

**THE MAIN CHARACTER'S SHADOW AND PERSONA IN NOVEL AND  
FILM ADAPTATION OF MARGARET ATWOOD'S *THE ROBBER BRIDE***

**THESIS**

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**FACULTY OF HUMANITIES**

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ATWOOD'S *THE ROBBER BRIDE***

**THESIS**

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**2023**

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Malang, April 13<sup>th</sup> 2023

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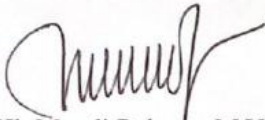
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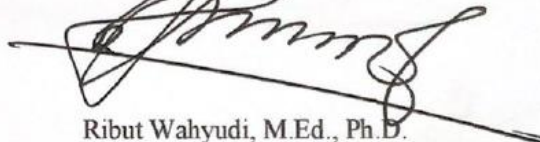
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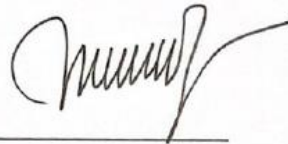
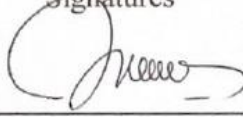
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## MOTTO

هُوَ الَّذِي يُصَلِّي عَلَيْكُمْ وَمَلَائِكَتُهُ لِيُخْرِجَكُمْ مِنَ الظُّلُمَاتِ إِلَى النُّورِ وَكَانَ بِالْمُؤْمِنِينَ رَحِيمًا

*“He is the One Who showers His blessings upon you—and His angels pray for you—so that He may bring you out of darkness and into light. For He is ever Merciful to the believers.” (33:43)*

## **DEDICATION**

I am immensely grateful to my dear mother and father, whose unwavering support, love, and presence have been instrumental in my journey of completing this thesis. Your constant encouragement, understanding, and belief in my abilities have been a driving force behind my perseverance and determination.

Deep gratitude to my esteemed advisor for their invaluable guidance, unwavering support, and expertise throughout my thesis journey. Your mentorship has been instrumental in shaping my research and academic growth, and I am truly grateful for your patience, wisdom, and dedication to my success.

Thank you to Mas Awang, Mbak Yeni, and my siblings who always encourage me, provide help, and guidance to me. As well as Haidar who always provides emotional help, and also affection for me.

I am incredibly grateful for all of my friends, especially Nanda, Okta, Riska, Bela, Widya, and Talita who has always been there for me through thick and thin. Your unwavering support, understanding, and friendship have meant the world to me. I am blessed to have you in my life, and I cherish the memories and moments we've shared together. Thank you, my dear best friend, for always being there for me.

I am immensely grateful and proud of myself for successfully completing my own thesis. It has been a challenging journey, and I am thankful for my determination, hard work, and resilience.

## **ACKNOWLEDGEMENT**

Gratitude is expresses to Allah SWT for the strength and support that has enabled me to successfully complete this thesis. Also send my blessings and greetings to Prophet Muhammad S.A.W, the Exemplary of the Universe, whose name resonates in every aspect of life.

The writer is deeply grateful to their mother, father, and family for their unwavering support and encouragement during the process of completing the study and thesis. Thank you for always being there, and for being pillars of strength throughout this journey.

The writer expresses profound gratitude to esteemed advisor for the unwavering guidance and support provided during the entire process of completing this thesis. Your assistance made this possible, and the author is grateful.

The writer expresses heartfelt appreciation to themselves for persevering through all the challenges encountered during the journey of completing this thesis. The writer acknowledges that this thesis may not be flawless, and hence welcomes feedback and suggestions from readers to enhance the quality of this research in the future. The flaws in this study are the author's responsibility, and the author aspires for academic improvement.

Malang, 13 April 2023

The Researcher,

Firda Dwi Aristya



## ABSTRACT

**Aristya, Firda Dwi (2023)** The Main Character's Shadow and Persona in Novel and Film Adaptation of Margaret Atwood's *The Robber Bride*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Mundi Rahayu, M.Hum.

*Key word: Ecranisation, novel, film, shadow, persona*

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Films and literary works have a strong connection, with a significant percentage of films being adapted from literary works. Literary adaptations have the potential to captivate a wide audience and serve as both entertainment and educational tools. One novel and movie adaptation that is interesting to discuss is *The Robber Bride*. This research study employs the concept of ecranisation to compare and contrast the differences between the novel and film adaptation of *The Robber Bride*. Using Carl Jung's concept of shadow and persona, the researcher analyzes Zenia's behavior and true self in both the novel and film. The research method involves multiple readings of Margaret Atwood's *The Robber Bride* novel and repeated viewings of the film adaptation, with a focus on identifying and categorizing important information related to Zenia's archetypes. The data analysis reveals notable differences in Zenia's portrayal of shadow and persona in the novel and film. In the novel, Zenia's shadow is depicted as someone who runs away from problems, while in the film, her shadow is shown through bold actions of stealing and kidnapping. Zenia's persona in the novel is portrayed as someone with financial struggles and a strong work ethic, while in the film, her persona is shown as a flattering friend. However, there is one difference in Zenia's purpose to show her persona. In the novel, Zenia's goal is to manipulate her friends, while in the film, she aims to take revenge by getting closer to them.

## ABSTRACT

**Aristya, Firda Dwi (2023)** Shadow dan Persona Tokoh Utama dalam Novel dan Film Adaptasi *The Robber Bride* karya Margaret Atwood. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Hj. Mundi Rahayu, M.Hum.

*Key word: Ekranisasi, novel, film, shadow, persona*

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Film dan karya sastra memiliki hubungan yang kuat, dengan persentase yang signifikan dari film yang diadaptasi dari karya sastra. Adaptasi karya sastra memiliki potensi untuk memikat khalayak luas dan berfungsi sebagai sarana hiburan dan pendidikan. Salah satu adaptasi novel dan film yang menarik untuk dibahas adalah *The Robber Bride*. Studi penelitian ini menggunakan konsep ekranisasi untuk membandingkan dan mengkontraskan perbedaan antara adaptasi novel dan film *The Robber Bride*. Dengan menggunakan konsep Carl Jung tentang shadow dan persona, peneliti menganalisis perilaku dan jati diri Zenia dalam novel dan film. Metode penelitian ini melibatkan beberapa kali pembacaan novel *The Robber Bride* karya Margaret Atwood dan penayangan berulang kali dari adaptasi filmnya, dengan fokus untuk mengidentifikasi dan mengkategorikan informasi penting yang terkait dengan arketipe Zenia. Analisis data mengungkapkan perbedaan penting dalam penggambaran bayangan dan persona Zenia dalam novel dan film. Dalam novel, shadow Zenia digambarkan sebagai seseorang yang melarikan diri dari masalah, sedangkan dalam film, shadow-nya ditunjukkan melalui tindakan-tindakan berani seperti mencuri dan menculik. Persona Zenia dalam novel digambarkan sebagai seseorang yang memiliki perjuangan finansial dan etos kerja yang kuat, sementara dalam film, persona-nya ditampilkan sebagai teman yang suka memuji. Namun, ada satu perbedaan dalam tujuan Zenia menunjukkan persona-nya. Namun, terdapat satu perbedaan dalam tujuan Zenia menampilkan personanya. Dalam novel, tujuan Zenia adalah untuk memanipulasi teman-temannya, sementara dalam film, tujuannya untuk membalas dendam dengan mendekati mereka.

## مستخلص البحث

"عروس اللص" ظل الشخصية الرئيسية والشخصية المظهيرية في رواية وتكييف فيلم لرواية (٢٠٢٣) (أريستيا، فيردا دوي المشرفة. الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم مالانج الإسلامية. رسالة جامعية. لمارغريت أتوود مندي راهيو، الماجستير في الآداب، الدكتوراة هجرة

الاقتباس السينمائي، الرواية، الفيلم، الظل، الشخصية: كلمات رئيسية

لأفلام والأعمال الأدبية لها صلة قوية، حيث يتم تكييف نسبة كبيرة من الأفلام من الأعمال الأدبية. تحمل التكييفات الأدبية إمكانية جذب جمهور واسع وتكون وسيلة للترفيه والتعليم. إحدى التكييفات من الرواية والسينمائية التي تستحق البحث هي رواية "عروس اللص" لمارغريت أتوود. تستخدم هذه الدراسة البحثية مفهوم التكييف السينمائي لمقارنة الاختلافات بين تكييف الرواية والفلم "عروس اللص". باستخدام مفهوم كارل يونغ عن الظل والشخصية المظهيرية، تحلل الباحثة سلوك زينبا والذات الحقيقية لها في كل من الرواية والفلم. تشتمل طريقة البحث هذه على قراءات متعددة لرواية مارغريت أتوود ومشاهدات مكررة لتكييف فلم، مع التركيز على تحديد وتصنيف المعلومات المهمة المتعلقة بأتماط زينبا. تكشف تحليل البيانات اختلافات ملحوظة في تصوير ظل وشخصية زينبا في الرواية والفلم. في الرواية، يُصوّر ظل زينبا كمرأة تهرب من المشاكل، في حين أن في الفلم، يُظهر ظلها من خلال أفعال جريئة مثل السرقة والاختطاف. تُصوّر شخصية زينبا في الرواية كمرأة تواجه صعوبات مالية وتتميز بأخلاق العمل القوية، بينما في الفيلم، تُظهر شخصيتها كصديقة مُطلعة دائماً. ومع ذلك، هناك اختلاف واحد في هدف زينبا في الكشف عن شخصيتها بين في الرواية وفلم "عروس اللص"، وهدفها لقبض عشير حارس في الرواية واختلفت عما في الفلم

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

For a long time, films and literary works have maintained an inseparable connection. According to relevant data surveys, more than 40% of the new films produced worldwide every year were originally adapted from literary works (Rahmoun, 2020). Literary adaptation is always possible to arouse the interest of a wide audience. The significance of examining popular products such as films is supported by the fact that films serve not only as entertainment but also as educational tools (Rahayu et al., 2015).

According to Eneste (1992: 60-61), "film adaptation" (also called "ecranisation") refers to the transformation of a novel, short story, or other written or graphic work into a motion picture. Almost certainly, the process of adapting a book for the big screen will result in modifications. Changes may be made to the tools used, cultivation techniques, and consumption methods. Eneste (1991: 61-66) suggested that the transfer from a novel to a film would necessitate reducing, adding, and altering the novel's material.

Ecranisation is often experienced as disappointing and judged as unsuccessful if they contradict the images of our imagination too much. The primary distinction between a film and a novel is that visual images immediately activate our perception, whereas written words do so indirectly (Rahayu, 2016).

This is because the cognitive work required to interpret written speech produces more realistic imagery for the reader than can be produced by listening to or watching a video (Rizki & Kusuma, 2018). Consequently, moviegoers who have read the original novel may be disappointed if the adaptation fails to satisfy their expectations.

Returning to the topic of literary adaptations, an interesting example of an adaptation is the movie version of '*The Robber Bride*.' This adaptation, directed by David Evans and released in 2007, offers a visual interpretation of the novel's intriguing plot and themes. Despite the challenges of adapting a complex work like '*The Robber Bride*' to the screen, the movie captures the essence of the three female heroines and their support for each other, as well as the conflicting natures of women portrayed in the novel. Like many adaptations, the movie makes changes to the original material, but it still manages to provide valuable lessons about self-deception and the consequences of giving up personal agency in relationships.

*The Robber Bride* movie is an adaptation of the novel and was published in 2007 under the direction of David Evans. The movie has the same title as the novel. Mary Louise Parker, Wendy Crewson, and Amanda Root star as Zenia, Roz, and Tony, respectively, in this movie. Mary Louise Parker plays the role of Zenia. Each of these three people in the book represents a different aspect of the same main character. Roz and Tony, who are friends of a beautiful journalist named Zenia and become suspects in her disappearance and apparent murder during the course of this movie, which lasts for an hour and a half, relate their narrative.

Based on the literature information provided above, the researcher identified a significant discrepancy between *The Robber Bride* novel and the film. In addition, researchers discovered disparities between the psychological manipulation patterns in both novel and the film. Due to this, both the original novel and the film adaptation of Robber Bride make for fascinating subjects of study in academic research.

This research will employ the concept of ecranisation, which compares and contrasts how novels and films are changed from their original forms. The comparison focuses on the patterns of manipulation depicted in both of these works by identifying Zenia's shadow and persona.

The researcher will employ Carl Jung's idea of shadow and persona in order to identify Zenia's demeanor when in front of her target, and Zenia's true self that she is trying to hide. The aspect of one's personality presented to the outside world is known as the persona (Jung, 2021). Persona can be thought of as a mask we wear in front of others to achieve a desired impression. Most people are more aware of their identity than their shadow. Even while our persona is a significant component of our personality, we must be careful not to confuse our public persona with the entirety of who we are. In reality, manipulative individuals might utilize persona to achieve their goals by presenting a positive side or mask to others.

On the other hand, the shadow possesses the opposite feature. According to Jung, the majority of people fear confronting their dark side and instead place blame on others. In numerous aspects, the Shadow is a war with one's inner self (Feist



&Roberts, 2013). Jung believed that this demonstrated how perilous it is to conceal our true identities from ourselves. The more a person attempts to suppress their Shadow and guilt about who they truly are, as well as conceal the aspects of themselves they dislike, the more psychologically unwell they will become. This tendency leads to manipulative attitudes in which an individual conceals their wicked nature in order to attain their goals (Griffin, 1989).

The use of persona and shadow to analyze manipulative behavior tendencies sparked this research's idea. This investigation makes extensive use of Jung's notion of archetypes as a theoretical framework. It was deployed to assist researchers in researching Zenia's persona and shadow side, both utilized to manipulate Zenia's friends. It was also applied to help researchers determine how Zenia's friends were manipulated.

In analyzing this topic, the researcher found several previous studies related to the theory and object of the study. First, there are three journals found that use the same theory in the same novels, including a journal article written by Katarina Labudova (2017), Johanna Lahikainen (2007), and Tolan and Fiona (2007). Lahikainen's methodological study uses feminist psychoanalytic literary criticism to show that the main character acts as a cannibal for chopping mechanisms. The journal written by Labudova is also evaluated through a feminist lens which investigates Zenia's dark desires that lead to cannibalism. Fiona Tolan (2007) used post-feminism theory to find that *The Robber Bride* links Gothic subversion to post-feminism instability.

Moreover, two journals with the same theory were found, feminism, with the same novel. The first is a journal written by Huma (2020) and Leonora Nuredini (2016). These two novels use a feminism approach, with Huma's work using Socialist feminism theory and Nuredini analyzing the feminist aspects of the main character's actions. The novel's aim in Margaret Atwood's *The Robber Bride* has been widely studied in prior studies, but the theory used in this research has never been used before. However, this novel has never been studied using ecranisation. Furthermore, because the film '*The Robber Bride*', which was based on Margaret Atwood's novel *The Robber Bride*, has not been examined extensively, the researcher is interested in conducting this research.

Furthermore, five previous studies with the same theory but with different objects were found, including a study conducted by Afsani, Menjamin, Setiawan, and Waluyo (2022), Putri, Lubis, and Manullang (2021), Nugrahani, Widayati, and Imron (2019), Shindy and Noverino (2021), and Yuni Triswela (2016). The five journals show that there are many differences in ecranisation from novel to film.

Based on the research completed by previous studies, it is possible to conclude that the researcher discovered a gap in the literature about the examination of a novel to film adaptations. This gap is caused by a lack of studies that use *The Robber Bride* materials as research topics, such as novels and films. The researcher employs the archetype theory, particularly the persona-shadow hypothesis developed by Carl Gustav Jung, in examining manipulating behavior in both novels and films. In order to solve the problem, the researcher proposes to do a research

titled *The Main Character's Shadow and Persona in Novel and Film Adaptations of Margaret Atwood's The Robber Bride*.

### **B. Problem of the Study**

According to the information presented above, the following issues are involved in the study:

1. What are the shadow and persona of the main character depicted in the novel and film *The Robber Bride*?
2. What is the main character's purpose in building her persona in the novel and film *The Robber Bride*?

### **C. Significances of the Study**

This research aims to increase theoretical comprehension of ecranisation theory's application. It not only reduces the difference between the book and the film adaptation, but also allows students to use a different approach to delve deeper into the aspects present in creative literature and film adaptations. With the appropriate extension of the idea, it can therefore be analyzed from a new perspective.

Practically, it is expected that this research will serve as a reference that aids researchers in analyzing the many perspectives and changes inside a field of research. These diverse perspectives can be seen from various angles, such as the psychoanalytical perspective on manipulation.

### **D. Scope and Limitations**

The primary focus of this research is the novel and film version of *The Robber Bride*, which was adapted from the novel *The Robber Bride*, written by Margaret Atwood (1993) and directed by David Evans (2007). Here, the researcher is primarily interested in the techniques required to adapt a novel into a film, focusing on analyzing Zenia's shadow and persona. Using Pamusuk Eneste's cinema adaptation theory, the research examines how elements of the original film were reduced, added, or otherwise modified by the director. The novel *The Robber Bride* and the film version will be compared and contrasted, emphasizing how the main character's shadow and persona were changed during the adaptation process.

#### **E. Definition of Key Term**

1. Ecranisation : A novel can be ecranized into a film by adapting it to be shown on several screens at once. Ecranisation refers to the practice of selecting, transferring, or omitting elements of a novel into a film adaptation (Eneste, 1992).
2. Novel : A novel is a narrative that spans multiple events and comprises characters, a storyline, a setting, a theme, a point of view, and the character's worldview. Novels are defined as narratives including all of these features.

3. **Film** : Film refers to a visual medium that involves the recording of moving images onto a medium such as film stock or digital media.
4. **Persona** : According to Jung, a person's persona is the mask they wear as a defensive mechanism against the stresses of daily life when interacting with others (Jung, 2021).
5. **Shadow** : Jung used the term "shadow" to refer to the evil or dark aspect that exists within each of us (Jung, 2021).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Ecranisation

Ecranisation, derived from the French term *ecran*, (screen) was the first term used to describe the cinema adaption process (Eneste, 1991:60). The process of turning a novel into a movie is something that requires high creativity in imagination (Rizki & Kusuma, 2018). Adapting a literary work for film presents technical challenges that force the director to make basic decisions about the relationship to the source work, the aesthetics, and the goal they wish to pursue.

The relationship between a novel and its film adaptation can be viewed as an equation, where each side represents a different medium of storytelling. On one side of the equation, the novel is the original source material, providing the plot, characters, and themes that the film adaptation draws from. The novel allows for detailed descriptions of the characters, settings, and events that can be difficult to fully capture in a film (Zinnatullina et al., 2019). It also allows for deeper exploration of character motivations and inner thoughts, which can be more challenging to convey in a visual medium.

On the other side of the equation, the film adaptation brings the story to life through the use of visual and audio elements. The film can use music, sound effects, and visual effects to create a specific mood or atmosphere, and can convey meaning through visual symbolism and metaphor. The film can also introduce new elements and interpretations that may not be present in the original novel, adding to the overall story (Vanoye, 1995).

The equation between a novel and film adaptation can be a delicate balance, with filmmakers attempting to capture the essence of the original novel while also creating a new interpretation that works as a film. In some cases, the film may be faithful to the novel, while in others, it may deviate significantly. Ultimately, the success of a film adaptation is often judged by its ability to capture the spirit of the original novel while also standing on its own as a unique work of art. (Gaudreault and Jost, 1995).

However, people concur with those who accept the term "adaptation" for stories that recount the same historical events. Since the process of adapting a literary work to the cinema involves transcoding the literary text and necessitating the creation of a new communication framework, it is clear that everyone involved in the process must adopt a new interpretive perspective.

The transition from the written story to the film narrative induces a semiological change (Farlane, 1996). What belongs to only one sign, the written, is expressed simultaneously, because of the passage of the book on the screen, in five signs (the image, the writing, the sound broken down into words, sounds, and music) that maintain relationships of complementarity or opposition between them (Elliott, 2003). In addition, the way a film is received conditions its writing.

It must also be considered that cinema is an art of discontinuity. It is useless to show or say everything. The viewer itself reconstructs the temporal and spatial continuity of the action represented. In fact, showing an image in the cinema makes the viewer imagine what is not shown to them (Giddings et al., 1990). This notion of off-field that characterizes cinema and is fundamental to it, makes little sense in

literature. However, the spectator must maintain the thread of the story (Jost, 2004). Moreover, if the reader can go back, this operation is totally impossible in the cinema. The reading time differs from the projection time, which conditions any adaptation work.

Eneste (1991) identifies three primary techniques that filmmakers use to adapt novels into movies:

### **1. Reduction**

According to Eneste's definition (1991), reduction involves reducing the number of important characters, events, themes, and locations in a story. For one specific reason, the reduction technique is absolutely necessary to the fulfillment of any film adaptation's potential for success. Eneste (1991) explains why certain aspects of the novel's plot and characters should be excluded from the film adaptation. This is due to the fact that certain aspects and characters will be optional and important in the film.

### **2. Addition**

This new step modifies how a book is adapted into a movie. According to Eneste (1991), every addition a director makes to a picture has a specific purpose. The filmmaker may decide to include new elements in the film for various reasons, including enhancing the story, plot, characters, setting, or atmosphere or even introducing new characters.

### **3. Modification**

According to Eneste (1991: 65), Modification in novel to film adaptation refers to changes made to the original source material during the process of



creating a film version. These modifications may be necessary in order to translate the story from a written medium to a visual one, or to adapt the story for a different audience or cultural context.

Modifications can take many forms, such as changes to the plot, characters, or setting. For example, certain scenes or characters may be omitted, added, or combined in order to create a more streamlined narrative for the film. The dialogue may be modified to better fit the actors' performances or to improve the pacing of the story. Additionally, changes may be made to the visual style, tone, or overall aesthetic of the film (Eneste, 1991). This shift influences the transformation of the language and words from literary work into films that include audio-visual visuals.

## **B. Psychoanalysis**

Psychoanalysis is extremely effective for understanding human behavior, and literary works describe a wide range of human behaviors. Thus, psychological analysis of literary works will reveal the deep motivations and hidden meanings that lie beneath the surface of the human behavior described in the literatures (Cambray & Carter, 2004). Thus the theory and methodology of psychoanalytic evaluation can be utilized to discover the meaning and significance of the work.

Austrian psychiatrist Sigmund Freud became famous as both a psychologist and a literary critic after developing his own psychoanalytic psychology through the long-term diagnosis and treatment of people with mental health conditions, as well as through a large number of clinical observations and practices (Loevinger, 1987). Psychoanalytic theory by Sigmund Freud narrows the gap between the

disciplines of literature and psychology. People will then be able to view canonical works of literature with new perspectives and suggest novel solutions to issues that have plagued literary criticism for decades. As a result, it became one of the most influential schools of Western literary criticism in the 20th century, and it continues to exist now (Board, R2014).

Jungian theory suggests that the human psyche is composed of three major components: the conscious, the personal unconscious, and the collective unconscious. The conscious mind refers to our immediate awareness of our thoughts, feelings, and experiences. It is the part of the psyche that we are most familiar with and can readily access. The personal unconscious, on the other hand, consists of thoughts, memories, and experiences that are not currently in our conscious awareness, but can be brought to consciousness with some effort. It includes repressed or forgotten memories, as well as other psychological material that we may not be aware of.

Finally, the collective unconscious refers to a deeper level of the psyche that contains universal, archetypal images and themes that are shared across cultures and time periods. It is the storehouse of shared human experiences, such as the concept of a mother, father, hero, or villain (Gary, 2017). The collective unconscious describes this component of the unconscious. The term "archetype" refers to specific components and contents of the collective unconscious that have reached a highly developed stage. In Jung's opinion, both the conscious mind and the individual's unconsciousness play a lower role (Stein, 2010).

Jung's analytical psychology is also a theory of overall personality structure. In his psychological system, personality as a whole is called the "mind". He said, "Psychology is neither biology, physiology, nor other kinds of science, but this knowledge of the mind.". He believes that the mind contains all the conscious and subconscious thoughts, emotions, and behaviors of human beings (Stein, 2010). It is a complex and changeable organic whole and a well-defined and interactive personality structure. The concept of mind makes Jung think that personality as a whole is composed of three levels of interaction: consciousness, individual subconsciousness, and collective subconsciousness (Jung, 2021).

### **1. Conscious**

According to Jung, the term "consciousness" refers to the region of the mind in which everything takes place when an individual is aware of it. Ego is responsible for sensing them, which includes thinking, acting, and the expression of feelings (Campbell, 1976). The ego is the name for a particular region of the brain that is involved in the acts of seeing, thinking, feeling, and remembering. This regulates the routine activities that people perform on a daily basis. The ego acts in a selective manner. The conscious state does not involve the processing of all of the stimuli that it receives (Schultz & Schultz, 2005).

Jung believes the idea that the only aspect of the human spiritual world that can be immediately perceived, or what we are actually capable of realizing, is consciousness. With the emergence of life, there is a corresponding outpouring of subjective experience and thought (Jung, 1969).

Consciousness include feelings, perceptions, and beliefs that have emerged from infancy. Jung also concluded that the mechanism by which human consciousness evolves is the human "individuation" process, which plays a crucial role in the development of people's psychological skills. Its goal is to increase self-awareness or the degree to which one is conscious of their "ego." The ego is the most fundamental aspect of a person's consciousness, and it is made up of a variety of perceptions, memories, thoughts, and feelings (Jung, 2014).

According to Jung, the basis of a person's personality is largely unconscious, thus even if the ego occupies a central position in one's awareness, it is not the same thing as one's essential self. As a direct consequence of this, the conscious is relegated to a supporting function in analytical psychology. On the other hand, a healthy person needs to keep their mind in check in order to be healthy. To put it another way, he is in touch with his conscious world while simultaneously discovering his inner self and accomplishing individuation (Feist & Feist, 2006).

## **2. Personal Unconscious**

The personal subconscious is the "surface layer of the subconscious, which contains all forgotten memories, perceptions and suppressed experiences". The term is used to describe information about a person's psyche that was at one time aware or realized but has since been repressed and filed away in the brain's subcortical regions. The early years of life are crucial for

its development. The subconscious mind expresses itself primarily through complexes, which is a defining characteristic of the mind (Jung, 2012).

The so-called complex is that individuals are accompanied by groups of psychological contents (including conceptual and emotional) gathered together, forming a cluster of psychological bundles or psychological nodes that are difficult to untie. A complex determines many aspects of an individual's personality. If a person has a particular complex, it indicates that his mind is so preoccupied with a "psychological problem" that he cannot think of anything else, yet he is unaware of this (Jung, 2021).

The inner unconscious, in Jung's view, was where one stored all of their forgotten, repressed, or subconsciously learned information. This secret compartment contains information obtained from the person's life (Stein, 2010). So, the things that people store in their subconscious differ greatly from one another. The ability to recall such experiences varies widely among individuals; some people have no trouble recalling such experiences at all, while others struggle or are unable to do so (Feast & Feast, 2006)

The content of the individual's unconscious is represented by the complex. It is a collection of memories, experiences, feelings, and aspirations that have been arranged in accordance with a central idea (Tsikandilakis et al., 2021). An individual's memories of their mother, for instance, will be kept in an emotional core and could be awakened by the sight of another individual's mother or the word "mother." Although most of these structures are owned privately, their origins may lie in the collective (Shelburne, 2011).

### **3. Collective Unconscious**

The collective unconscious, in Jung's view, is a picture from the past that is reborn in individuals today in the form of their ancestors. It is contagious and has a propensity to be shared by all (Hibtiyah, 2018). The distant ancestors' stories about God, life, the earth, and the water have been passed down from one generation to the next. Each civilization has been influenced by the events that occurred to its ancestors at the same point in time and age. Because of this, the contents of each culture's collective unconscious are nearly identical, if not exactly the same, from one civilization to the next (Jung, 2014).

The term "collective unconscious" does not, according to common perception, relate to concepts that are transmitted orally from one generation to the next. Rather, it alludes to the fact that people have predetermined responses to various stimuli (Shelburne, 2011).

Jung's most important finding was the existence of the collective unconscious. It's a term used to describe how people's perception, emotion, and behavior are governed by a set of fundamental psychological traits that are hardwired from birth, much like instinct. According to Jung, the hallucinations and delusions experienced by some mentally ill people are universal, and they have commonalities with some myths and fables. Furthermore, this phenomena has nothing to do with the patient's educational attainment (Stein, 2010). Jung inferred that people have the same part of the unconscious level, which is called the collective unconscious.

According to Jung, nothing more than a historical artifact representing the universal common human instinct and experience in the collective

unconscious. This legacy includes not only biological inheritance, but also the deposition of civilization in cultural history (Jung, 1969).

Collective unconscious exists as an archetype and is expressed as primordial images. Jung said that from a scientific, causal point of view, primitive images could be conceived as a memory, a trace or memory trace, which comes from the condensation of countless processes of the same experience. In this view, it is the accumulation of recurrent psychological experiences and, consequently, their fundamental shape. All psychological processes must precede this element, which is decisive (Haule, 2010).

Archetype ideas can appear in their myths, fables, legends, literary works and artistic creations according to different ethnic groups. It can be said that this is a common psychological part inherited by human beings since ancient times (Bobroff, 2020). Unlike the personal unconscious, the collective unconscious is common to everyone, because its content can be found everywhere in the world. Although not everyone has all the archetypes of their own nation or the archetypes they have the same effect on the individual, some archetypes play a vital role in human development and growth. Among many archetypes, Jung has studied more archetypes such as Personas, Anima and Animus, Shadows and Self, which play different roles in personality structure (Samuels, 2003).

### **3.1 Archetypes**

According to Jung, the preceding explanation allows for the possibility that these reactions will continue to reoccur on their own. The

incorporation of particular occurrences into the human biological constitution takes place after many iterations of those experiences. In addition, the content will build from it, which will result in the emergence of an independent archetype if it occurs more and more frequently (Feist, 2006).

The biological anchoring of the Jungian archetype is clearly affirmed. Archetypes govern the hereditary mode of functioning of the human being and propose models of reactions to various situations. Jung argues that these concepts are not philosophical and abstract, but empirical or biological. The concept on which the error is general is that of archetype; it refers to certain biological facts, and it is anything but a hypostasie idea (Samuels, 2003).

Jung will very clearly differentiate an archetype in itself and an archetypal representation. Archetypes present themselves as typical forms of behavior that, having become conscious, appear as RE presentations. "The archetypal representations that the unconscious transmits to us should not be confused with the archetype itself. These are extremely varied training courses that refer to a fundamental form that cannot be represented in itself." (Tsikandilakis et al., 2021).

The collective unconscious is where the timeless experiences that make up archetypes are kept. It's quite similar to the complex, however complexes are unique to each person and emerge from their own unconscious, while archetypes emerge from the collective unconscious



and apply to everyone (Jung, 1969). Even while many archetypes are accompanied with hazy mental imagery, very few of them can actually be conceived. The persona, the shadow, the animus, the anima, the grand mother, the wise old man, the hero, and the self are the eight archetypes that are thought to be more significant than the others (Feist & Feist, 2006).

Nevertheless, only two types of archetypes are utilized in this study. To examine the manipulative behavior of the main character, Zenia, they are persona and shadow. Persona to assist researcher in determining how Zenia manipulated her friends, and shadow to assist researchers in determining the main motives of Zenia's manipulative actions.

### **3.1.1 Persona**

Persona is a subconscious ability to adjust their roles to different situations and places. In other words, it means that people can flexibly show appropriate attitudes and words and deeds according to external requirements. Its function is to achieve an understanding between people and their society. If this ability is slow and dull, people will not be able to reconciliate their interpersonal relationships with others (Jung, 1969).

Since every member of society is called upon to play a variety of roles, it is necessary for people to create and disseminate several personas. Put another way, the personality mask is the internal mechanism responsible for coordinating how an individual presents themselves to the world. In spite of the fact that people's actions might

vary depending on the context, this does not imply that their core identities are unstable (Gary, 2017).

However, poor adaptation or emotional unhappiness may result from focusing too much on the Persona, being overly passionate about and reveling in the role we play, and only agreeing ourselves with the role we play (Haule, 2010). That's why it's important to know how to put on a mask as well as how to remove one.

As was previously said, a persona is an archetype prevalent in some worlds and ways of life. Jung drew upon the creativity of actors in choosing this phrase. Jung argues that every person must present an image of himself consistent with a social position. A person's persona, which is shaped by social pressures and the environment they were raised in, emerges in their dreams (Campbell, 1976, p. 142).

Jung argues that it's important to maintain a healthy balance between one's authentic self and his public persona. Extreme identification with one's public persona at the expense of one's private self is clearly unhealthy. While it is necessary to accommodate societal norms, it is equally important to keep one's mental health in check. They can either undervalue society by ignoring its demands and the persona side, or they can bury natural identity and persistently employ persona, so making them into social's tool. Either way, they can either underestimate the value of society (Feast & Feast, 2006).

This mask is worn with the aim of gaining certain impressions (the majority of them seek pleasant impressions), fame, or other factors that could make an individual known by his surroundings, while also covering the true character of the persona being masked. A lot of people are under the impression that if they put on a pleasant or innocent front, they may influence how other people view them (Coster, 2010, p. 22).

### **3.1.2 Shadow**

Shadow, also known as the dark side archetype, is opposite to the Persona. It represents a person's real personality and affects relationships with another human beings. The shadow archetype contains more basic animal properties of human beings than any other archetype. It is also the darkest and most profound part of the human heart. This part is inherited from the human ancestors in the collective subconscious and represents evil and attack in human nature. It is often projected in the image of demons, ghosts or enemies (Bobroff, 2020).

This projection works at the subconscious level, so you can't learn to be noticed. If someone reacts strongly to something, it often indicates that it touches his shadow. The shadow has its negative side, such as greed and inflated desire, which makes us unable to make a sober and calm judgment on the situation, so that we can do stupid things and finally suffer the bitter consequences (Stevens, 2015).

According to Feist, the shadow and repressed sides of personality are both represented in this archetype. A person's shadow is symbolic of all of his or her hidden quirks and habits that he or she would rather keep hidden from the public eye ( Feist, 2006, p. 107).

Furthermore, it includes many ethically reprehensible elements, and the person is still hesitant to deal with it. A person can learn to cope with the dark part of his character by first projecting it onto other people and then grabbing it for himself. Unfortunately, few people are interested in learning about their shadow sides. People are interested in learning about one's best qualities. This means they will never be able to escape the grip of the dark side and will continue to live out miserable lives (Jung, 1969).

According to this interpretation, the archetype may be comprised of base natural instinct, unpleasant emotions, and many forms of evil. In addition, it includes everything a person has forgotten or disregarded in the past since it goes against their personal standards of ethics and taste.

The shadow is the result of a person's responses to two distinct experiences. First, he's been subjected to criticism from others, which has led him to focus on his flaws to the point that he no longer sees any of his strengths. The final one is gratified by the incorporation of side shadows and feels a sense of pride for their accomplishment (Ryckman, 2008, p. 109).

## CHAPTER III

### RESEARCH METHOD

#### A. Research Design

This research is considered ecranisation study because novels and films are used as research objects. Ecranisation is the process of changing or whitewashing a literature into a motion picture. Encranization is derived from the French word ecran, which signifies a transformation from art that can be appreciated anywhere and at any time to art that can only be enjoyed at specific times and locations (Eneste, 1991). This research incorporates ecranisation because it compares a literary work to a cinema. Using Eneste's theory of cinema adaptation, this research aims to examine the ecranisation process of *The Robber Bride* novel and film.

#### B. Data Source

This research utilizes two primary sources: Margaret Atwood's novel *The Robber Bride* and the 2007 film of the same name. *The Robber Bride* contains a total of 528 pages. Margaret Atwood's *The Robber Bride* was first published in New York by McClelland and Stewart in 1993. This book has been translated into more than a dozen different languages. The second source of information is the 2007 film adaptation of the same-titled novel, *The Robber Bride*, directed by David Evans. *The Robber Bride* Film is 89 minutes in length. The author uses these two data sources as research material.

### **C. Data Collection**

Data collection is the process of obtaining and evaluating accurate information from a variety of sources in order to solve research questions. The purpose of data collection is to gather pertinent information or to support the arguments made in this research. Researchers must carefully select the data used for novels and films. Researchers utilize a variety of procedures. The first step is to read novels multiple times while simultaneously labeling facts important to research. Second, the researcher viewed movies multiple times while noting information pertinent to the research. After completing both processes, the researcher takes a notes of an important point related to the shadow and persona of the main character.

### **D. Data Analysis**

The following step is to analyze the collected data. The researcher used Pamusuk Eneste's film adaptation theory. Eneste (1991) explains that adapting literary work to a film requires reducing scenes, adding new ones, and otherwise changing the plot. The researcher found many lines and utterances in novels and film sequences that relate to the main character's shadow and personality, and compare the data to the theory. Using Carl Gustav Jung's theory, the researcher collected the evidences and classify it depending on the main character's shadow and persona and the purpose of building her persona. Finally, the researcher concluded all problem statements.

## CHAPTER IV

### ANALYSIS

#### **A. The Main Character's Shadow And Persona In *The Robber Bride* Novel and Film**

The information is derived from the novel and film *The Robber Bride* and focuses on the character's shadow and persona. The researcher focus on utterances that represent archetype shadows and persona in order to find the answer to the research question, as opposed to examining every utterance. The main focus of this shadow and persona is Zenia, the main character's of this novel and film.

##### **1. The Main Character's Shadow and Persona in *The Robber Bride* Novel**

###### **a. The Main Character's Shadow in *The Robber Bride* Novel**

There is one archetype that creates bad personality as human nature. The archetype of shadow has characteristic as the dark, negative psyche in human nature. Like Zenia, she has a persona that she sets up to hide her evil intentions. The archetype of shadow is seen as a bad archetype and personality by the society. It is not accepted in the society if the individual has bad character. The society will regard it as the enemy because the individual's shadow reacts to bad action. It will destroy the peace of the society so the society cannot accept any kind of bad reaction from the shadow's action. The archetype of shadow also gives impact of the existence of the society's dislike. The shadow totally cannot be accepted as damage in society, and it causes crime.

In the quotation below, Zenia's shadow begins to appear so that she engages in behavior that is not commendable:

*“Well, help yourself to some righteous indignation, you little snot. You always were the most awful two-faced hypocrite, Tony. A smug dog-in-the-manger prune-faced little shit with megalomaniac pretensions. You think you have some kind of an adventurous mind, but spare me! At heart you're a coward, you hole yourself up in that bourgeois playpen of yours with your warped little battle-scars collection, you sit on poor West as if he's your very own fresh-laid fucking egg! I bet he's bored out of his skull, with nobody but you to stick his boring dick into! Jesus, it must be like f\*cking a gerbil!”* (Atwood, 1993, p. 520)

In this passage, the quotation above depicts Zenia's shadow abomination when Tony refused Zenia's request to stay with her again, this made Zenia angry and cursed Tony with harsh words. Zenia's archetype shadow is evident in her aggressive and confrontational language towards Tony, reflecting her darker and more hostile side. She attacks Tony's weaknesses with verbal attacks, making Tony shocked and shaking.

Zenia's devil shadow character emerges because her emotions are uncontrollable, causing her to lose control and say harsh things and cuss Tony. Cussing and saying rude things is something that is not in accordance with social standards, those who do it will be labeled bad. What Zenia did was uncivilized instincts, desires and emotions that are incompatible with social standards and one's ideal personality, that is known as archetype shadow.

In this utterance, Zenia's shadow archetype is further revealed as she accuses Tony of being a hypocrite, a coward, and having megalomaniac pretensions. She also mocks his possessions and relationships, showing a lack of empathy and a tendency to demean others. Her language is confrontational, provocative, and manipulative, indicating her willingness to use verbal aggression to



achieve her aims. This passage highlights Zenia's shadow archetype as a cunning, vindictive, and ruthless character who is willing to use derogatory language and insults to assert her power and control over others.

*"This house is going to be one whole hell of a lot smaller with a screaming brat in it. You could've waited till I was dead." Charis is amazed by her brutality and selfishness; amazed; and angry. But what comes out of her is close to appeasement. "There's nothing I can do about it now," she says. "Sure there is," says Zenia, patronizingly. "You can get an abortion." Charis stands up. "I don't want one," she says. She is close to tears, and when she goes upstairs - which she does right away, without for once doing the dishes - she does cry." (Atwood, 1993, p. 346)*

In this passage, Zenia started to show her dark side. Zenia, who knew that she was evicted by Charis because she was pregnant and needed a place for the nursery, became angry with Charis and told her to have an abortion. She did this so that Zenia could still stay at Charis' house for free. Zenia's selfishness emerged. This is the result if one's shadow control is lacking.

The passage above describes Zenia's dark side or shadow that emerged when Charis denied her request to stay with her again. Zenia became upset and used harsh words to curse Charis, targeting her vulnerabilities with verbal attacks. This behavior left Charis shaken and shocked. Zenia's dark side came to the forefront as she lost control of her emotions and said hurtful things to Charis.

Zenia's archetype shadow is revealed through her callousness, selfishness, and lack of empathy towards Charis. She demonstrates a complete disregard for Charis's feelings and concerns about having a baby, showing a ruthless and brutal nature. Her words are insensitive and dismissive, suggesting a lack of

concern for the emotional impact her words have on Charis. Zenia's shadow archetype is further exemplified by her patronizing tone, as she belittles Charis and suggests a solution that goes against Charis's wishes and desires. Her manipulation and patronizing behavior reflect her shadow side's tendency to impose her will on others, disregarding their autonomy and feelings.

Charis, in contrast, is shown as being amazed, angry, and close to tears in response to Zenia's callousness. Zenia's archetype shadow in this passage is portrayed as heartless, manipulative, and unsympathetic, revealing her darker and more ruthless aspects as she disregards Charis's emotions and attempts to impose her own will on her.

*Zenia is gone. She's gone from the apartment, she's gone from the precincts of the university, she appears to be gone from the entire city. Nobody saw her go. She is simply not there anymore. Gone with her are the thousand dollars Tony gave her, plus the contents of her joint account with West - two hundred dollars, give or take. There would have been more, but Zenia took some out earlier on the pretext that their good friend Tony, who was not as rich as they'd all thought, had asked her for a temporary loan, being too shy to mention it to West. Zenia has left a letter for West. (Atwood, 1993, p. 218)*

*Zenia is gone also. They are both gone. They aren't in the house. Charis runs, she runs gasping, down towards the ferry dock. She knows now. It's finally happened: Billy has been kidnapped. When she reaches the dock the ferry is hooting, it's pulling away, and there is Billy standing on it, with two strange men close to him. Two men in overcoats, just the way they would look. Beside him is Zenia. She must have told, she must have turned him in. (Atwood, 1993, p. 66)*

*Zenia, it appears, has forged some cheques, on the Woman operating account, and run away. She's made off with the entire allowable overdraft. How much? Fifty thousand dollars, give or take; but in cheques under a thousand dollars each. She cashed them through different banks. She knows the system. (Atwood, 1993, p. 473)*

In the above quotations, Zenia's darker side starts to emerge, causing chaos. These three quotations depict Zenia's dark shadow as she flees after causing chaos. In the context of Carl Jung's theory of archetypes, the shadow archetype refers to the darker, unconscious aspects of an individual's personality that are

often repressed or denied. These shadow aspects can manifest in various ways, including through negative and destructive behaviors. In the case of Zenia in "*The Robber Bride*," her shadow archetype may represent the darker aspects of her personality that drive her to engage in deceitful, manipulative, and selfish behaviors.

First, after Zenia borrows money from Tony on the pretext of helping him survive, it turns out that Zenia disappears with the \$1,000, her and West's joint savings, and even West's prized lute, which Tony finds in a secondhand store and buys back for him. Second, Zenia's shadow emerges when Zenia steals Charis's husband Billy and disappears with him, leaving Charis devastated and broken. This act reveals Zenia's shadow side, which is manipulative, deceptive, and cruel. The last one, Zenia is carrying away Roz's thousands of dollars. Zenia does not steal money from Roz directly. However, she does manipulate Roz into investing a significant amount of money into a business venture that Zenia is involved with. Zenia convinces Roz to invest in a company that promises high returns, but which turns out to be a fraudulent scheme that ultimately results in Roz losing her investment.

Zenia's theft of Tony and Roz's money is a manifestation of her shadow. By stealing from her friends, Zenia is acting on her darker impulses and desires, taking advantage of her friends' trust in her to fulfill her own needs. This action highlights the fact that Zenia is not the person she appears to be, and that her persona is just a mask to hide her true motivations.

Zenia's shadow archetype in this novel may have manifested through manipulation and deception, as she used her charm and cunning to gain Tony and Roz's trust and convince them to entrust her with their money. Her shadow side may have been driven by greed and selfishness, as she saw their wealth as something she deserved and was willing to steal to fulfill her desires. She may have been ruthless and lacked empathy, willing to harm her former friends without guilt to achieve her goals. Her shadow archetype may have also manifested through impulsiveness and recklessness, as she made hasty decisions without fully considering the consequences.

Furthermore, Zenia's shadow archetype may be illustrated when she runs away with Billy from Charis. Charis goes out to the henhouse and finds the hens all dead, their throats cut. When she goes back into the house, both Zenia and Billy are gone. She runs to the dock and sees the ferry pulling away. Standing on the deck are Billy and Zenia. At first, she imagines Billy has been arrested and that Zenia has turned him in, but then the true meaning of Billy's words falls on her like an anvil: No scars. Zenia has no surgery scars meaning she never had cancer. She also finds a bloody knife in the kitchen and realizes Zenia has killed the chickens. Charis feels like a fool and, in a moment of despair, contemplates suicide, but she resists for the sake of the baby.

As Charis's backstory wraps up, Zenia's malevolence escalates from psychological manipulation to physical destruction. She knows exactly the right buttons to push to keep herself in Charis's good graces until the moment she senses she's overstayed her welcome. At that point, the real Zenia,

malicious and cruel, shows her face, possibly ratting out Billy to the authorities and even murdering Charis's beloved chickens. She knows that such an act of violence will rattle the animal-loving, pacifist Charis to the core, which seems to be the point. Just as she did with Tony, her final act is always the most brutal.

Her shadow side could represent darker aspects of her personality that surface as she engages in deceptive and manipulative behavior. Zenia may use her charm and cunning to deceive Billy and Charis, manipulating them into running away with her. Her selfishness and betrayal may be evident as she puts her own desires above Charis's well-being, betraying her friend's trust.

Furthermore, The third quote above shows Zenia's shadow, which is carrying away Roz's thousands of dollars. Zenia does not steal money from Roz directly. However, she does manipulate Roz into investing a significant amount of money into a business venture that Zenia is involved with. Zenia convinces Roz to invest in a company that promises high returns, but which turns out to be a fraudulent scheme that ultimately results in Roz losing her investment.

Zenia's involvement in this scheme is just one example of her manipulative behavior throughout the novel. She frequently takes advantage of her friends' trust and generosity, using her charm and charisma to convince them to do her bidding. In the case of Roz's investment, Zenia may have seen an opportunity to exploit her friend's financial resources for her own gain.

Zenia's shadow may also be characterized by recklessness and impulsiveness, acting without fully considering the consequences of her

actions. Her disregard for the ethical implications of her deceitful behavior and her tendency to disconnect from her moral compass may also be indicative of her shadow archetype. This multifaceted portrayal of Zenia's shadow archetype in *"The Robber Bride"* may highlight the darker and more complex aspects of her personality as she engages in deceitful and self-centered actions.

#### **b. The Main Character's Persona in *The Robber Bride* Novel**

In *The Robber Bride*, Zenia's character is mostly told from another character's point of view. Zenia wears several different masks in front of her friends to trick them into complacency that she can take advantage of. She uses these different personas to cover up her dark and evil shadow.

The first quotation below shows Zenia's persona in front of Tony :

*"My own mother sold me," says Zenia, with a sigh. "Sold you?" says Tony.*

*"Well, rented me out," says Zenia. "For money. We had to eat. We were refugees. She'd made it as far as Poland before the war but she'd seen what was coming; she got out somehow, bribery or something, forged passports, or else she went down for a bunch of train guards, who knows? Anyway, she made it as far as Paris; that's where I grew up. People were eating garbage then, they were eating cats! What could she do? She couldn't get a job, God knows she didn't have any skills! She had to have money somehow" (Atwood, 1993, p. 204)*

*"Oh, the money thing. Tony, you wouldn't know, it's not something you've ever had to deal with. The fucking rent's a few months behind, and the fucking landlord's threatening to have us evicted; he says he'll phone the university and make a stink. There's no point in even bothering West with any of it - he's such a baby, he just leaves all those practical things to me. If I told him how much we owe he'd go out and sell his lute, no question; I mean, what else does he have? He'd do anything for me, though it wouldn't even make a dint, poor lamb; but he's fond of those sacrificial gestures. I just don't know what to do. It's all such a burden, Tony. That's when I get so fucking depressed!"*

*"How much?" she says in a cold, meticulous voice. It's a neat piece of blackmail. She's being bushwhacked. ' "A thousand dollars would see us out of the woods," says Zenia smoothly. (Atwood, 1993, p. 216)*

The above quotation illustrates how Zenia unveils her facade as a woman who suffered from oppression and abuse by her own mother since childhood

due to financial difficulties, and has continued to face financial struggles until the present. In the first quotation, she shared her sadness during the war when she was struggling to earn money, until her mother sold her to the soldiers. Here, Zenia reveals her sad persona so that Tony feels sorry for all that Zenia has gone through.

In this passage from "*The Robber Bride*," Zenia's archetype persona is portrayed as a victim of circumstances, creating a sympathetic and pitiable image of herself. She presents herself as a victim of her mother's actions, claiming that her mother "sold" or "rented" her out for money due to their dire circumstances as refugees in Paris during wartime. Zenia's archetype persona is depicted as someone who has faced extreme hardships and has had to endure difficult circumstances beyond her control. She uses her backstory of poverty, hunger, and desperation to evoke sympathy and understanding from Tony, who listens to her tale with a sense of incredulity and shock.

Zenia's persona in this passage is one of vulnerability, helplessness, and innocence, as she portrays herself as a victim of circumstances beyond her control. Her use of descriptive language, such as "eating garbage," "eating cats," and "forged passports," creates a vivid and distressing image of the harsh reality she claims to have faced. She presents her mother as someone who had no other choice but to resort to drastic measures to survive, and herself as a product of her mother's desperate actions.

The persona is the mask that we wear in public to present ourselves to the world. It is a social construct that we use to navigate social situations and interact with others. In some cases, individuals may create a persona that presents them as weak or helpless in order to elicit sympathy or help from others. This can be seen as a way of manipulating others through the use of a constructed identity. By presenting oneself as weak and vulnerable, individuals may be able to gain the attention and support of others, even if they do not truly feel that way internally.

To wrap up, in this quotations Zenia's persona is one of helplessness, vulnerability, and dependence, as she portrays herself as being unable to manage her responsibilities and financial burdens. Zenia reveals her mask by acting like she is scared and sorry for cheating on her academics. This is Zenia's manipulation to make Tony feel threatened and pressured to compensate Zenia to keep her mouth shut. By adulthood, though, many adults grow out of manipulative tendencies and develop more subtle ways of achieving their goals, like being assertive.

*This woman is tall, and thin as a razor, so thin Charis can see her ribcage right through the leotard, each rib in high relief as if carved, with a line of darkness beneath it. Her knees and elbows stick out like knots in rope, and the poses, as she performs them, are not fluid but practically geometrical, cages made of coat-hangers. Her skin is white as mushrooms, and a dark-light phosphorescence glimmers around her like the sheen on bad meat. Charis knows unhealth when she sees it: this woman needs a lot more than just one yoga class. A big hit of vitamin C and a dollop of sunlight would-be a start, but they wouldn't even begin to touch what's wrong with her. (Atwood, 1993, p. 270)*

*"What brought you to my class?" she asks.*

*"I heard about it from a friend," says Zenia. Every word seems an effort. "I thought it might help."*

*"Help?" says Charis.*



*"With the cancer," says Zenia.*

*"Cancer," says Charis. It isn't even a question, because didn't she know it? There's no mistaking that whiteness, that sickly flicker. An imbalance of the soul. Zenia smiles crookedly. "I beat it once before," she says, "but it's come back." (Atwood, 1993, p. 273)*

*The door opens as if by itself, and she stands in the doorway, swaying slightly. "He threw me out," she whispers. "I don't want to disturb you ... I just didn't know where else to go." Mutely Charis holds out her arms, and Zenia stumbles over the threshold and collapses into them. (Atwood, 1993, p. 276)*

In the above quotations, Zenia presents her persona as weak and frail in front of Charis. On the day she meets Zenia, Charis teaches two yoga classes in a studio above a food co-op. A new student appears in her second class; she is rail-thin, pale, and wearing sunglasses. She emits an unhealthy energy, and when Charis asks her to remove her sunglasses, she lowers them to reveal a bruised and swollen eye. So the persona that Zenia now presents to Charis is that of a weak and fragile woman, making Charis pity and feel sorry for her.

Zenia's persona is portrayed as someone who stands out or deviates from the norm in terms of physical appearance. The persona that Zenia now presents to Charis is that of a weak and fragile woman, making Charis pity and feel sorry for her.

Furthermore, in the last quotation, Zenia shows up at Charis and Billy's door, soaking wet from the rain and with a fresh cut on her lip. Charis welcomes Zenia into her home. Zenia reveals her weak, desperate mask, making Charis pity her and want to help her, after that, they live together.

Noting that Zenia is frequently portrayed as a deceptive and manipulative character throughout the novel, her physical appearance and health may be

symbolic of her internal state or personality. Her physical frailty and otherness may be used as a metaphor for her deceptive and manipulative nature, alluding to the darkness and sickness that lay beneath her outward appearance. This adds complexity to her archetype persona, obscuring the distinction between appearance and reality and highlighting the multifaceted nature of her personality.

Zenia's actions of pretending to have cancer to elicit sympathy and help from Charis can be seen as a form of manipulation. She is using a fabricated illness to play on Charis's emotions and gain an advantage, which aligns with the archetype persona of a manipulator or deceiver. Zenia's actions are calculated and deliberate, as she goes to great lengths to create a false story and manipulate Charis into assisting her.

Zenia's actions may also be seen as selfish and morally ambiguous, as she is willing to deceive and manipulate others for her own benefit without regard for the consequences. This further adds to her archetype persona as a morally complex character who is willing to go to extreme measures to achieve her objectives.

Furthermore, Roz is one of Zenia's friends who has high wealth and is a successful career woman. In the quote below, Zenia reveals her different persona to Roz:

*But the shock of seeing Zenia there, working as a waitress - a server-in Nereids, overrides all that, and "What the heck are you doing here?" Roz blurts out.*

*"Research," says Zenia. "I'm a journalist, I've been freelance for years, in England mostly. But I wanted to come back, just to see - to see what things were*

*like, over here. So I got myself commissioned to do a piece on sexual harassment in the workplace."*

*"I was in a factory last week, and the week before that I spent in a hospital. You wouldn't believe how many nurses get attacked by their patients! I don't mean just grabbing - they throw things, the bedpans and so forth, it's a real occupational hazard. They wouldn't let me do any actual nursing though; this is more hands-on." (Atwood, 1993, p. 396)*

*She works it seriously, thoroughly; she seems to know by instinct just how much time any one person is worth. She spends some of her precious moments on Roz, though. She gets her off to one side and murmurs to her, and Roz murmurs back. Anyone watching them would think they were conspirators. (Atwood, 1993, p. 463)*

In the above quotation, Zenia's persona is portrayed as a career-driven woman with a strong work ethic. At that time, Roz and Mitch meet for lunch at an upscale seafood restaurant. At lunch, they are served by Zenia, who claims to be a journalist doing research for an article on sexual harassment. Zenia conducts research by posing as a waitress at the restaurant.

This time Zenia reveals her new persona as a journalist who is doing research on sexual harassment in the workplace. She knows that Roz is starting her magazine company, WiseWomanWorld, so Zenia comes and reveals her persona as a journalist who is doing research on sexual harassment against women. She did this to attract Roz's attention, and Roz believed in Zenia's ability and hired her as her employee.

From the beginning of her encounter with Roz, Zenia presents herself as a hardworking individual. She strategically showcases her persona to gain Roz's attention and get hired in Roz's company. Once she starts working under Roz, she consistently demonstrates a high work ethic. Zenia makes significant changes that benefit Roz's company, and Roz feels fortunate as a result.

A common example of this phenomenon is when a person put on their persona, which can be their system of adaptation to the outside world or the role they play in that world. In a similar vein, each and every profession and function in one's life carries with it its own unique identity. It is expected of people in the professional world to behave in a certain way, and those people work very hard to ensure that they do behave in the appropriate manner. The intelligent Zenia is able to adapt to the several professions she plays in front of Roz. Personality archetypes are largely shaped by a person's experiences. This demonstrates the significance of the persona archetype in today's society.

To get a good impression by people in the world, one must build a good and professional persona. Most of the archetype of persona should be positive because it relates to society's relationship. The archetype of persona is always used all the time in life. It has never been ignored by the social skills and social status that the individual has to be their persona. Each person must have their own social skill and status. It makes people have different persona which means it has different personality for each character. Social skills and status can drive the individual to socialize with the society as the ego wants to do. So, the social skills and status can be viewed as the persona of individual.

It appears that Zenia adopts the archetype persona of a "conspirator" when she works for Roz. The description of Zenia working seriously and thoroughly, knowing how much time each person is worth, and engaging in murmurs and exchanges with Roz that would make observers think they are conspiring,

suggests that Zenia may be portraying herself as someone who is secretive, manipulative, and scheming in her interactions with Roz.

The term "conspirator" typically refers to someone who engages in covert or clandestine activities with the aim of achieving their own goals, often through deceit or manipulation. In this context, Zenia may be using this archetype persona to further her own agenda or manipulate Roz for her own benefit, possibly with hidden motives or ulterior motives.

## **2. The Main Character's Shadow and Persona in *The Robber Bride* Film**

The information is derived from the movie *The Robber Bride* and focuses on the character's shadow and persona. The researcher focus on utterances that represent archetype personas and shadows in order to find the answer to the research question, as opposed to examining every utterance. The main focus of this shadow and persona is Zenia, the main character's of this movie.

### **a. The Main Character's Shadow in *The Robber Bride* Film**

In Jungian psychology, the shadow refers to the unconscious aspects of one's personality, often the aspects that the individual finds unpleasant, unacceptable, or represses. These repressed qualities may include negative emotions, desires, impulses, or traits that the individual does not wish to acknowledge or express in their conscious self.

In the case of Zenia in "*The Robber Bride*," her shadow represents the darker, manipulative, and deceitful side of her personality. This can be explained in the quotation below:

*John: Your husband fell in love with her?*

*Tony: Yeah, that's why I hated her.*

*(The Robber Bride, 00:20:25-00:20:43)*



In the quotation above, we can clearly see Zenia's shadow that she casts on Tony. Zenia, it seems, only manipulated Tony in order to steal her husband from her, rather than genuinely wanting to get close to and know her better. This is reinforced by Zenia conveying her motives why she did it to her friends.

However, as her hidden agenda comes to the fore, her true nature may reveal a darker side. She may employ manipulative tactics, such as deceit, lies, and emotional manipulation, to achieve her goals. This may involve subtle or overt actions, such as flirting with her friend's boyfriend, undermining her friend's relationship, or using charm and seduction to win over the boyfriend. She may be driven by selfish desires, a sense of entitlement, or envy towards her friend, leading her to prioritize her own needs and wants above all else.

It's important to note that this shadow may represent an unconscious and unacknowledged aspect of the person's personalit. It may be a darker, less socially acceptable aspect of her personality that she may not fully recognize or acknowledge. Her actions may also be driven by unresolved emotional conflicts or unmet psychological needs.

Overall, the archetype shadow of a Zenia who manipulates Tony to get what she wants, including taking Tony's boyfriend away, may involve a combination of deceit, manipulation, selfishness, lack of empathy, and moral ambiguity. It's a complex and multifaceted persona that may reflect the darker and less desirable aspects of human behavior, often associated with the shadow archetype in psychology and analytical psychology.

Zenia is a prime illustration of someone who has poor self-control and is able to behave in ways that defy reason because of her actions. The actions that Zenia has taken are extreme; however, it is true that the shadow represents the most demonic side of humanity. This collective aspect of humanity was referred to by Jung as the Shadow. These undesirable human characteristics are frequently referred to as the animal nature or the beast within.

*Charis: I woke up the next day and they were gone. Zenia, she took my daughter. Got on the ferry and left.*

*(The Robber Bride, 00:26:29-00:26:43)*



In the quotation above, it is clear that Zenia's shadow is beginning to appear. In the movie, apart from being close to Charis, Zenia is also very close to Charis' daughter. They have similar interests, so they can be very close to each other. Even Charis is hated by her own daughter. Gradually, Zenia brainwashes Charis' daughter and invites her to run away with her, leaving Charis behind.

It has come to light that Zenia's kind actions toward Charis and the fact that she pays her so much attention are nothing more than a gimmick on Zenia's step to wean August off of her. August's heart was also caught by Zenia, and as a result, she felt a strong desire to escape with her.

Shadow is generally seen as a negative archetype. Having dangerously animalistic and uncivilized traits in one's psyche leads to a bad personality. Not a single person aspires to be this type. They don't want to admit that there's a dark side to their character or personality. It may represent a hidden yearning deep within the human psyche. The shadow archetype will manifest as a villainous persona in a person who is unable to rein it in. It's also reflected in Zenia's personality.

The archetype shadow of a person who manipulates her friend into kidnapping her friend's child can be deeply dark and disturbing. As her hidden agenda unfolds, her shadow may emerge in destructive ways. She may engage in nefarious actions, such as plotting and orchestrating the kidnapping of her friend's child. She may use deception, coercion, and emotional manipulation to influence the child to cooperate with her plans, possibly involving the child in negative and harmful activities. This may require hurting the friend emotionally or even physically in order to achieve her aims.

In this shadow persona, Zenia may exhibit traits associated with darkness, deceit, ruthlessness, and a complete disregard for the well-being of others. She may act out of selfish desires, a thirst for power, or a sense of entitlement,



without any consideration for the consequences of her actions. She may be willing to break societal norms, laws, and moral principles to fulfill her twisted motives.

It's important to note that the shadow is often unconscious and unacknowledged by the person, representing the darker aspects of the human psyche that are typically repressed or denied. It may be driven by unresolved psychological conflicts, past traumas, or deep-seated negative emotions that are projected onto others through manipulative and destructive behavior.

Overall, the archetype shadow of Zenia who manipulates Charis into kidnapping Charis' child may involve a combination of darkness, deception, manipulation, ruthlessness, and disregard for others' well-being. It's a deeply troubling and morally reprehensible persona that represents the darker aspects of human nature and is often associated with the shadow archetype in psychology and analytical psychology.

*Roz: One week later, I named her acting editor. Three weeks later, she changed the name of the magazine. She even renovated the offices at great expense. Six months later, she walked out the door with four hundred thousand dollars.*

*(The Robber Bride, 00:36:15-00:36:45)*



Zenia has hidden her evil shadow by showing a good persona that can trick Roz, until finally Roz is complacent and gradually Zenia's shadow comes out, causing her to do bad things. In the quote above, Zenia is seen destroying Roz's

career by changing the name of her company and taking away Roz's large amount of money. This is Zenia's shadow archetype towards Roz.

Shadow is an archetype representative of humanity's hidden, negative side. When a person is aware of his or her shadow, he or she will try to avoid being seen by others because doing so will result in social rejection and hatred. Most people will put on a good front in order to make a good impression and avoid being judged harshly by others. Zenia, who had gotten Roz's attention, slowly took over Roz's company, renamed Roz's magazine as she pleased, and wasted and took Roz's money away. Now Zenia's shadow is visible. Bad character traits are the result of one particular human nature archetype.

The archetype shadow of Zenia who manipulates Roz into running off with the money can be deeply deceitful, cunning, and morally corrupt. This persona represents the darker, unconscious, and socially unacceptable aspects of the person's personality that are typically hidden from view. In this scenario, Zenia may initially establish a close relationship with Roz, gaining trust and building a facade of loyalty and dedication.

However, her shadow persona may emerge in a sinister manner, as she uses the trust she has gained to execute her deceitful plan. She may secretly manipulate, deceive, and exploit her friend's trust, with the ultimate goal of running off with the money. She may engage in embezzlement, fraud, or other illicit activities to siphon off funds or resources from her friend's company, all while maintaining a facade of loyalty and dedication.

In this shadow, Zenia may exhibit traits associated with dishonesty, betrayal, greed, and a complete disregard for ethical and moral principles. She may prioritize her own selfish interests above the well-being of her friend, the company, and its stakeholders. She may manipulate and deceive others for personal gain, with little or no remorse for her actions.

Overall, the archetype shadow of Zenia who manipulates Roz into running off with the money may involve a combination of deception, betrayal, greed, and disregard for ethical principles. It's a morally reprehensible and destructive persona that represents the darker aspects of human nature and is often associated with the shadow archetype in psychology and analytical psychology.

#### **b. The Main Character's Persona in *The Robber Bride* Film**

The persona is that which in reality one is not, but which oneself as well as others think one is. The persona is the projection of appearance, fakeness accepted (and required) by the other, and unconsciously credited even by the individual. The discussion of the persona talks about how the person use the social mask on the society. The portrayed of some roles on the play is a close correlation between real life and the persona used to be. In film *The Robber Bride*, Zenia is a master con artist who has a track record of fraud and is known as a manipulative person by her friends. Zenia certainly builds her persona as well as possible to carry out her actions.

*Zenia: You are famous, campus genius, crème de la crème (very best). Antonia Fremont, she knows everything.*

*(The Robber Bride, 00:17:57-00:18:07)*



*Tony: She was smart, which appeal to my vanity. You know, we talked about war, we talked about love. Zenia actually seems interested in my work that most people aren't.*

*(The Robber Bride, 00:18:18-00:18:31)*



In these quotations, Zenia reveals her persona in front of Tony as someone who is soft-spoken, a kind and caring woman. As seen from Tony's perspective, she and Zenia first became a friend while they were attending the same university. This is the moment in which Zenia use her mask and reveals herself to be an educated woman with an interest in history. Tony was blown away by her level of intellectual sophistication. Since Tony is a history professor and has a strong interest in the World War, she finds Zenia's knowledge in this area to be very intriguing. Zenia is a person who is capable of engaging in conversation and good at attracting people to her.

Zenia makes a favorable first impression on Tony, resulting in Tony's rapid attraction to her. Here Zenia builds her persona well. She transforms into a soft-spoken, friendly, and kind woman. It's possible to believe of a person's public persona as the mask they put on when they're out in public. The fact that the person is concealing their identity with a mask indicates that they are making

effective use of the mask. This mask is used for two different things at the same time.

The persona archetype fulfills a function by acting as a wall that is displayed to the world. It acts as a mask, hiding less admirable aspects of a person's personality. The general populace is only exposed to positive energy as a result of it. On the other hand, another function of persona archetypes is to conceal underlying qualities. The individual is making an effort, even if it is subconscious, to conceal their true nature in favor of a positive impression that they are hoping to generate by accident.

Zenia is skilled at managing her persona to get Tony's attention. She pretended to care about Tony's passions and loves and even listened to her romantic story. Zenia would show her enthusiasm whenever Tony discussed his books or the war, as she was very interested in history and the world war. In both its archetypal and personality-structural representations, the persona is such aspect of the ego that occupies the space between three other factors: the ideal, the self, and the social model of human psychological and physical circumstances that constrain these ideals. If these three factors are not in harmony, a person can be reduced to a villain.

A well-formed persona is a malleable framework that mediates between an individual's core values and social conditions, facilitating interaction with others while safeguarding core values (Prokopniuk, 1998). This is also true regarding Zenia's personality. She does an excellent job of conveying her

persona so that she will be accepted by others. It is clear that Zenia desires to adapt to Tony by employing strategies such as seeming enthusiastic when Tony discusses her favorite things, and when Zenia discusses Tony's favorite things, such as history and war.

Besides Tony, Zenia also has a close friend named Charis. At their first meeting, Zenia of course builds a different persona in front of Charis. Zenia and Charis met in her yoga class. Charis was instructing yoga, and Zenia had recently joined the class. Zenia complained and appeared sad during class because she was unable to participate in the yoga movement. Charis also approached Zenia and inquired gently; it turned out that Zenia's back was injured with a big bruise, preventing her from performing certain yoga poses. Zenia appeared to be familiar with Charis, as she knew her name and engaged in small talk; consequently, they could become close. This is shown in the quote below:

*Zenia: When I told him I couldn't have a child, he went crazy. It was insane. Everything came at me was like—I chosen it. Who chooses to have ovarian cancer. Apperently I've got about six pound.*

*(The Robber Bride, 00:23:57-00:24:16)*



In the quotation above, Zenia clearly reveals her new persona, her sadness makes Charis pity and want to help Zenia. Zenia initially offered a sad story about her abusive husband because Zenia couldn't get pregnant due to ovarian

cancer. Charis then took pity on Zenia and allowed her to stay in her home. Charis, a sensitive and feeling woman, was unavoidably drawn into Zenia's web. Zenia creates her persona as a fragile, hurt, and lonely woman here. Therefore, the persona enabled them to achieve their objectives.

Zenia clearly reveals her new persona, her sadness makes Charis pity and want to help Zenia. Zenia initially offered a sad story about her abusive husband because Zenia couldn't get pregnant due to ovarian cancer. Charis then took pity on Zenia and allowed her to stay in her home. Charis, a sensitive and feeling woman, was unavoidably drawn into Zenia's web.

Zenia creates her persona as a fragile, hurt, and lonely woman here. Therefore, the persona enabled them to achieve their objectives. Personality development is an advanced form of social adaptation. When a member of society has not made this adjustment, they are met with a cool or even hostile reception. This is the circumstance in which our "poor idiot" character finds himself.

However, by observing actors in action, she is able to successfully create a face that will be liked by the average person. Armed to the point that it changes his fortune. Previously, Zenia already knew Charis' character so she could read the situation on what she should do to get Charis' attention. As a consequence of this, there are some individuals who put forth to the world a pleasant mask (Persona), while in reality they are harboring dark intentions. Zenia built her

persona as a weak and innocent woman, making Charis unaware of Zenia's evil thoughts.

In the beginning, Charis thought it would be wonderful to live with Zenia because she was a fun, kind, and caring woman; however, as time went on, Charis began to feel strange about Zenia's behavior. August, her daughter, began behaving in a peculiar manner, and the two of them got too close to one another. August is Charis's polar opposite in terms of personality; she is bold and uninhibited, and she has a tomboyish appearance. August's wish is to be free in the city, doing things that other city teenagers often do, but his mother always forbids it. Because Charis is a timid and sensitive woman, it is impossible for them to get particularly close to one another.

Furthermore, one of Zenia's other close friends was Roz. As before, Zenia of course built a different persona as a mask in order to get close to Roz. The beginning of Roz's meeting with Zenia is almost the same as the story of her other friends, selling stories. During that time period, Roz was a self-sufficient woman who owned a big magazine publishing company in Canada, and Zenia came as Roz's business partner. In carrying out her actions, of course Zenia builds her persona as a high-class woman who has a lot of insight, this is stated in the quote below:

*Roz: Well, she was smart, Jewish. I mean, she totally got me and she had big huge balls. She walk up to any guy, shareholders, ad, sales, marketing just give it to you, you know she is tough as nails.*

*(The Robber Bride, 00:34:08-00:34:30)*





In the quotations above, it is clear that Zenia shows her persona, which is a smart career woman. As before, Zenia of course built a different persona as a mask in order to get close to Roz. During that time period, Roz was a self-sufficient woman who owned a big magazine publishing company in Canada, and Zenia came as Roz's business partner.

Roz restated that Zenia was a very intelligent woman in this new statement. Roz also mentioned that Zenia was Jewish, and at the time, many people had the stigma that Jews were particularly intelligent. In a journal of Religion and Health, The results of IQ tests demonstrate that Jews have a genetic advantage over the rest of the population, as stated by Heilman.

Zenia uses her intelligence as her identity so that others can recognize her as a genius. Perceptions of a persona are frequently influenced by one's own biases, including one's own preconceived notions, stereotypes, and emotional dispositions. Saminen (2020) agrees with this interpretation, defining persona perception as an individual's "intuitive association" of a core set of beliefs with a particular persona. In other words, universal characteristics of personas that are evaluated or considered during self profile analysis. Thus, the individual's

own life experiences serve as a mediator between the persona and the people, making each persona's experience phenomenologically distinct.

Furthermore, Roz said that "she totally got me and she had big huge balls.", Roz was completely fooled by the persona set up by Zenia. "Had big huge balls" is an idiom that means to have a lot of courage and seeming disregard for one's safety. Roz sees Zenia as a woman who is very brave and does not hesitate to do dangerous things even if it endangers herself. This is also reinforced when Roz says that Zenia is a woman who is tough as nails, which means a strong and very determined woman. Zenia also made her own persona as a woman with big guts, making Roz amazed and wanted to make her a work partner.

A person may adopt a certain persona in the workplace to appear smart or competent with the aim of obtaining a desired title or position. A persona is an external representation of oneself that can be chosen or shaped to deal with certain situations or environments, including in the workplace. In the context of the workplace, personas can be used as a strategy to influence others' perceptions of one's competence or intelligence.

In this movie, Zenia adopts an intelligent, knowledgeable and confidently speaking persona to influence others' perceptions of her abilities in the workplace. She demonstrates good communication skills, puts forward clever ideas, and highlights her expertise in undertaking tasks or projects. By using

this persona, she hopes to be seen as competent and deserving of the desired position.

In conclusion, researchers have found that there are several differences between the novel and the film, including differences in the archetypes of shadow and persona portrayed by Zenia. In the novel, Zenia's shadow is depicted as someone who is harsh towards her friends when her desires are not fulfilled, and she tends to run away from problems. However, in the film, Zenia's shadow is shown through her bold actions of stealing Tony's husband and kidnapping Charis' child.

In term of Zenia's persona, there are some differences between novel and film. In the novel, Zenia's persona in front of Tony is portrayed as someone who has faced financial struggles since childhood, even being sold by her own mother for survival, and she displays a strong work ethic to gain trust in Roz's company. In contrast, in the film, Zenia's persona in front of Tony is portrayed as a flattering friend who boosts Tony's ego and is always there for Roz when she's feeling down, eventually leading to Zenia being trusted to temporarily take over Roz's position in the company.

### 3. The Ecranisation Process in Novel and Film *The Robber Bride*

The researcher provides an analysis of the narrative aspects found in both the novel and film adaptation of "The Robber Bride," exploring the ecranisation process that involves various alterations, such as reductions, additions, and modifications. Eneste (1991) asserts that ecranisation is the transformation of a novel's story into a cinematic form.

To illustrate, the novel "The Robber Bride," originally published in 1993, underwent the process of adaptation and was subsequently released as a film in 2007. By examining the ecranisation of this particular work, the researcher aims to delve into the intricacies of the storytelling methods employed in both the written and visual mediums and the impact of these adaptations on the overall narrative experience.

#### a. The Ecranisation Process of The Main Character's Shadow in The Novel and Film *The Robber Bride*

##### 1) Reduction From Novel to Film *The Robber Bride*

Reduction
<p>“Well, help yourself to some righteous indignation, you little snot. You always were the most awful two-faced hypocrite, Tony. A smug dog-in-the-manger prune-faced little shit with megalomaniac pretensions. You think you have some kind of an adventurous mind, but spare me! At heart you're a coward, you hole yourself up in that bourgeois playpen of yours with your warped little battle-scars collection, you sit on poor West as if he's your very own fresh-laid f*cking egg! I bet he's bored out of his skull, with nobody but you to stick his boring d*ck into! Jesus, it must be like f*cking a gerbil!” (Atwood, 1993, p. 520)</p>
<p>“This house is going to be one whole hell of a lot smaller with a screaming brat in it. You could've waited till I was dead.” Charis is amazed by her brutality and selfishness; amazed; and angry. But</p>

what comes out of her is close to appeasement. "There's nothing I can do about it now," she says.

"Sure there is," says Zenia, patronizingly. "You can get an abortion." Charis stands up. "I don't want one," she says. She is close to tears, and when she goes upstairs - which she does right away, without for once doing the dishes - she does cry." (Atwood, 1993, p. 346)

In *The Robber Bride*, there is a plot about Zenia running away from Tony after taking all of Tony's savings, and after Zenia has an affair with Tony's girlfriend. Then Tony and West move in together, earn their graduate degrees, and eventually marry. One evening, Zenia shows up at Tony and West's apartment, thinner and even more refined. She waltzes in as if no transgressions have passed between them, and Tony and West feel secure enough in their relationship to tolerate her company. That's when Zenia asks to move back in with them at Tony's apartment. Tony, who doesn't trust Zenia, refuses, causing Zenia's shadow to appear and rage and berate Tony. However, in the movie adaptation of *The Robber Bride*, there is no such storyline, it is only explained that West (Tony's husband) ran away with Zenia and never returned.

When adapting a novel into a movie, it is common for certain storylines, characters, or plot elements to be condensed, removed, or modified to fit within the constraints of the film medium. The process of plot reduction involves simplifying the story and streamlining it to fit within a limited runtime and to create a cohesive cinematic experience. In the case of the movie adaptation of "*The Robber Bride*," it appears

that the storyline you described involving Zenia running away with Tony's savings and having an affair with Tony's girlfriend, as well as Tony and West moving in together and eventually marrying, has been significantly altered or omitted altogether. Instead, the film simplifies the story by suggesting that West ran away with Zenia and never returned, leaving Tony alone.

This kind of plot reduction can occur for various reasons. Filmmakers may choose to remove certain storylines or characters to focus on the core narrative or to maintain a specific pacing and tone. They may also make changes to enhance visual storytelling or to accommodate budget or time constraints. Additionally, the decision to alter the plot may be influenced by the filmmaker's interpretation of the source material or their vision for the film adaptation.

It can be concluded that the process of plot reduction in the movie adaptation of "The Robber Bride" involves simplifying and modifying the storyline to fit the constraints and creative vision of the film. This can result in significant changes or omissions of plot elements, characters, or relationships from the original novel.

Furthermore, in the second column, there is another reduction in novel and film adaptation *The Robber Bride*. In *The Robber Bride* novel, there is a plot about Zenia who is gently evicted by Charis because Charis needs funds for the birth of her child, and needs a room for her future baby. Zenia who knew that was even angry and Zenia's shadow

appeared by berating Charis and cursing about her pregnancy, because Zenia did not want to leave Charis's house. Whereas in the movie adaptation of *The Robber Bride*, there is no plot about Charis getting pregnant and kicking Zenia out of her house. Because in the movie, Charis is told to already have a teenage daughter, and does not have a husband.

When adapting a novel into a movie, one of the main challenges is condensing a complex and multi-layered story into a limited runtime while still capturing its essence. In the case of "*The Robber Bride*," the movie adaptation appears to have made significant changes to the original plot, resulting in a streamlined and simplified narrative. The process of plot reduction often involves identifying the central themes, characters, and key story arcs of the novel and making choices to prioritize and emphasize them in the film adaptation. This can lead to the exclusion or alteration of certain subplots, characters, or events.

In the second data, the movie adaptation removes the subplot involving Charis getting pregnant and evicting Zenia from her house. This change may have been made to streamline the narrative and focus more on the central conflict and relationships between the main characters. By removing this subplot, the filmmakers may have aimed to create a tighter, more streamlined story that could be effectively conveyed within the limited runtime of a film.

Additionally, changes in character dynamics and relationships can also occur during the process of plot reduction. In the movie adaptation, altering Charis's family situation to have a teenage daughter and no husband could have been a deliberate choice to simplify her character and avoid introducing additional plot complexities that might detract from the main storylines. Ultimately, the process of plot reduction in the movie adaptation of "The Robber Bride" aims to distill the core essence of the novel into a cinematic format. By making choices to streamline and simplify the narrative, the filmmakers can create a more focused and visually compelling storytelling experience.

2) **Addition From Novel to Film *The Robber Bride***

<b>Addition</b>
John: Your husband fell in love with her? Tony: Yeah, that's why I hated her. (The Robber Bride, 00:20:25-00:20:43)

In *The Robber Bride* novel, Zenia only uses West to facilitate her manipulation of Tony. Zenia uses West as a conduit for Tony's funds. However, in the movie adaptation of *The Robber Bride*, there is a plot about Tony's husband who was snatched by Zenia and he was taken away by Zenia and never returned. This plot difference resulted in a different storyline about shadow Zenia.

The process of plot addition in the movie adaptation of *The Robber Bride* involves introducing new plot elements or storylines that were not present in the original novel. These additions are made to enhance the



cinematic storytelling and create a unique interpretation of the source material.

In the movie adaptation, they introduces a new plot about Zenia snatching Tony's husband and him never returning. This plot addition alters the dynamics between Zenia, Tony, and Tony's husband, resulting in a different storyline regarding Zenia's manipulation and the impact on Tony's life.

Plot additions in adaptations can serve various purposes. Filmmakers may choose to introduce new elements to provide additional conflict, heighten the stakes, or create more dramatic tension in the story. These additions can also help to flesh out certain characters, relationships, or themes that may benefit from further exploration in the film adaptation.

### 3) **Modification From Novel to Film *The Robber Bride***

Novel	Film
Zenia is gone also. They are both gone. They aren't in the house. Charis runs, she runs gasping, down towards the ferry dock. She knows now. It's finally happened: Billy has been kidnapped. When she reaches the dock the ferry is hooting, it's pulling away, and there is Billy standing on it, with two strange men close to him. Two men in overcoats, just the way they would look. Beside him is Zenia. She must have told, she must	Charis: I woke up the next day and they were gone. Zenia, she took my daughter. Got on the ferry and left.  (The Robber Bride, 00:26:29-00:26:43)

have turned him in. (Atwood, 1993, p. 66)	
Zenia, it appears, has forged some cheques, on the Woman operating account, and run away. She's made off with the entire allowable overdraft. How much? Fifty thousand dollars, give or take; but in cheques under a thousand dollars each. She cashed them through different banks. She knows the system. (Atwood, 1993, p. 473)	Roz: One week later, I named her acting editor. Three weeks later, she changed the name of the magazine. She even renovated the offices at great expense. Six month later, she walked out the door with four hundred thousand dollars.  (The Robber Bride, 00:36:15-00:36:45)

In *The Robber Bride* novel, Charis has a husband named Billy. When Zenia lived with them, it turned out that Zenia had an affair with Billy, and took Billy away from Charis' house. But in the movie adaptation of *The Robber Bride*, it is told that Charis only lives with her teenage daughter. Zenia also took Charis' child away. The pattern of Shadow Zenia in the novel and movie is almost the same, which is to take away the only person Charis cares about. The difference is that in the novel Zenia had an affair with Charis' husband and took her away, but in the movie adaptation Zenia approached Charis' daughter and also took her away.

The process of plot modification in the movie adaptation of *The Robber Bride* involves altering key plot points, character dynamics, and relationships to suit the constraints and vision of the film medium. In this case, it appears that the movie adaptation made significant changes to the original novel, particularly regarding Charis and Zenia's storyline.

In the novel, Zenia has an affair with Charis' husband, Billy, and takes him away from Charis, causing a significant rupture in their relationship. However, in the movie adaptation, Charis is depicted as living with her teenage daughter, and Zenia targets and takes away Charis' child instead.

These modifications suggest a deliberate decision by the filmmakers to maintain the core theme of Zenia being a destructive force in Charis' life, but with a different twist. By altering the plot to focus on Zenia targeting Charis' daughter rather than her husband, the filmmakers may have aimed to create a more emotionally charged and immediate conflict for the movie adaptation.

Plot modifications in adaptations often occur to enhance the dramatic tension, streamline the narrative, or provide a visual and emotional impact within the limited runtime of a film. Filmmakers may make changes to amplify certain themes or to adapt the story to fit the medium's visual and auditory aspects more effectively.

Furthermore, in the second data, there is another modification in this novel to film adaptation. In the novel and the movie adaptation of *The Robber Bride*, there is a similarity in plot, which is when Zenia reveals her shadow by slowly destroying Roz's career. Both have the same plot, namely when Zenia is recruited by Roz to become her permanent employee, promotes her, then Zenia changes the name of Roz's magazine company, and takes Roz's money away. However, the

difference is in the amount of money Zenia steals. In the novel, Zenia steals \$50,000, while in the movie adaptation, Zenia steals \$400,000. This is because the year of publication of the novel and the movie adaptation are far adrift (14 years), so the currency used is higher in value.

The process of plot modification between the novel and the movie adaptation of "The Robber Bride" involves making changes to various aspects of the story to suit the medium and accommodate the context of the adaptation. One of the modifications that can occur is the adjustment of specific plot points, such as the amount of money stolen by Zenia in the case of Roz's storyline.

In the novel, Zenia steals \$50,000 from Roz, while in the movie adaptation, the amount is increased to \$400,000. This change is likely influenced by the difference in publication years between the novel and the movie, which can result in adjustments to reflect the updated value of currency. It is common for filmmakers to make such modifications to maintain the relevance and impact of the plot element in the context of the adaptation.

Additionally, plot modifications can be made to enhance the dramatic tension, create more visually compelling scenes, or streamline the narrative within the constraints of the film medium. Filmmakers may also consider the pacing and overall structure of the movie, making

adjustments to maintain a cohesive and engaging storyline for the audience.

In the movie adaptation of "The Robber Bride," plot reduction and modification are employed to streamline the narrative and enhance the visual impact. Certain plot elements about Zenia's persona, such as Zenia's backstory of childhood oppression and economic difficulties, are entirely omitted, allowing the film to focus on her manipulative nature and its consequences. Additionally, modifications are made to provide explicit details about Zenia's illness, attribute her mistreatment to infertility resulting from ovarian cancer, and emphasize her assertiveness in interactions with other characters. The adaptation also alters the initial meeting between Zenia and Tony, shifting it to a university setting. These changes demonstrate the filmmakers' creative choices to adapt the story, enhance character dynamics, and create visually engaging scenes within the medium of film.

Additionally, in the movie adaptation of "The Robber Bride," there is no significant addition process. The filmmakers have not introduced any new plot elements or storylines that were not present in the original novel. Instead, the adaptation primarily focuses on modifying and altering existing plot points and character details to enhance the cinematic storytelling.

**b. The Ecranisation Process of The Main Character's Persona in The Novel and Film *The Robber Bride***

**1) Reduction From Novel to Film *The Robber Bride***

<b>Reduction</b>
<p>"My own mother sold me," says Zenia, with a sigh. "Sold you?" says Tony.</p> <p>"Well, rented me out," says Zenia. "For money. We had to eat. We were refugees. She'd made it as far as Poland before the war but she'd seen what was coming; she got out somehow, bribery or something, forged passports, or else she went down for a bunch of train guards, who knows? Anyway, she made it as far as Paris; that's where I grew up. People were eating garbage then, they were eating cats! What could she do? She couldn't get a job, God knows she didn't have any skills! She had to have money somehow" (Atwood, 1993, p. 204)</p>

In the novel *The Robber Bride*, there is a plot about Zenia who reveals her persona as a woman who has been oppressed and hurt since childhood. Zenia claims to have been sold by her mother when she was a child, and even as an adult she still has economic difficulties. But in the movie adaptation of *The Robber Bride*, there is no such plot at all.

The process of plot reduction in the movie adaptation of "*The Robber Bride*" involves simplifying the storyline and removing certain plot elements from the original novel. In this case, it appears that the movie adaptation has eliminated the plotline involving Zenia's backstory of childhood oppression and economic difficulties.

Plot reduction often occurs in adaptations to streamline the narrative and focus on the central conflicts and characters within the limited runtime of a film. Filmmakers may make choices to prioritize certain

aspects of the story or themes that they believe will resonate more with the audience or better serve the cinematic medium.

In the case of "The Robber Bride," the filmmakers may have decided to omit Zenia's backstory of childhood oppression and economic struggles to maintain a more concise and focused storyline. By removing this plotline, the adaptation may aim to emphasize other aspects of Zenia's character, such as her manipulative nature and the impact she has on the lives of the main characters.

2) **Modification From Novel to Film *The Robber Bride***

Novel	Film
<p>"What brought you to my class?" she asks.</p> <p>"I heard about it from a friend," says Zenia. Every word seems an effort. "I thought it might help."</p> <p>"Help?" says Charis.</p> <p>"With the cancer," says Zenia.</p> <p>"Cancer," says Charis. It isn't even a question, because didn't she know it? There's no mistaking that whiteness, that sickly flicker. An imbalance of the soul. Zenia smiles crookedly. "I beat it once before," she says, "but it's come back." (Atwood, 1993, p. 273)</p> <p>The door opens as if by itself, and she stands in the doorway, swaying slightly. "He threw me out," she whispers. "I don't want to disturb you ... I just didn't know where else to go." Mutely</p>	<p>Zenia: When I told him I couldn't have a child, he went crazy. It was insane. Everything came at me was like—I chosen it. Who chooses to have ovarian cancer. Apperently I've got about six pound.</p> <p>(The Robber Bride, 00:23:57-00:24:16)</p>

<p>Charis holds out her arms, and Zenia stumbles over the threshold and collapses into them. (Atwood, 1993, p. 276)</p>	
<p>She works it seriously, thoroughly; she seems to know by instinct just how much time any one person is worth. She spends some of her precious moments on Roz, though. She gets her off to one side and murmurs to her, and Roz murmurs back. Anyone watching them would think they were conspirators. (Atwood, 1993, p. 463)</p>	<p>Roz: Well, she was smart, Jewish. I mean, she totally got me and she had big huge balls. She walk up to any guy, shareholders, ad, sales, marketing just give it to you, you know she is tough as nails.</p> <p>(The Robber Bride, 00:34:08-00:34:30)</p>
<p>"So, Tony," says Zenia. She says Tony as if it's a foreign word, as if it's in quotes. "West tells me you're brilliant. What's your direction?"</p> <p>"Raw," she says.</p> <p>"What?" says Zenia. She's concentrating on Tony now, as if she is finally interesting. Something worth figuring out. "Did you say law?" Tony realizes she's made a mistake, a slip of the tongue. She's reversed the word. It must be the alcohol.</p> <p>"I mean war," she says, pronouncing this time carefully. "That's what I want to do with my life. I want to study war." She shouldn't have said it, she shouldn't have told that much about herself, she's put it wrong. She's been ridiculous. Zenia laughs, but it isn't a mocking laugh. It's a laugh of delight. She</p>	<p>Tony: She was smart, which appeal to my vanity. You know, we talked about war, we talked about love. Zenia actually seems interested in my work that most people aren't.</p> <p>(The Robber Bride, 00:18:18-00:18:31)</p>



<p>touches Tony's arm, lightly, as in a game of tag played with cobwebs. "Let's have coffee," she says. And Tony smiles. (Atwood, 1993, p. 145)</p>	
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There are plot similarities in the novel and movie adaptation of *The Robber Bride* when Zenia meets Charis for the first time. Zenia pretends to be sick in front of Charis, she claims to have cancer and is also abused by her boyfriend. The difference is, in the novel, Zenia is not told specifically about her cancer, it is only written that Zenia tried various treatments but the cancer still attacked her. The novel also does not explain why Zenia was mistreated by her boyfriend. Whereas in the film adaptation of *The Robber Bride*, the director lists in full about Zenia's illness, which is ovarian cancer weighing about six pounds. The novel also tells us that the reason why her boyfriend mistreats Zenia is because she cannot have children due to her ovarian cancer.

The process of plot modification between the novel "*The Robber Bride*" and its movie adaptation involves making changes to specific plot points, character details, and motivations to suit the cinematic storytelling and enhance the emotional impact of the story.

In this case, the movie adaptation introduces a more detailed explanation of Zenia's illness, specifying that she has ovarian cancer weighing about six pounds. Additionally, the film adaptation provides a reason for Zenia's mistreatment by her boyfriend, attributing it to her inability to have children due to her ovarian cancer.

These modifications in the movie adaptation serve several purposes. By providing explicit details about Zenia's illness, such as the specific type and weight of her ovarian cancer, the filmmakers aim to create a more vivid and visually impactful depiction of her suffering. This can help to elicit a stronger emotional response from the audience and enhance the dramatic tension surrounding Zenia's character.

Subsequently, by introducing the motive of Zenia's boyfriend mistreating her due to her infertility resulting from ovarian cancer, the filmmakers add another layer of complexity to Zenia's backstory. This modification offers an explanation for the mistreatment she endured, highlighting the themes of vulnerability, abuse, and the consequences of her illness.

These plot modifications in the movie adaptation demonstrate the creative choices made by the filmmakers to shape the narrative in a way that suits the visual medium of film. By providing specific details and motivations, the adaptation aims to heighten the impact of Zenia's character and her interactions with other characters in the story.

Second, there are plot similarities in the novel and the movie adaptation of *The Robber Bride*, which is when Zenia reveals her smart and valuable personality in front of Roz so that Roz is impressed and believes in her. However, in the novel, there is a slight development of the plot when Roz says, "She goes up to any man, shareholder, advertising, sales, marketing, just give it to you, you know she's tough

as nails,". This is a colloquial expression that describes a person's assertiveness, toughness and ability to handle difficult situations.

In this context, Zenia is depicted as someone who confidently approaches various individuals and entities, such as men, shareholders, and departments related to advertising, sales, and marketing. The phrase "just give it to me" implies that she can handle any challenge or task given to her without hesitation or difficulty.

The process of plot modification between the novel "The Robber Bride" and its movie adaptation involves making changes to specific plot points and dialogue to suit the medium of film and enhance the storytelling.

Plot modifications in adaptations can occur for various reasons, including the need to fit the story within the time constraints of a film, to streamline the narrative, or to emphasize different aspects of the characters and their relationships. Filmmakers may also make creative choices to enhance the visual impact or dramatic tension of the story.

Third, in the movie adaptation of *The Robber Bride*, there is a different plot from the novel, namely the story of Zenia's initial meeting with Tony. In the novel, Zenia is told the beginning of her meeting with Tony when they are in a nightclub. Zenia attracts Tony's attention by talking about Tony's favorite thing, war. However, in the movie adaptation of *The Robber Bride*, it is told that Tony is a history lecturer at a university, and Zenia is his student. The beginning of their meeting

was when Zenia invited Tony to chat after class. Zenia also attracts Tony's attention by talking about war, and pretends to be interested in listening to all of Tony's stories.

The process of plot modification between the novel "The Robber Bride" and its movie adaptation involves changing specific plot points and character interactions to suit the medium of film and create a visually engaging narrative.

In the example above, the movie adaptation alters the initial meeting between Zenia and Tony. In the novel, their meeting takes place in a nightclub, where Zenia attracts Tony's attention by discussing his favorite topic, war. This setting and scenario create a specific dynamic between the characters.

However, in the movie adaptation, the meeting between Zenia and Tony is depicted differently. Tony is portrayed as a history lecturer at a university, and Zenia is his student. The movie adaptation introduces the element of Zenia inviting Tony to chat after class, where she pretends to be interested in listening to his stories about war.

The plot modification in the movie adaptation aims to create a more plausible and relatable scenario within an academic context. It allows for a natural interaction between Tony and Zenia as student and teacher, and the post-class conversation provides an opportunity for Zenia to engage Tony in a way that piques his interest. These changes in the movie adaptation may serve several purposes, such as enhancing the

character dynamics, creating a more visually interesting scene, or adapting the storyline to fit the film's pacing and structure.

It can be concluded that, in the movie adaptation of "The Robber Bride," significant plot reductions, additions, and modifications have been made compared to the original novel. Certain storylines and subplots about Zenia's shadow, such as Zenia running away with Tony's savings and having an affair with Tony's girlfriend, Charis getting pregnant and evicting Zenia from her house, and the specific details of Zenia's manipulation of Roz, have been altered or omitted altogether. These changes exemplify the process of plot reduction, where elements are simplified or removed to fit the constraints and creative vision of the film.

Additionally, the movie introduces new plot elements, such as Zenia snatching Tony's husband and the increased amount of money stolen from Roz, to enhance the cinematic storytelling and provide additional conflict and tension. Overall, the plot modifications in the movie adaptation aim to streamline the narrative, focus on central themes and characters, and create a cohesive and visually engaging cinematic experience.

## **B. The Main Character's Purpose In Building Her Persona In The Novel And Film *The Robber Bride***

A persona can be consciously constructed, where an individual intentionally presents a certain image to achieve a desired outcome, such as gaining approval or hiding vulnerabilities. Zenia has an intention to build a persona in both novel and film *The Robber Bride*. Zenia's persona serves as a mask or a facade that she uses to manipulate and control those around her. Through her persona, Zenia is able to present herself as a charming and desirable woman who is interested in the lives of her friends. However, this persona is only a cover for her true intentions, which are to exploit and harm those around her.

### **1. The Main Character's Purpose in Building Her Persona In *The Robber Bride* Novel**

The purpose of building a persona is as a way to create a sense of identity and belonging within a given social context. By conforming to social expectations and presenting a certain image to others, individuals are able to establish a sense of identity that is linked to their social environment. However, it is important to recognize that the persona is not necessarily an accurate reflection of one's true self, and that there may be aspects of one's personality and identity that are not fully expressed through the persona.

People can manipulate others using their persona by exploiting the expectations and desires of others. For example, an individual may present themselves as supportive or sympathetic in order to gain the trust and confidence of someone who is vulnerable or in need of help. They may then use this trust and confidence to manipulate the other person for their own gain.

Zenia in *The Robber Bride* also reveals her persona to hide her evil nature in order to manipulate her friends so that she gets what she wants. One of Zenia's friends who is a victim of Zenia's manipulation is Tony. Zenia's purpose of revealing her persona in front of Tony is shown in the following quote:

*Tony doesn't wish to remember, but remembers anyway: it was money. Zenia was always running short. Tony found it embarrassing to be asked, but she would have found it more embarrassing still to refuse. (Atwood, 1993, p. 149)*

In the quotation above, it is clear that Zenia's purpose in revealing her persona in front of Tony is for money. Zenia manipulated Tony in *The Robber Bride* as a way of gaining power and control over her life. Zenia is a master manipulator who uses her persona by displaying her charm, charisma and ability to read people to get what she wants, and in this case, she tries to manipulate Tony for financial gain.

The process of using Zenia's persona against Tony in *The Robber Bride* is complex and multi-faceted. Throughout the novel, it is clear that Zenia is a skilled manipulator who uses her persona well, displaying her intelligence, charisma and sexuality to control those around her. Zenia and Tony are college roommates, and Zenia is able to manipulate Tony by preying on his insecurities and vulnerabilities. Zenia portrays herself as a confident and worldly woman who leads a more interesting life than Tony, who is more reserved and introverted. Zenia often criticizes Tony's appearance, his social skills, and his relationships, which causes Tony to feel inferior and dependent on Zenia's approval.

Zenia's tactic is to create a situation where Tony feels indebted to her for the loan she gave him. She uses her charm and charisma to create a sense of trust and friendship with Tony, and then uses that friendship to convince Tony to borrow money from her. Zenia's ultimate goal is to gain power and control over Tony's life, and she uses the loan as a means to do so. By providing the loan to Tony, Zenia creates a situation where Tony becomes more dependent on her for financial support and guidance.

Throughout the novel, Zenia's manipulative tactics become increasingly clear, and the reader becomes more aware of how she uses others for her own benefit. However, Tony and the other women are eventually able to break free from Zenia's clutches and find their own way forward.

*"Why did you pretend to me, about the cancer?" she says. Zenia laughs. She sits up briskly. She must know that she's lost, she must know that Charis won't believe her, about having AIDS.*

*"Okay," she says. "We might as well get this over. Let's just say I wanted you to let me into your house, and it seemed the quickest way."*

*"That was mean," says Charis. "I believed you! I was very concerned about you! I tried to save you!" (Atwood, 1993, p. 536)*

*"There's a trick you ought to know about," says Zenia. "Just cut out all the vitamin C from your diet and you get the early symptoms of scurvy. Nobody's expecting scurvy, not in the twentieth century, so they don't spot it" (Atwood, 1993, p. 537)*

The quotation above describes Zenia's original purpose when she revealed her persona in front of Charis. In this novel, Zenia's purpose of revealing her persona in front of Charis is for a variety of reasons, but mostly to gain power and control over them. Zenia is a master manipulator who uses her charm, charisma, and ability to read people to get what she wants. She is a deeply flawed and damaged person who has been hurt in the past, and she uses her



manipulative tactics as a way to protect herself from further pain and vulnerability.

With Charis specifically, Zenia sees an opportunity to exploit her kind-hearted nature and use her as a pawn in her own game. Charis is a deeply empathetic person who is willing to give of herself to help others, and Zenia uses this to her advantage, manipulating Charis into doing things for her and believing that she needs her help. Zenia cleverly took advantage of her kindness, revealing her weak persona so that Charis would pity her and help her to recover, allowing her to stay in her house.

Zenia's ultimate purpose in displaying her persona in front of Charis is to gain power over her and control her lives. However, as the novel progresses, readers can see that Zenia's own past and demons catch up with her, and she is ultimately unable to maintain her control over the lives of those around her.

Based on the information provided, Zenia may be trying to evoke sympathy and compassion from Charis in order to gain her assistance or support. By presenting herself as weak and sickly, Zenia may be trying to play on Charis' emotions and appeal to her nurturing instincts, in the hope that Charis will provide her with help or resources that she desires.

Zenia's decision to reveal herself as a weak and sickly woman to Charis could stem from multiple possible motives. One possible motive is to evoke sympathy and compassion from Charis. By portraying herself as vulnerable and in need of assistance, Zenia may be hoping that Charis will feel sorry for

her and be more inclined to help her out of a sense of empathy or kindness. She may use this persona to tug at Charis's heartstrings and gain her sympathy, which could potentially lead to Charis providing her with the assistance or support she desires.

Another possible motive is to create a sense of dependency and reliance on Charis. By presenting herself as helpless or incapable, Zenia may be attempting to make Charis feel responsible for her well-being. This could create a power dynamic where Charis feels a sense of obligation or duty to take care of Zenia, and Zenia can leverage this perceived dependence to influence Charis's actions or decisions to her advantage. Zenia may seek to foster a sense of reliance on Charis, positioning herself as someone who needs Charis's help and support, in order to gain Charis's favor or cooperation.

Furthermore, Zenia may be using her persona as a means of manipulation to gain control over Charis. By appearing weak and sickly, Zenia could be trying to elicit Charis's protective instincts or feelings of superiority. She may aim to create a dynamic where Charis sees herself as the more capable or responsible party, and Zenia can use this perception to influence Charis's actions or decisions to align with her own agenda. Zenia may employ manipulation tactics to exert control over Charis, using her persona as a tool to influence Charis's behavior or choices.

Lastly, Zenia may view her persona as a strategic advantage in achieving her goals. By manipulating Charis's perception of her, Zenia may be able to

create an advantageous position for herself. For example, she may use her persona to gain access to Charis's resources, such as financial support, emotional support, or influence over Charis's decisions. Zenia may see her persona as a strategic tool to manipulate Charis's emotions, gain her trust, or position herself in a favorable light to achieve her desired outcomes.

In summary, Zenia's decision to reveal herself as a weak and sickly woman to Charis could be driven by motives such as seeking sympathy, creating dependency, exerting manipulation and control, concealing her true intentions, or gaining strategic advantage. She may employ this persona as a means to influence Charis's behavior, gain her favor, or achieve her desired outcomes, while concealing her true motives or agenda.

*Zenia, it appears, has forged some cheques, on the Woman operating account. She's made off with the entire allowable overdraft. How much? Fifty thousand dollars, give or take; but in cheques under a thousand dollars each. She cashed them through different banks. She knows the system. (Atwood, 1993, p. 473)*

Zenia's use of her archetype persona as a good co-worker could be seen as a strategic and calculated approach to gain Roz's trust and further her own agenda. Zenia may have carefully crafted an image of herself as a reliable, dedicated, and trustworthy employee to win Roz's confidence. She could have demonstrated a strong work ethic, shown competence in her tasks, and projected a positive attitude towards her work, creating a favorable impression of herself in Roz's eyes.

By gaining Roz's trust, Zenia may have gained access to sensitive information, including Roz's financial resources. She may have used her

portrayal as a good co-worker to establish herself as an insider, someone who could be trusted with sensitive information and given unrestricted access to Roz's financial accounts. Zenia may have gone out of her way to create a sense of camaraderie with Roz, building a rapport based on shared work experiences and mutual trust.

Once Zenia had gained Roz's trust, she may have exploited that trust to carry out her ulterior motive of stealing all of Roz's money. Her archetype persona as a good co-worker could have served as a smokescreen, effectively disarming Roz and preventing her from suspecting any fraudulent activities. Zenia may have used her portrayal as a reliable and trustworthy employee to lower Roz's guard, making it easier for her to carry out her deceitful plans without raising suspicion.

Zenia's purpose in displaying her archetype persona as a good co-worker may have also involved manipulating Roz's emotions and perceptions. She could have leveraged her portrayal as a diligent and committed co-worker to create an emotional connection with Roz, exploiting her vulnerabilities and gaining her confidence on a deeper level. Zenia may have played on Roz's emotions, building a sense of friendship and camaraderie, to gain access to her financial resources.

In summary, Zenia's purpose in displaying her archetype persona as a good co-worker when manipulating Roz could have been a carefully planned strategy to gain Roz's trust and exploit her vulnerabilities for personal gain. Her

portrayal of reliability, trustworthiness, and dedication to work could have been a facade to disarm Roz, gain unrestricted access to her finances, and ultimately steal all of Roz's money. Zenia may have also manipulated Roz's emotions to create a deeper connection and gain her confidence on a personal level.

Throughout the novel, Zenia uses her intelligence, charisma, and sexuality to manipulate her friends - Tony, Roz, and Charis - and control their lives. She creates a web of lies and manipulations to deceive them and take advantage of their vulnerabilities. For example, Zenia tricks Roz into investing money in a fraudulent scheme, she seduces and exploits Charis, and she extorted Tony's money.

Zenia's main goal is to gain power and control over others, and she does this by exploiting their weaknesses and manipulating them to do her bidding. Her motivations are rooted in her own selfish desires and ego, rather than any genuine concern for her friends.

In the end, Zenia's true intentions are revealed, and her friends are able to see her for the manipulative and dangerous person she truly is. Zenia's purpose was to use her friends as pawns in her game of power and control, and she ultimately succeeded in manipulating them for her own gain. Zenia can use personas to hide her true intentions or motives, and to create a sense of trust and rapport with their targets. By presenting a persona that is likable and attractive to others, Zenia can gain the trust and confidence of her targets, and make it easier to achieve her goals.

## **2. The Main Character's Purpose in Building Her Persona In *The Robber Bride* Film**

The purpose of building a persona in society is to conform to social expectations and norms, and to project a certain image or identity to others. This can be important for individuals in order to establish social connections, build relationships, and succeed in certain environments, such as in the workplace or in social settings. By developing a persona, individuals are able to present themselves in a way that is socially acceptable and conforms to the expectations of their environment. This can help them to fit in, gain acceptance, and achieve their goals.

The persona can serve as a way to protect oneself from rejection or judgment by others. By presenting a certain image to the world, individuals may feel more confident and secure in their interactions with others, and may be less likely to experience negative social consequences. However, it is important to note that the persona can also be limiting, and can prevent individuals from expressing their true selves and achieving a deeper sense of fulfillment and authenticity. Therefore, it is important to balance the need for social conformity with the need for self-expression and individuality.

Nevertheless, One way that people can manipulate others using their persona is by presenting a false image or identity in order to gain the trust or favor of others. For example, an individual may present themselves as trustworthy, reliable, or competent in order to gain the trust and confidence of others, while hiding their true intentions. In this way, the persona can be used

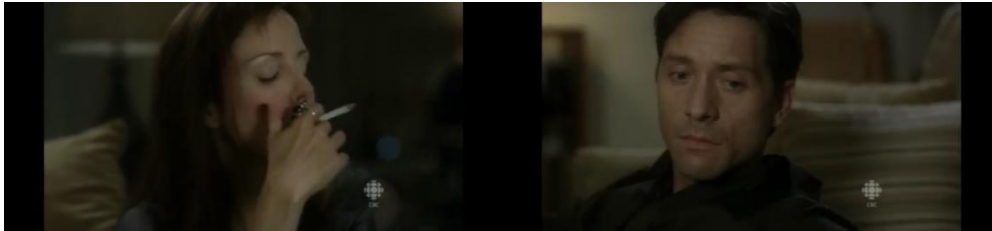
as a tool for manipulation and deception. It is important to be aware of the potential for manipulation when interacting with others and to remain vigilant for signs that someone may be using their persona in a deceptive way.

*Zenia: I met them at school, they were b\*tch to me. It's a big deal, right?*

*But I met them again, these women totally different. They all seems so happy. I figured it out, its because of the guy, the kid, the career, and whatever that makes them happy.*

*I do my thing by myself everyday, its just so sad and somehow—so lonely. And I just want to take a revenge..*

*(The Robber Bride, 01:00:43-01:01:44)*



In the quote above, Zenia's hatred for her friends is implied, so she reveals her mask to approach her friends, then avenge her. Zenia did evil things to her friends not only because of something trivial, but also because of how her friends were treated during school. She was hurt and dissatisfied because her friends, including Tony, had done her wrong.

The repressed and neglected aspects of an individual's personality give rise to the Shadow, which is a component of the psyche that collects psychic complexities that are frequently judged to be unfavorable by the conscience. It is the "eternal antagonist" at the center of a wide variety of different psychological conflicts. Because Zenia's shadow is present in her mind, she has a negative disposition, which has led to her engaging in impolite and uncultured behaviors. It has also given her a negative attitude.

Zenia reveals her mask in front of Tony, Charis, Roz, and John in different ways, according to the characteristics of her target. First, Zenia only manipulated Tony in order to steal her husband from her, rather than genuinely wanting to get close to and know her better. This is reinforced by Zenia conveying her motives why she did it to her friends. Second, Zenia presents her persona as a weak and sickly woman so that the soft-hearted Charis will help her, so that she can stay for free in Charis' house and kidnap her daughter.

Finally, Zenia reveals her persona as a smart career woman, and claims to be a Jew, attracting Roz to work with her. Roz is so mesmerized by Zenia's intelligence in carrying out her work, that Roz is complacent, and Zenia manages to disrupt her company and steal her money.

Persona formation is largely social by claiming that it is often more attributable to others than to the person himself. This is an indication that the shaping of the persona is largely social. It is possible that this false self is defined as the persona, which is the overarching concept of who they are that they have developed as a result of experiencing the effects that we have on the world as well as the effects that the world has on them.

It is clear that the formation of Zenia's persona is caused by other people. Zenia's mask was formed because of her trauma and resentment during school, so she made a mask to trick her targets to take revenge for what they did during school. Zenia did not immediately act evil to her friends, but she built a good persona in order to approach her friends and slowly destroy them.



In the quotation provided, Zenia reveals that she had encountered these women (her friends) at school and found them annoying, indicating a potential history of strained relationships. However, upon meeting them again, she notices that they appear happy, which may trigger a sense of contrast and comparison in her mind.

Furthermore, Zenia's purpose in exposing her personal archetypes could also involve a desire for revenge. She may feel resentful or jealous of her friends' perceived happiness, leading her to want to disrupt or undermine it. By sharing her negative emotions and experiences, Zenia may be attempting to create a sense of discomfort or discord among her friends, potentially with the aim of causing them to feel guilt or pity.

To sum up, it was found that in the novel and film *The Robber Bride*, there is only one difference in Zenia's goal in showcasing her persona. In the novel, Zenia's goal in presenting herself to her friends is to build their trust, and manipulate them. On the other hand, in *The Robber Bride*, Zenia's goal in presenting her persona is to get closer to them, so that she can take revenge.

## CHAPTER V

### CONCLUSION AND SUGGESTION

After interpreting and analyzing both the novel and the film *The Robber Bride* through the lens of Carl Gustav Jung's Persona and Shadow theory, the researcher will now draw conclusions and provide suggestions. In the first chapter of this thesis, the researcher will answer the question posed about the study using the results of the analysis conducted in earlier chapters. In addition, the researcher will provide suggestions on how to apply this theory to other literary works that are similar to the one under investigation in this study.

#### A. Conclusion

*The Robber Bride* is a novel by Margaret Atwood that was published in 1993. Furthermore, in 2007, a film adaptation of *The Robber Bride* was made for Canadian television, directed by David Evans. The story revolves around the supporting characters who are each affected by the manipulative and deceitful Zenia. *The Robber Bride* explores themes of female friendship, betrayal, and the power dynamics between men and women.

Researcher have examined the novel and film *The Robber Bride* in two parts. First, it discusses the main character's shadow and persona in *The Robber Bride* novel and film adaptation. The study concluded that Zenia's shadow is shown to be very destructive and manipulative, and it represents her willingness to use and exploit others for her own benefit. Throughout the novel, Zenia's shadow is revealed through her actions, namely when Zenia manipulates the lives of Tony, Charis, and Roz, and takes away their money. In the other hand, Zenia set up her persona to trick

her targets. In the novel, Zenia is portrayed as a highly manipulative and deceptive character who uses her charisma and charm persona to manipulate those around her and achieve her goals.

Furthermore, the shadow side of Zenia in the film adaptation of *The Robber Bride* can be seen when she does evil things to her friends. Unlike in the novel, here Zenia shows a more wicked side of her shadow, and her motives vary. She takes Tony's husband, takes away Charis' child, destroys Roz's company, and steals her money. Meanwhile, the persona that Zenia shows in the film adaptation of *The Robber Bride* is almost similar to that in the novel. Zenia displays her persona by appearing caring about Tony's life, looking smart and professional in front of Roz, and appearing weak and sickly in front of Charis.

The second discussion is about the main character's purpose in building her persona in the novel and film *The Robber Bride*. The study revealed that there exists a sole distinction between Zenia's purpose in exhibiting her persona in the novel and its film adaptation, *The Robber Bride*. In the novel, Zenia's motive in presenting herself to her acquaintances is to establish their confidence, and subsequently control them. Conversely, in *The Robber Bride* film, Zenia's intent in presenting her persona to her friends is to get closer with them, and to enable her to exact revenge.

## **B. Suggestion**

The novel and movie adaptation of *The Robber Bride* has an interesting core story and plot about the main character's power of manipulation that can control everything. When using this novel as the subject of research, there are numerous

additional topics that can be discussed, as well as numerous advantages that can be obtained. In this research, the researcher only focus on the persona and shadow, as well as the purpose of building the main character's persona. Additionally, the researcher provides suggestions for future studies of the analytical symbols in these literary works. Numerous symbolism archetypes could serve as topics for further research.

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## **CURRICULUM VITAE**



Firda Dwi Aristya, born on April 15, 2000 in Tulungagung, is a graduate of SMAN 1 Kauman in 2019. Since high school, Firda has been actively involved in various organizations, including serving as a member of the student council for three years, which has honed her organizational and leadership skills. During college, Firda continued to pursue her passion for organization by joining HMJ English Literature UIN Maulana Malik Ibrahim Malang and DEMA U UIN Maulana Malik Ibrahim Malang, where she further developed her teamwork and interpersonal skills. Firda also gained valuable professional experience through an internship at Bee Happy Translation Service, where she was part of the Vendor Management Team and entrusted with the role of Scrum Master (Leader) in her team, demonstrating her project management and leadership abilities. Apart from her organizational involvement, Firda also dedicated her time to working part-time as a private English teacher for high school and college students, and freelancing as an ENG-IDN translator vice versa. Firda's diverse experiences have honed her skills in leadership, communication, and language proficiency in both English and Indonesian.