main character was the focus of this examination. The researcher employs Jung's archetypal theory to gain a deeper understanding of the phenomenon. The archetype representation of Amy Dunne and Jung's archetypal theory are both used.

B. LITERATURE REVIEW

Archetypes are the reappearance of traits to someone from the earlier generation and are universal, the product of the collective unconscious, and inherited from our ancestors (Cuddon 53). Jung reviews the concept of archetypes from Corpus Hermeneutic Neo Plato, which existed for three centuries BC. Jung defines archetypes as "universal images that have existed since a long time ago." more specifically as "a figure that repeats itself in the course of history wherever creative fantasy is fully manifested" (Dobie 62). Jung believed everyone has dominant archetypes. Jung encourages self-examination through psychoanalysis and so Self-actualization happens.

Jung saw a conscious and unconscious psyche. The personal unconscious has repressed memories from one's past, whereas the collective unconscious contains universal impulses and archetypes. Jung says few people perform well. Most have personality imbalances in which some components of their personality over-express or underdeveloped. The individuating process aims to achieve adequate expression of one's archetypally organized personality by addressing unconscious contents and obtaining self-knowledge. Most people get stuck at various stages of the individuation process as they are unable to properly integrate certain elements of the unconscious into consciousness. Carl Jung believed that dreams supply the greatest opportunity to access the unconscious. Jung put enormous emphasis on the therapeutic effects of dream analysis. The interpretation of dreams is not a simple matter, due to the often-confusing nature of dreams (Jung 173).

The individuation process is different for each person, Jung highlights four archetypes that coincide with four stages of psychological development. Jung believed that living in harmony has an essential element of human instincts. Types that can be recognized are Persona, Shadow, Anima & Animus, and Self.

1. Persona

Personas are images that we show to others. Personas are masks that we use to show the outside world, and this is a mixture of what that person is and what society expects. It is a creature that other people know as yourself. Jung's concept of persona is an experience that he felt himself (Dobie 63). In the Roman period, the term persona referred to a mask used by an actor. In a similar vein, the persona in Jungian psychology describes the social mask that each of us "wears" in our interactions with others in society. To put it another way, it symbolizes the personality that we want to project to others.

While the persona is useful in encouraging social engagement and communal life, issues arise when people over-identify with their character. Jung wrote that fundamentally, the persona is nothing real: it is a compromise between the individual and society on what a man should appear to be. He adopts a name, obtains a title, is a position, and is this or that. All of this is true in some ways, but it is simply a secondary reality in respect to the person's basic individuality, a product of compromise in which others often have a greater share than he. The persona is a representation, a two-dimensional reality (156).

Most people suffer from persona inflation, which means they over-identify with their "social mask" to the cost of other crucial aspects of their psyche. During the individuation process, one must realize that the persona is not the entirety of oneself, but rather a minor component of a much bigger personality. This is carried out by digging into the unconscious and extracting the rich and profound contents displayed by the archetypes (Carl Jung 158).

2. Shadow

Shadow is the dark side of a person, the part of the self that does not want to be shown. Jung's term for the shadow aspect is an unattractive part of the self in the personal unconscious. An individual's impulse is to reject a shadow and project it on someone or something else (Dobie 63). Certain personality traits generate negative feedback and even punishment from others over the course of one's life. This negative feedback causes anxiety, which pushes these features out of awareness and into the unconscious, where they form the shadow — the "dark" half of one's personality. Bringing the shadow into consciousness is a difficult and often difficult task. Not doing so could lead to instability. The unconscious shadow influences emotions, beliefs, and behaviors beyond conscious control. Often, the shadow manifests through projections, in which we project the shadow's negative aspects onto others.

Bringing portions of the shadow into the light of consciousness is critical if one is to change some of their less attractive traits. Unfortunately, there can be little question that man is, overall, less good than he imagines or wishes to be, Jung says. Everyone has a shadow, and the less embodied it is in the individual's conscious life, the darker and denser it is. If an inferiority is recognized, it is always possible to correct it. But if it is suppressed and removed from consciousness, it will never be repaired (Storr 95).

3. Anima & Animus

Anima is a picture of the feminine soul found in men. Lifeforce in a person. This is life itself and the creator of life. This picture belongs to the personal and collective unconscious. Jung believes that the anima comes from the man's experience with women around him, such as mother, sibling, or lover. That is where the feminine image comes from (Dobie 63). This occurs when an individual lacks objectivity and instead views the world through the emotional prism that shapes his life. For example, he can judge something as negative not because he is unhappy with it, such as an action, but because his anima finds things subjectively pleasing.

Animus is a masculine image contained in a woman. Someone's life force. This is life itself and the creator of life. This picture belongs to the personal and collective unconscious. Jung believes that animus symbolizes thinking and reasoning in women (Dobbie 63). It is a person who closely resembles an impression we developed based on earlier interactions with people of that gender. For example, if a woman sets up her image of the animus on her father's aggressiveness, she will project her animus onto an aggressive individual.

Similarly, the anima/animus is inwardly oriented, shielding the ego from the potentially scary and overwhelming contents that arise from the dark inner recesses of the unconscious. The inherent purpose of the animus (as well as the anima) is to remain in place between individual awareness and the communal unconscious, just as the persona is a sort of stratum between ego-consciousness and outward world objects." As the ego is a form of bridge into the world, the animus and anima should run as a bridge or door leading to the images of the collective unconscious (Jung 188).

The anima/animus appears in dreams or visions as a people of the opposite gender. This type of figure often appears during great psychic uncertainty, helping in removing psychological obstructions to individuation. Meeting an archetype can signal the start of a meaningful, psychologically transformative phase in one's life." Anima/us is a deeper unconscious bond than the shadow. It's a meeting with inferior and undesired portions of the psyche, the shadow. Encountering the anima/us can lead to the ego's deepest and highest peaks (Stein 121)."

4. Self

The self only develops as far as the conscious mind and the whole personality, including the consciousness and the unconscious. Self is the archetype of an archetype because the self collects all archetypes and makes it self-realization. Self symbolizes perfection, completion, and the whole soul (Jung 187). The archetype of wholeness - which Jung referred to as the self and considered to be the most important of all archetypes. The purpose of the individuation process is proper manifestation of the Self. "...the self is our life's objective, because it is the completest embodiment of that fateful mixture, we name individuality (Jung 50)."

In the same way as the sun is at the center of the solar system, the Self is the protagonist archetype of the entire mind. The Self archetype serves as the psyche's unifying or organizing principle, aiming for a unification of the conscious and unconscious domains. Remembering that the ego is at the center of the field of consciousness, Jung says that "the more numerous and significant the unconscious contents which are assimilated to the ego, the closer the approximation of the ego to the Self, even though this approximation must be a never-ending process." (Jung 50)

As one becomes more in tune with themselves, they will find more inner and external harmony. Jung viewed self-connection as "a treasure that would make [one] autonomous" and a "link to the infinite" According to Jung, an individual's inherited predisposition to respond to certain aspects of the world is represented by the archetypal Self, and their psychic structures have evolved genetically so that they are sensitive to certain types of experience (Jung 173).

From the explanation above about Jung's theory, the researcher concludes that Jung's theory was centered on human personality. Each archetype describes human personality. The researcher uses archetypal theory as his research material because it is suitable for answering questions that need to be answered.

C. RESEARCH METHOD

1. Research Design

This study used qualitative research. Qualitative research is an approach to exploring and understanding the values of individuals or groups stemming from social problems. This research is categorized as a literary approach. In this form of analysis, the researcher examines a text or narration to get the various archetypes in the text or narration itself (Dobie 62). To be able to conduct a literary approach, correct research methods are very important.

2. Data and Data Sources

The data used for this study were taken from events having the representation of archetypes, including scenes, dialogues, and scripts from the *Gone Girl* film. Meanwhile, the source of data is the *Gone Girl* film and film script.

3. Data Collection

When collecting data, the researcher went on several steps. The steps enabled the researcher to collect the data thoroughly. It was done by:

1. Watching the film several times and then focusing on the data supports the research.
2. Observing by focusing on the conversation and words that used to be topic analysis.
3. Taking notes on the important information data that indicate archetypes representation. Drawing table to put the data systematically as it will be presented in the appendix.

4. Data Analysis

By following this concept, the researcher developed five stages to analyze the data.

1. The researcher examined the consistency of the character's behavior throughout the film and noticed patterns in it. As part of the investigation, the researcher viewed and re-read the script several times to obtain a better understanding of the plot.
2. After watching and reading the film, the researcher looked at Amy Dunne's characterization and archetypal patterns to categorize data based on a research question she had presented.
3. The researcher gathered information on archetypes and the collective unconscious, which the researcher subsequently organized into categories.
4. When identifying archetypal image patterns using scenes and dialogue from the script, the researcher explained the data that comprised each archetypal image pattern, which is as follows: Persona, Shadow, Animus, Anima, and Self.
5. Then the researcher moved to analyze how the pattern of archetype is represented by the characterization as seen through the film elements.

D. FINDING AND DISCUSSION

1. Amy's Persona

This part displays the data that support Amy Dunne as the main character displaying her persona towards the other characters in the film. Data presented here are selected to show how Amy Dunne acts based on how the character carries persona within her.

(Data 1) Amy introduces herself

Amy: What type are you?

Nick: Corn-fed, salt-of-the-earth Missouri guy.

Amy: Missouri? Cute.

Nick: Native New Yorker?

Amy: The world ends at the Hudson.

Nick: What's your name?

Amy: Amy.

Nick: Well, Amy, who are you?

Amy: A, I'm an award-winning scrimshander. B, I'm a moderately influential warlord. C, I write personality quizzes for magazines.

(00:04:32-00:04:55)

This persona starts when Amy Dunne meets her husband for the first time. That is how Amy Dunne and Nick Dunne got to know one another. Nick Dunne is someone who will be her husband. This scene depicts Amy Dunne's first impression of Nick Dunne. Their first meeting occurred at a small party in a Brooklyn apartment, where they were introduced to each other. After her friend left her alone, Amy Dunne went to get two beers, and as she turned around, she saw Nick. When they meet for the first time, they get to know each other better, and Amy Dunne describes herself as a writer who works for a few women's magazines where she uses her psychology knowledge to make quizzes, wit, and creative writing talents to create personality quizzes for their readers to take.

This scene represents Amy's persona as Amy shows her achievements to get close to Nick. This is related to the persona archetype, where someone usually tries to present the good side of her personality to build a relationship with others. Amy's persona shown in this scene is done through characterization of dialogue, it can be seen from the conversation by Amy Dunne, who introduced herself by saying her intelligence and great personality, and this relates to her persona and Amy Dunne persona shown through her utterance "A, I'm an award-winning scrimshander. B, I'm a moderately influential warlord. C, I write personality quizzes for magazines." From the evidence above, it is clear that Amy Dunne has the trait that she wants to show to everyone that she is a talented woman. The side of personality that people show to the world is designated as the persona

(Feist & Feist 87). The archetype of Amy Dunne is a persona archetype of being individuals who identify themselves in the form that they hope will be accepted by others.

2. **Amy's Shadow**

Amy's distaste towards Desi first appears when he does not give Amy privacy. Thus, Amy plans to dump Desi. Motivated by the urge to be free, she uses her beauty to overpower him. She knows Desi's weakness and desire; she knows that he had been obsessed with her. She seduces Desi to have intercourse with her, she lures him to his own destruction.

(Data 11) Amy seducing Desi

Amy: Stay with me. I don't want you to be away. When things die down, we'll go to Greece like you said. *She begins to kiss his neck*

Desi: He'll appeal.

Amy: I can watch the rest overseas.

Move to the bedroom and they begin intercourse

Desi: Hold on, slowly.

Amy: Hard!

Desi: Amy. Don't be scared. It's me.

Amy: Harder!

Desi: Slowly.

Amy: Do it!

Amy pulled a box cutter and slash Desi's throat

(02:03:28- 02:04:41)

Using her cleverness, she had planned it carefully. She plans to seduce him and kill him after they have intercourse. She plans to make him powerless. With the characterization through dialogue, Amy shows one more characteristic as the shadow, being a traitor. Desi provides Amy with comfortable shelter, he never lets her starve and feel insecure. Instead of being thankful, Amy accuses Desi of raping her. She is willing to do everything, including the act of killing and having intercourse without having any feelings toward the partner.

3. **Amy's Animus**

Then proceed with further data which shows the scene of Amy sitting in a family room with Greta, a female friend living next to the villa. The two of them were watching television about the news of Amy's disappearance.

(Data 7) Amy light up a cigarette

Amy: Can I bum a cigarette?

Greta: *nodding*

Amy: *light up the cigarettes then suck it*

(01:27:11-01:27:12)

The data prove Amy's animus, when Amy asked Greta if she could light a cigarette, Greta agreed with a nod. Then, Amy lit the cigarette and smoked it. The characterization in this scene is supported by characterization through dialogue because through Amy's speech it is possible to know her attitude and feelings. The attitude of Amy who smokes is a form of masculinity because the image of smoking is usually attached to the figure of a man, and Amy is a woman. Thus, the animus that appears in this scene is a form of behaviour from Amy who opposes her role as a woman who has graceful and gentle characteristics to look masculine because of smoking.

4. Amy's Self

The conflict between her husband and Amy leads to her decision to destroy her husband. Amy finally decides to plan something big, the revenge for Nick. The plan is for Amy pretends to be gone and dead. she wants her disappearance to be her husband's fault. She faked her disappearance.

Data 16 (Amy revenging her husband)

Amy: And if I get everything right the world will hate Nick... For killing his beautiful, pregnant wife.

(01:09:51 - 01:09:56)

Amy aims for revenge. With the support from characterization through dialogue, it can be seen that she wants the public to believe that her husband is responsible for her disappearance. Although Amy aims for physical destruction, she thinks it will take a long time. Instead of killing him, she is framing her husband for her fake disappearance so that the social can haunt her husband for the rest of his life. The traits such as smartness turn into cunning and manipulation. At the end of the film, she turns into a woman full of stories and lies.

From the evidence above, it can be concluded that an individual's inherited predisposition to respond to certain aspects of the world is represented by the archetypal Self, and their psychic structures have evolved genetically so that they are sensitive to certain types of experience. Instead of respecting each other as a married couple at the end of the story, Amy Dunne has become ultimately strange and eerie for Nick Dunne.

E. CONCLUSION

Amy Dunne is mostly dominated by the archetype of shadow. The researcher has uncovered seven pieces of evidence based on her characteristics. Shadow tends to manifest in her other persona, which is malevolent. Numerous scenes in the film feature shadow. Another trait of the shadow's portrayal is that it is manipulative, egocentric, and crafty. Shadow has the tendency to overtake oneself. Amy Dunne proves how her personality is

finally controlled unintentionally by shadow. Later, the shadow transforms her into a different person than she was in the beginning.

Therefore, Amy, as the protagonist character, is the one who dominates her shadow the most. This is the driving force for Amy's progress throughout the film. It is so possible to conclude that the shadow was the archetype that most accurately depicted Amy's personality. Furthermore, applying archetype theory requires a significant amount of effort in order to accept and acknowledge all aspects of Amy Dunne's archetype. Amy's character is a perfect, brilliant, and talented woman at the beginning of the film. Using archetype theory, the real Amy revealed herself to be cunning, manipulative, and forceful. With the application of archetype theory in the film, it can be shown that Amy's personality can reveal itself as a result of her peers or the environment. Because of the conflicts that occur around her, she finds herself in a stressful situation.

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