# THE SHADOW ARCHETYPE OF THE MAIN CHARACTER IN *LUCA* (2021)

## THESIS

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## DEPARTEMENT OF ENGLISH LITERATURE FACULTY OF HUMANITIES
## UNIVERSITAS ISLAM NEGERI MAULANA MALIKI IBRAHIM MALANG
## 2025

# THE SHADOW ARCHETYPE OF THE MAIN CHARACTER
# IN *LUCA* (2021)


# THESIS


Presented to Universitas Islam Negeri Maulana Malik
Ibrahim Malang
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*


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# 2025

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled *"The Shadow Archetype of The Main Character In Luca (2021)"* is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 12<sup>th</sup>, 2025

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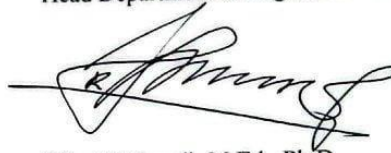
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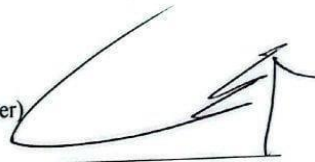
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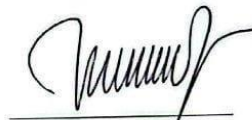
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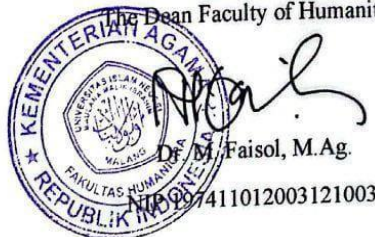
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**MOTTO**


Long Story Short, I Survived


Taylor Swift

# DEDICATION

This thesis is proudly present to:

My dearest mother, Lismawati

My dearest father, Abdul Rauf

My lovely siblings, Adlyn, Ghazy, and Azka

# ACKNOWLEDGEMENTS

All praise and gratitude to Allah SWT, the Lord of the universe who has granted strength, knowledge, and guidance toward the path of ease. Thanks to the grace and convenience that has been given, this simply research has been successfully completed. Peace and blessings be upon the Prophet Muhammad SAW; may we all receive his intercession in the hereafter. Then, I would like to extend my heartfelt appreciation to all those who have supported, contributed, and encouraged me throughout the process of completing this thesis:

1. Prof. Dr. M. Zainuddin, M.A., the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. M. Faisol, M.Ag., the Dean of the Faculty of Humanities at Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Ribut Wahyudi, M.Ed., Ph.D., Head of the English Literature Department, for his leadership and guidance.
4. Prof. Dr. Mundi Rahayu, M.Hum., my thesis supervisor, for her dedicated guidance, valuable insights, and constructive feedback that have greatly improved the quality of this thesis.
5. My beloved parents, Lismawati and Abdul Rauf. Thank you for your endless love, prayers, and unwavering support. I could not have accomplished this without you.
6. My dear siblings, Adlyn Naulie Masruroh Putri, Ahmad Thariq Ghazy Alfayed, and Ahmad Thariq Azka Alfariq. Thank you for your encouragement, kind words, and prayers. I believe in your bright futures and your ability to achieve success in your own educational journeys. Much love to you all.
7. My friends, Ihan Hasanah, Wahyu Marcell, Warda Arafah, Alif Alfia, Hasanatud Daraini, Arzeti Nabila, Tutik Alawiyah, Jafria Vinori, Syamila

Ainunnisa, Adinda Wardatul Amanah, Adinda Febriani Saputri, Layalil Maghfirah Zain, Hilya Abadina and those who cannot be said here. Thank you for your support, prayers, and for being patient companions through the ups and downs of this journey.

8. Last but not least, I want to thank me. I want to thank me for believing in me. I want to thank me for doing all of this hard work. I want to thank me for never quitting. I want to thank me for always being a giver and always trying to give more than I received. I want to thank me for trying to do more right than wrong. I want to thank me for just being me at all time. Thank you.

Finally, I realize that this thesis may still have its shortcomings, but I hope it proves beneficial to myself, the readers, and anyone involved in related fields. For this reasons, sunggestions are very much welcomed.

# *ABSTRACT*

**Alfareza, Z. Z. (2025).** *The Shadow Archetype Of The Main Character In Luca* (2021). Undergraduate Thesis, Departement of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor : Prof. Dr. Mundi Rahayu, M.hum.

Keywords : archetypes, shadow, luca

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This research starts from the problem of how the concept of Jungian archetypes, especially Shadow, appear in the main characters in the movie *Luca* (2021) distributed by Disney. This topic is important because it helps understand the psychological dynamics of the main characters in animated films and how the narrative affects the audience symbolically. The purpose of this research is to identify and analyze the representation of the Shadow archetypes in the main characters in the movie Luca. This study uses a qualitative method with an analytical approach to Carl Gustav Jung's literary psychology theory. The main findings show that the character Luca represents the the shadow aspect is reflected as Luca's fear that drives Luca's self-development. In conclusion, understanding this archetype not only enriches the interpretation of the film but also opens up opportunities for psychological studies in literary works and popular media. Further research can explore the implications of this archetype on character development in other animation genres.

**مستخلص البحث**

ألفاريزا، ز. ز. ٢٠٢٥ .(. البطل والظل: الأنماط الأصلية اليونغية للشخصية الرئيسية في فيلم "لوكا "٢٠٢١)( بحث تخرج، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، الجامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانغ. المشرف: الأستاذ الدكتور موندي راهايو، الماجستير في العلوم الإنسانية.

الكلمات المفتاحية: النمط الأصلي، البطل، الظل

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بدأ هذا البحث من مشكلة تتعلق بكيفية ظهور مفهوم الأنماط الأصلية حسب نظرية يونغ، وبشكل خاص نمطي البطل والظل، في شخصية البطل الرئيسي في فيلم "لوكا" ٢٠٢١( الذي أنتجته شركة ديزني. تُعَدّ هذه الموضوعات مهمة لأنها تساعد على فهم الديناميكيات النفسية للشخصيات الرئيسية في الأفلام الكرتونية وكيف تؤثر السرديات بشكل رمزي على الجمهور. يهدف هذا البحث إلى التعرف على تمثيل وتحليل نمطي البطل والظل في الشخصية الرئيسية في الفيلم. استخدم هذا البحث المنهج النوعي مع مقاربة تحليلية مستندة إلى نظرية علم النفس الأدبي لـ كارل غوستاف يونغ. أظهرت النتائج الرئيسية أن شخصية "لوكا" تمثّل نمط البطل الذي يخوض عملية التفرد، بينما يظهر نمط الظل كتجسيد لمخاوف "لوكا" التي تدفعه إلى تطوير نفسه. واس تُنتج في النهاية أن فهم هذه الأنماط الأصلية لا يُثري فقط تفسير الفيلم، بل يفتح أيضًا آفاقًا لدراسات نفسية أعمق في الأدب ووسائط الإعلام الشعبية. ويمكن أن تستكشف الأبحاث المستقبلية آثار هذه الأنماط على تطوير الشخصيات في أنواع الرسوم المتحركة الأخ

# ABSTRAK

**Alfareza, Z. Z. (2025).** *Bayangan : Sebuah Arketipe Jungian dari Tokoh Utama dalam Film Luca*(2021). Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing : Prof. Dr. Mundi Rahayu, M.hum.

Kata kunci : arcketipe, bayangan, luca

Penelitian ini berawal dari permasalahan bagaimana konsep arketipe Jungian, khususnya shadow, muncul pada tokoh utama dalam film *Luca* (2021) yang didistribusikan oleh Disney. Topik ini penting karena membantu memahami dinamika psikologis tokoh utama dalam film animasi dan bagaimana narasi memengaruhi penonton secara simbolis. Tujuan penelitian ini adalah untuk mengidentifikasi dan menganalisis representasi arketipe shadow pada tokoh utama dalam film Luca. Penelitian ini menggunakan metode kualitatif dengan pendekatan analitis terhadap teori psikologi sastra Carl Gustav Jung. Temuan utama menunjukkan bahwa karakter Luca mewakili arketipe bayangan yang menantang tercermin sebagai ketakutan Luca yang mendorong pengembangan diri Luca. Sebagai kesimpulan, pemahaman tentang arketipe ini tidak hanya memperkaya interpretasi film tetapi juga membuka peluang untuk studi psikologis dalam karya sastra dan media populer. Penelitian lebih lanjut dapat mengeksplorasi implikasi arketipe ini pada pengembangan karakter dalam genre animasi lainnya.

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**CHAPTER I**
**INTRODUCTION**

This chapter explains the introduction of this research which is divided into five: background of the study and its previous study, problems of study, significance of the study, scope and limitation, and definition of key terms.

A.    **Background of the Study**

Movie is a part of literary works that have narrative elements similar to novels, short stories or dramas. Movie are not only serve as a means to entertain the audience, but also as part of popular culture that represents the traditions and values in society (Rahayu et al., 2015). In literary works, the illustrations  or descriptions is done by utilizing language or linguistic elements. While in movie, the delivery of descriptions and stories is presented through audio and visual elements to provide a series of events (Rahayu, 2016).

The Luca movie talks about the struggle of a young sea monster who lives in the depths of the Linguria Sea. At that time, Luca starts curious about the human world above the surface, but he is always reminded by his mother not to approach the land. One day, he met another young sea monster named Alberto Scorfano. Even though he is also a sea monster, he is very familiar with human things. Alberto introduced some human things to Luca and invited Luca to explore the human world. Eventually, they both went to the beautiful coastal village called Portorosso. There, they hide their identities

and disguise themselves as humans. They accidentally met a young girl named Giulia Marcovaldo, who helped them to participate in the Portorosso Cup to get a Vespa as a reward. The three of them formed a team to fight the consecutive champion, Ercole. They are experiencing a lot of adventures and facing challenges from villagers who are afraid of sea monsters. This movie depicts Luca and Alberto's journey in discovering their identity, overcoming fears, and the power of friendship. In this study, the researcher wants to analyze psyc hologic problems in the form of archetypes of the main character in the movie. Hero and shadow is part of Carl Jung's theory of archetype (Jung, 2014).

Archetypes are a form of thought that refers to ideas passed down to an individual's subconscious (Jung, 2014). A theory put forward by Carl Gustav Jung explains that archetypes are an ancient form of human knowledge. According to Jung's theory, this archetype mediates the general image, which is part of the subconscious. Jung claims that archetypes originate from the collective subconscious (Jung, 2014), where it regulate how individuals experience certain things.

In 1991, Jung first coined the term archetype in his essay titled "Instinct and the Unconscious.". In his theory of archetypes, Jung presents The Hero and The Shadow as belonging to separate personalities (Jung, 1991). 1) The Shadow is the negative side of the individual that is covered. This archetype is described as the dark side of the soul, symbolizing chaos

(Jung, 1991). The explanation above is one theory of psychoanalytic as a tool to analyze, as also applied in this paper.

In this current study, the researcher selected the Luca movie to be object of the study. The selection of this object because it tells how the main character, Luca, are representing an archetype (shadow). This study discusses how these archetypes depicted in the main character.

Therefore, the researcher chose to analyze how these archetypes influence the main character and storyline in the movie Luca. The Luca movie not only tells about adventure and friendship but also tells how the main character's problems relate to his identity as a sea monster, which is hated by humans. Therefore, the researcher is interested in discussing the dominant topic of the movie that uses the theory of Jungian archetypes.

From the synopsis above, the researcher wants to put it as a thesis titled *"The Shadow Archetype of The Main Character In Luca (2021)"*. The understanding of archetypes is in human psychology that's why the researcher uses Jung's theory.

The research on psychological archetypes is important for understanding character and interpersonal dynamics (Green, 2019). In the context of the movie *Luca*, directed by Enrico Casarosa, the main character Luca Paguro reflects a journey of searching for identity that includes basic, social, and self-acceptance.

Thus, this research expected to provide a significant contribution to the study of literary and film psychology, as well as being a reference for

further research that wishes to explore the dynamics of human personality through visual narrative mediums such as film. This research contribute to the development of literary and film studies through an analytical psychology approach. By studying the movie Luca from the perspective of Jungjan archetypes, this research not only broadens the understanding of the main character, but also enriches the analysis of the film as a visual literary work.

However, there are several studies with the same object. The first study is *Language Styles in the Movie Luca (2021): Sociolinguistics Study.* Larasati and Simatupang (2022) aimed this study to analyze the language usage in the movie based on sociolinguistic studies to comprehend the different types of style and functions of the language. The analysis of this study was based on Martin Joo's theory about types of language style and Roman Jackobson's theory about language function.

The next study is *Personality of the Main Character in the Luca Movie Script*. Islawati, Sudirman and Asrafunnisa (2023) explain and analyze the sixth categories personality then describe the factors that influence the superiority feelings in Luca as the main character in the movie. The theory that used in this study is individual psychology by Alfred Adler.

The last study is *Thanking Expression Used By The Characters In The Luca Movie (A Pragmatic Analysis)*. Fanida and Ratih (2023) examine to explain the thanking expression and establish the strategy of thanking expression employed by the character in the movie. This method used in this

study was descriptive qualitative. The theory used in this study is Hyme's types of thanking expression and Ajimer's strategies of thanking expression.

And there are several previous studies with the same theory. First, *Psychological Analysis of the Movie "Who's Afraid of Virginia Wolf?" by Using Jungian Archetypes*. Falsafi (2011) aimed this study to analyze the movie character's personality, which focuses on a type of Jung's archetypes Persona, Shadow, Anima and Animus.

Next is a study titled *An Analysis of Main Character in Warm Bodies Film Using Jung Theory of Archetypes.* This research, conducted by Syarifa (2018), focused on identifying and analyzing the archetypes based on Carl Gustav Jung's theory that are reflected through the main character in the film Warm Bodies.

The next study is The Archetypes Analysis of Main Character in Hush, Hush Novel. Nurdayanti (2020) described the archetype forms that occurred in Patch Personality and described the main character personality in the novel. The forms of archetypes used in this study are Persona, Shadow, Anima and Animus, The Great Mother, and the Mysterious and Ambitious.

Then one previous study about the same theory is *Archetypes & Self-Realization in Disney's Cruella (2021) Movie: Jungian Psychoanalsis*. Fatiha and Mustofa (2020) identified archetypal elements in the movie and also revealed how the main character recognizes and accepts the shadow, which is called self-realization in Jung's theory.

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Based on the explanation above, the researcher is interested in conducting research to determine how the archetypes take a role in the movie. Researcher described the main character named Luca Paguro in the movie and how the main character fight against shadow.

As previously explained about the archetypes according to Carl Jung, there are two types archetype that interpreted in this study, namely, shadow. However, this study analyzes archetypes by Carl Jung such as analytical psychology. Furthermore, the researcher adds it with how the main character accepted his true identity accordance to Carl Jung's self-acceptance theory.

### B.    Problem of the Study

Based on the research background, the problem formulation in this study are as follows:

How is the shadow archetypes depicted in the main character in Luca (2021)?

### C.    Significances of the Study

Practically, this research aims to stimulate readers in the world of literature, especially in movies. Among others will provide insight to the readers how movie can convey complex psychological themes. It is aimed to open the oppurtunities for readers to discusses about psychological issues.

Theoretically, this study hopes to contribute to the development of literature by expanding understanding about analytical psychology theory in modern media. By exploring Jungian archetypes, we can identify narrative patterns that appear in many movies.

**D.  Scope and Limitation**

Based on the research above, the study aims to illustrate the psychological condition of the main character, Luca Paguro in Disney Luca Movie (2021) throughout archetypes. There are several studies describing psychoanalysis and there are some motivational theories developed by experts. Only in this study, the study only wanted to focus on the movie Luca in the concept of Carl Jung. There are so many types of archetype according to Carl Jung. Of these archetype, the researcher focuses on the type of The shadow: because those this archetype are represented psychoanalytic problems discusses in this study.

**E.  Definition of Key Terms**

To avoid the missunderstanding, the researcher explains about the meaning of which keywords are used in this study. The purpose of the definition of the keyword is for the reader to be in the same frame between the reader and the researcher, the researcher will give explanation related to the term, such as:

**Archetypes:** A universal patterns that influence the human subsconcious in carrying out certain actions. The term archetype was introduced by Swiss psychologist Carl Jung, who describes patterns that appear in myths, dreams, stories and cultures throughout the world. Jung regarded the unconscious images derived from archetypal structures as the most fundamental perceptual symbols of human's psychological existence (Jung, 1980).

**Jungian psychoanalysis:** A psychological approach developed by Carl Gustav Jung who initially collaborated with Freud. In Jungian psychology, more focuses on the spiritual, symbolic and archetypal aspects of individual life.

**Shadow:** The Shadow is an archetype that embodies aspects of evil more strongly than other archetypes. Shadow is represents the dark side, including traits that we are reluctant to admit and tend to hide (Jung, 2014).

**Movie:** Film is a form of modern literary work that contains narrative elements like novels, short stories, and dramas. In addition to acting as a medium of entertainment, film is also a reflection of popular culture that depicts traditions and values that live in society (Rahayu et al, 2015).

## CHAPTER II

## REVIEW ON RELATED LITERATURE

This chapter focuses on the discussion of the theories related to the research topics. This chapter consists of several theories that will be necessary need for this study. The first chapter explains the psychoanalysis as a literary approach in this research. Second, the explanation of the archetype theory. Last, it consists an explanation of the Disney animated movie as an object in this study.

### A. Psychoanalysis

Psychoanalysis is a psychological theory or method that studies a human's thoughts, feelings and subconscious mind that provides a rational and systematic explanation of psychological processes in humans (Frosh, 2012).

In Freudian psychoanalytic therapy, defense mechanisms help patients become aware of how to divert their true feelings. The healing process involves uncovering the hidden desires of the id and understanding how the superego exerts pressure on them. However, successful therapy does not mean eliminating the id, superego, or defense mechanisms completely. Instead, therapy aims to help individuals find a better balance between the three, so that they can deal with anxiety and inner conflict more healthily (Jones, 1949).

Freud said that the unconscious contains repressed drives, desires, and traumatic experiences that are either contrary to social norms or unacceptable to consciousness. Freud also said that the goal of psychoanalytic therapy is to bring

the unconscious into consciousness so that a person can understand and resolve his or her psychological conflicts (Boeree, 2006).

This theory focuses on understanding human personality through the dynamics of psychological conflicts that occur in the mind, especially those outside of consciousness or the subconscious. Freud divided the personality structure into three main components: the id (instinctive and instinctive drives), the ego (the rational part that regulates reality), and the superego (internalized moral values and social norms). Conflicts between these three elements are considered the main source of personality development and mental disorders (Freud, 1940).

Basically, psychoanalysis focuses on understanding the subconscious mind and how it influences human behavior. Psychoanalysis considers that many of human actions, feelings, and thoughts are influenced by unconscious mental processes which lies far from the reach of our awareness. In the subconscious mind there are unconscious conflicts from past experiences, especially childhood which can influence a person's life in adulthood (Freud, 1913).

### B. Archetypes

The basic forms or patterns that exist in the human collective subconscious are called archetypes. According to Jung, archetypes are not concrete images but rather concepts or symbols that represent basic themes of human experience. The archetypes are present in dreams, mythology, art, and folklore in various cultures, although their forms vary (Jung, 1956).

Jung said that every individual has certain archetypes in their subconscious that influence their thoughts, feelings and behavior. The archetypes as active living dispositions that pre-form and continually influence our thoughts and feelings (Steven, 2012).

Jung emphasized that archetypes are not static, but develop throughout life, reflecting the internal dynamics of each individual. This theory can provide an understanding of integrating archetypes within a person to achieve a more complete psychological balance.

Jung's theory of archetypes is a theoretical concept that can be understood as an unconscious scheme that builds itself and emerges into consciousness from its own a priori basis (Mills, 2018). Archetypes serve as the basis of human experience that influences how individuals understand the world and themselves, and play an important role in psychological development and the process of individuation.

Archetypes are innate and universal prototypes for ideas and used to interpret observations. Archetypes are inherited potentials that are actualized when they enter consciousness as images or are manifested in behavior when interacting with the external world. Archetypes form the basis of myths, dreams, and symbols across cultures and time, representing basic motifs of human experience (Main, 2013).

According to Jung, psychologically healthy humans have a harmonious relationship between the personal unconscious and the collective unconscious. It shows the historical roots of the separation of the personal and collective

unconscious, and suggests that how the two concepts can be brought together theoretically (Williams, 2018). This unconscious contains a4chetypes which are considered universal patterns that influence human behavior.  In this case, the exsistence of a stable ego allows individuals to experience change, but still maintain continuity of self-identity and psychological balance.

According to Jung, there are several main archetypes. The most prominent Jungian archetypes are: Self, anima-animus, shadow, hero, mother, wise old man, and persona (Feist, 2019).

**1. Self**

The Self is the central archetype, representing the entirety of the psyche. It symbolizes wholeness and the integration of all aspects of the personality (Jung, 2014). The self pulls together other archetypes uniting them in the process of self- realization. Self is an archetype that symbolizes the wholeness, order, and unification of all aspects of human personality, both conscious and unconscious. Self is the center of the entire personality structure and functions as a driver of the individual towards the process of growth, refinement, and self-actualization. It posseses conscious and personal conscious components, but it is mostly formed by collective unconscious images (Feist and Feist, 2008).

Self is the god image archetype associated with the collective unconscious (Jung, 1990). Jung emphasized that the ultimate goal is to become whole, not perfect. This wholeness is achieved when the individual is able to embrace all

aspects of himself, while the ego remains the center of personal conscious experience.

**2. Anima-Animus**

The anima and animus are two major archetypes in Carl Gustav Jung's analytical psychology theory that represent the feminine and masculine aspects of the human self, but reside in the unconscious and beyond the individual's conscious gender identity.

The words "anima" and "animus" derive from the Latin word animare (Sanford, 1980) which means to bring to life. The archetypes of anima and animus within the dynamics of a heterosexual relationship when the male has an undeveloped anima and the female has an undeveloped animus (Woodward, 2009). Anima as the feminine aspect in the male psyche and animus as the masculine aspect in the female psyche (Jung, 2014).

Jung said that these archetypes are formed through experiences with parents and cultural influences, and are part of the collective unconscious, the shared reservoir of human experience and knowledge (Sheposh, 2024).

These archetypes play an important role in the process of personality integration that helping individuals access the deeper side of themselves. Healthy development of the anima animus can foster empathy, creativity, or assertiveness, while repression of it can lead to psychological imbalance. Projection of the anima or animus onto another person often produces feelings of deep connection, as in the experience of "love at first sight."

## 3. Shadow

The archetype of the Shadow is one that actualizes the issue of evil more than any other archetype, yet the Shadow is most readily recognized as the one most directly associated with evil (Kechan et al, 2022). This Shadow are aspects of an individual that is rejected or ignored, whether because they feel embarrassed, afraid, or consider them inappropriate.

The shadow is the archetype of darkness and repression, referring to those qualities we do not wish to acknowledge, but attempt to hide from both ourselves and others (Jung,2014). The shadow is the often-hidden, repressed part of ourselves that we choose to ignore, often because it contradicts with our personal values (Thurmond, 2012). Jung considered that the first test of courage is to continually strive to know the shadow, which is important for being whole (Petric, 2023). Recognizing our shadow self is not an easy thing. The shadow itself is an aspect of ourselves that we most dislike and reject. But by accepting and facing these shadow parts we can achieve true psychological integrity. In Jungian analysis, engaging with the shadow is crucial for personal growth, as it holds the parts of ourselves that, once integrated, can bring balance and authenticity to our lives (George, 2024).

According to Jung, shadow not only include the dark side of an individual but also includes constructive qualities that are often overlooked. Jung stated that shadow consists of morally unacceptable tendencies and a number of constructive and creative qualities that a person does not want to confront (Feist and Feist, 2008).

This often happens because individuals feel threatened or uncomfortable in dealing with it. Thus, the process of shadow integration becomes important in understanding the self. This integration is not only about accepting the dark side but also recognizing the hidden positive things in ourselves that have not been accepted.

**4. Hero**

The Hero archetype symbolizes the journey of personal development, struggle, and transformation. The Hero is often depicted overcoming great obstacles to achieve a sense of purpose or meaning (George, 2004). Hero is the individual who has a legitimate claim to self-assurance, as he has confronted adversity, gained experience, and is capable of self-reliance (Jung, 2014).

However, in the context of Jungian psychology, a hero is more than just a hero but also a symbol of an individual's internal journey towards higher consciousness. The Hero is an individual who has gone through a great ordeal and emerges victorious, symbolizing the process of integrating the unconscious into consciousness, and achieving self-realization (Jung, 1959).

The hero archetype is a universal symbol of a specific stage of human development. Among other things, the archetypal hero represents overcoming obstacles to achieve specific goals. The hero represents the victory of consciousness over the unconscious, that is, the struggle against the "dark monster" that symbolizes inner conflict and psychological challenges. In the process of individuation, the hero's task is to assimilate the contents of the

unconscious, rather than be dominated by it, so that the energy bound to the unconscious complexes can be released and the individual becomes whole.

Jung said that hero can appear in dreams through an individual's struggle to overcome problems in life. The hero serves as an image of an individual who develops, confronts fears and overcomes internal conflict. In the context of dreams, heroes often appear as symbols of inner strength that can help someone.

As previously stated, Jung's psychoanalytic theory uncovered cultural remnants and traits such as an individual's subconscious mind. Jung's psychological research shows how the collective unconscious interacts with personal characteristics and thoughts. In this study, the researcher examines the shadow in the struggle of the main character in the film Luca.

### 5. Mother

The mother archetype is one of the most powerful and profound universal symbols. This archetype represents the mother figure in a broad sense, not just the biological mother, but all figures or symbols that reflect maternal qualities such as affection, protection, nurturing, fertility, and the creation of life (Jung, 1959). The mother archetype appears in various form: it can be as a real mother, a mother goddes in mythology, the earth (Mother earth), Mary in Christianity, to the figure of a grandmother or a loving female teacher. Jung stated that the mother archetype lives in the collective unconscious of humanity that is inherited from generation to generation and transcends culture, religion, and history.

## 6. Wise Old Man

This archetype represents wisdom, profound knowledge, intuition, and spiritual guidance (Jung, 1959). This figure usually appears in narratives or dreams as a wise, mysterious older man, and often acts as a guide or advisor to the main character, especially on a journey of psychological or spiritual transformation.

Wise old man is not just an old figure, but a symbol of self or the wholeness of the soul, which appears when someone begins to realize the deepest potential within themselves. This figure is often present at critical points in the main character's journey, namely when the character is experiencing confusion, crisis or loss of direction. His presence helps the character yo find a way out, either through advice, guidance, or encouragement to understand himself.

## 7. Persona

Persona is one of the main concepts that refers to the psychological "mask" that a person wears when interacting with the outside world (Jung, 1959). The word persona itself comes from Latin, meaning "mask" used by actors on the Roman theater stage. In the context of psychology, persona is the part of the personality that presented to others not as the true identity, but as the social image that we want to build or that is expected by society.

Persona are formed through social processes, such as family, school, cultural, or religious demands. For example, a person may form a persona as a "good kid," smart student," "authoritative teacher," or "hard worker, "in order

to be accepted and appreciated by those around them. Personas serve as ego protectors, as they allow.

## C. Disney's Animated Movies

The Walt Disney Company or known as Disney, is a multinational corporation based in the United States. The company operates in various entertainment sectors, including film and television production, theme parks, toys, books, video games, and media networks (Wang, 2022). Disney animated movies are movies produced by Walt Disney Animation Studios which is part of The Walt Disney Company.

These animated movies are known for their engaging stories, iconic characters, memorable music, and stunning visuals. Some of Disney's movies are inspired by classic fairy tales, mythology, or original stories, such as *Snow White and the Seven Dwarfs* (1937) which is taken from the *Brothers Grimm story and Frozen* (2013) which is inspired from *The Snow Queen* by Hans Christian Andersen. With highquality animation, ranging from traditional techniques to modern CGI, these Disney films always present an extraordinary visual experience. Not only entertaining, Disney animated movies also teach moral values such as courage, love, friendship, and never giving up, making them a favorite among various age groups (Wang, 2023). Disney animated films have a significant impact on children's learning and socialization because their narrative format allows for deeper character development and conveys complex moral and social themes.

# CHAPTER III

# RESEARCH METHOD

This chapter explains the research methods of this study. It is presented in four parts. There are research design, data source, data collection, and data analysis.

## A. Research Design

The study uses a descriptive qualitative research focusing on the film studies. Qualitative descriptive research is a research method that aims to provide a clear and comprehensive summary of an event based on the experiences of individuals or groups (Lambert, 2012). As this research used film as a object of study, it applies the cultural studies approach by focusing on the film which considers various aspect of film, such as the storyline, the scene, and the conflict development (Rahayu, 2020).

## B. Data Source

The data source of this study is animated movie *Luca* (2021). This movie was produced by Pixar Animation Studios and distibured by Walt Disney Pictures. Luca was first realesed on June 18th, 2021. This movie has a runtime of 95 minutes and directed by Enrico Casarosa. This movie is presented in English. This movie is set in a fictional seaside town in Italy, inspired by the

Lingurian Riviera, a part of the Mediterranean Sea located in the northwestern region of Italy.

### C. Data Collection

Data is collected and analyzed to provide information suitable for decision making in several ways (Ajayi, 2017). To collect the data, this study used the following steps, such as watching the movie and reading the movie script. First step is watching the movie aimed to understand the contents of the story, characters, themes, and plot in the movie. Next step is reading the movie script aimed to get the data in the form of sentences, narratives, dialogues, and descriptions which related to the topic that discussed in this study.

### D. Data Analysis

Next step after data collection is data analysis. The data that have been collected are namely the shadow archetype. The analysis are identifying the archetypes of the main character in *Luca* (2021) using Carl Jung's theory of archetypes. The step in data analysis (1) categorize the data, which the researcher selected by looking at the data that obtained the research result. (2) The researcher analyzed the data based on the theory developed by Carl Jung. (3) The researcher concluded the data based on the theory of Carl Jung.

**CHAPTER IV**

**FINDING AND DISCUSSION**

In this chapter, the researcher presented an analysis of Shadow archetype of the main character in *Luca* (2021). It aims to answer the research questions that have been mentioned in the previous section. The first question is about the shadow of the main character that found in the movie. In addition, the researcher will explained the influence of shadow in character towards when they survive for their life in *Luca* (2021).

**A. The Shadow Archetypes of The Main Character, Luca Paguro**

In this section, the researcher mentioned and explained the shadow that found in Luca Paguro as the main character in the movie. The researcher answers the research question about the shadow of Luca Paguro's character in the movie. Luca Paguro is the main character in Luca movie. Shadow is archetype that represents the dark side of a person's personality that we are often unaware of, dislike, or reject because it is considered inconsistent with our ideal self-image. Luca Paguro represents this archetype who is haunted by his shadow in the form of fear, doubt, and a hidden desire to break boundaries. The researcher divided the discussion into two main categories so that it can be analyzed more deeply and systematically. First, the shadow that appears when Luca hides his true identity as a sea creature and tries to lie to be human in order to be accepted by the mainland community. Shadow in this form is related to the rejection of his true identity and the fear of being

rejected if his identity is known. Second, the shadow that arises from Luca's fear of society's reaction if his identity is revealed. In this section, the researcher explained how the fear of social judgment and stigma makes Luca continue to live in inner tension and identity conflict.

**1. The Shadow Archetype: Luca hiding his identity**



Picture 1&2: Luca and Alberto when disguised to land
Luca (28:03-28:13)

*Luca: "How we get in?"*
*Alberto: "It's easy. Just don't get wet."*

At the beginning of his journey to explore the human world, Luca disguises himself by hiding behind a boat. This is the initial moment of his fear of his true identity as a sea monster known to humans. He knows that if humans find out who he really is, they will hunt him down. However, his curiosity about the land world drives him to take this big step. When the two of them are about to sneak into the harbor, Luca asks nervously, "How do we get in?" and Alberto answers confidently, "It's easy. Just don't get wet." Alberto's answer implies that their only protection is to stay dry, because the water will reveal their true forms. This dialogue also symbolizes the tension in this film that Luca lives in fear that even a little water can destroy his disguise and let everyone know the truth. This disguise is not only physical, but also psychological. Luca must suppress his true self in order to be

accepted and understand the human world. This moment also marks the beginning of Luca's adventure and inner struggle as he tries to balance the desire to be part of the human world with his fear of rejection and judgment. This tension is symbolic of the inner pressure that continues to haunt Luca throughout the story, as he tries to find his place in an unfamiliar world.

This scene reflects shadow archetype because it reflects how Luca rejects his true identity and feels he must hide his identity in order to be accepted. This fear is a direct manifestation of the shadow in Jungian psychology, namely the part of the self that is rejected, repressed, and hidden because it is considered unacceptable by society. In this case, Luca's sea monster form is a symbol of that fear. He considers himself dangerous and feared. This fear does not arise without reason, but because the human society in Portorosso has instilled a stigma that sea creatures are a threat that must be eradicated. Therefore, Luca learns to hide his true identity in order to be accepted and live normally in the human world. This denial of identity shows how the shadow works in a person—a side that is not recognized but continues to shadow and influence actions.



Picture 3&4: Luca and Alberto reach the land

*Luca: "Actually, this town seems a little crowded. Can we just go back?"*
*Alberto: "No, it's fine. Just calm."*

In this scene, the tension begins to rise when Luca first sets foot on human land. After successfully disguising himself and leaving the sea, they arrive at the coast of the city of Portorosso. Luca, who is seeing the human world for the first time, shows a very strong reaction to the foreign environment. His facial expression shows great anxiety. He looks around with doubt and fear. The streets look crowded, filled with people passing by, and foreign buildings stand tall, making him even more uncomfortable. In this situation, Luca says hesitantly, "Actually, this town seems a little crowded. Can we just go back?". This sentence shows his subconscious desire to return to the safe zone, namely the sea where he can be himself without fear of being judged or hunted. Alberto, who has been on land longer and has a brave nature, tries to calm Luca down. He answers casually, "No, it's fine. Just calm down.". This dialogue provides a little encouragement to face fear, while Luca is still trapped in the shadow of danger. Even with his friend's reassurance, Luca still shows physical gestures that show his nervousness: his steps are hesitant, his gaze is restless, and he constantly observes his surroundings with caution. This shows that the Shadow in him is still very dominant and cannot be controlled.

Luca's reaction in this scene is a manifestation of the Shadow Archetype in Jung's theory. The Shadow represents the dark side of a person's

soul, filled with fear, shame, and aspects of oneself that one wants to hide. For Luca, his true form as a sea monster is a part of himself that he considers dangerous if it is known by others. This fear is not without foundation, because since childhood, he has been fed with stories from his parents about how dangerous humans are and how they always try to hunt sea monsters. Therefore, the shadow of rejection and pursuit from humans has been embedded in Luca's subconscious.



Picture 5&6: When Luca saw a sharp object that made him scared Luca (28:26-28:34)

*Alberto: "Silenzio, Bruno!"*
*Alberto: "What's wrong with you, stupido?"*

In this scene, Luca and Alberto walk into the market area in the city center of Portorosso. They try to act calm and look like ordinary human children, but tension begins to be felt when they see things related to the sea. On their way, Luca's gaze falls on an adult man who is showing off a large, sharp hook like a tool usually used for fishing or even hunting sea creatures. When he sees the object, Luca's expression immediately changes to tense. His gaze freezes for a moment, showing that he is imagining the bad possibilities that could happen if humans find out that he is not actually human. In this scene, a dialogue appears from Alberto who tries to encourage

Luca, "Silenzio, Bruno! What's wrong with you, stupido?". However, even though Alberto encourages him, Luca's reaction shows that the Shadow in him is still very active and controls his mind.

This scene shows the shadow archetype because of Luca's physical reaction, stepping back slightly, his eyes widening, and his body looking stiff. In terms of cinematography, the camera takes a close-up view of Luca's facial expression when he sees the hook, then moves to the tool itself, as if to show how threatening the human world is to a creature like Luca. This is not just a fear of physical injury, but a symbol of a deeper fear. Even with Alberto by his side who continues to be optimistic, Luca still shows signs of wanting to retreat or run away. This feeling creates tension in him between the desire to explore a new world and the fear of rejection and danger.

In addition, this scene also shows how the shadow inside Luca begins to take over his emotions. When he sees a threatening fishing rod, his fear is not only due to physical danger, but also reflects the collective trauma inherited from the sea monster community that always lives in hiding. Luca grew up with the narrative that humans are dangerous creatures who will hunt and hate him if his true identity is known. Therefore, his response is a reflection of the psychological pressure that has been embedded since childhood. The fear was not just a momentary thing, but part of a collective memory and a sense of wariness that was passed down from generation to generation, shaping the way Luca viewed the outside world and influencing every decision he made on his adventure exploring life on land.

Picture 7&8: When Luca sees the bad sea monster object in the city Luca (29.50-29:55)

*Luca: "Alberto, this is too dangerous. Let's get out of here."*
*Alberto: "We go where? Hey, it's fine. We just need to calm. Don't be panic."*

In this scene, Luca's fear of the human world is at its peak. After walking deeper into the city center of Portorosso, Luca and Alberto arrive at a square that is the center of community activity. However, instead of feeling comfortable, Luca finds a sight that is very disturbing to him, like the city walls are filled with pictures of sea monsters being speared, hunted, or painted in scary forms. These pictures are not just decorations, but symbols of people's hatred and fear of sea creatures. When he saw it, Luca immediately showed a shocked and scared expression. He immediately pulled Alberto and said in an anxious voice, "Alberto, this is too dangerous. Let's get out of here." However, Alberto didn't really care about that and replied, "Where are we going? Hey, it's fine. We just need to calm down. Don't panic". This dialogue strengthens Luca's struggles with his Shadow, that is fear and insecurity because he realizes that his existence is not wanted by humans.

In this scene, Luca's Shadow is his identity as a sea monster that he hides because he feels it will never be accepted. The horrific images of sea

monsters on the city walls are a real reflection of his inner fear as a reminder that the world sees him as a threat, not as an individual. This scene is built very strongly visually. The colors of the sea monster murals are made dark and sharp, giving a frightening impression. The camera zooms in on Luca's face in close-up as he looks at the images, showing the fear that grows in him. He looks down, his steps slow, and his body movements are stiff.



Picture 9&10: When they meet Giulia and suspect them
Luca (36:39-36:50)

Giulia: "Can you swim at least?"
Alberto: "I'm bad at swimming."
Giulia: "You can't swim, you can barely ride a bike. I mean, where are you guys even from?"
Alberto: "I'll tell you a secret. We are runaways."

In this scene, when Luca meets Giulia, a smart and energetic local girl. The three of them begin to form a bond of friendship, but in the process, Luca must continue to try to hide his true identity. In this conversation, Giulia shows her doubts about Luca and Alberto who seem strange. She asks in a suspicious tone, "Can you swim at least?". Luca immediately falls silent, and Alberto who is more responsive answers, "I'm bad at swimming." Giulia who begins to realize the strangeness of their behavior continues, "You can't

swim, you can barely ride a bike. I mean, where are you guys even from?"
Luca is clearly cornered. To save the situation, Luca tells Alberto to lie by
saying, "I'll tell you a secret. We are runaways." This dialogue shows how
lying becomes a means of self-defense for Shadow. Luca feels that his
ignorance of human things will raise suspicions that will lead to the revelation
of his identity as a sea monster.

So, he prefers to let Alberto lie rather than explain the real reason.

This scene shows the shadow when Luca's facial expression in this
scene shows a strong inner conflict. He is restless, avoiding eye contact, and
unable to answer Giulia's questions. His fear is not only because he cannot
answer, but because every question carries a threat to the secret he is
desperately guarding. The shadow inside him whispers that he is not good
enough to be accepted, that if people know who he really is, they will reject
him. From a visual perspective, this scene looks simple, but it is built with
subtle tension. There is no dramatic music, but the atmosphere is created by
expressions, pauses in conversation, and changes in tone of voice. Giulia
looks curious, Luca is nervous, and Alberto tries to control the situation. This
situation shows that the pressure to fit in as a human being makes Luca sink
deeper into denial of his identity. All of these elements reinforce the image of
the Shadow dominating Luca, making him increasingly alienated from
himself and making it difficult for him to accept who he really is.

Picture 11&12: When Luca first entered the human house
Luca (37:38-37:45)

*Giulia: "Hey, just let me do the talking and you guys act like usual. He's easy to feel feared."*
*Luca: "Okay."*
*Giulia: "Hey Papa, I brought some friends to dinner. Is it enough for four?"*

In this scene, Luca and Alberto are invited to Giulia's house for the first time. Although this is an opportunity to further strengthen their friendship, for Luca this moment is very tense. He is brought into the real of the human family, which is very foreign to him. When Giulia says, "Hey, just let me do the talking and you guys act like usual. He's easy to feel scared.", Luca only answers softly, "Okay." His tone reflects the nervousness and anxiety he feels at that time. The tension increases when they enter and meet Massimo, Giulia's father. Massimo's figure is depicted as a large, muscular man with one arm, and is aggressively cutting fish with a large knife at the kitchen table. He doesn't talk much but his aura is very intimidating. Giulia greets him by saying, "Hey Papa, I brought some friends to dinner. Is it enough for four?". However, what is in the spotlight is not the dialogue, but Luca's reaction when he sees the pieces of fish and the sharp cutting tool in Massimo's hands. Luca's face immediately turns panic. He stood stiffly,

staring at the knife and the fish on the table in fear. In his mind, Massimo was not only a protective father figure, but also a symbol of a great threat to his identity as a sea monster.

In this scene, it shows the shadow when Luca feels that his true identity is very contrary to the human environment. Massimo, who hunts fish every day and has a large, scary body, strengthens that fear. He is a representation of the human world that is ready to eradicate sea creatures like Luca. Cinematically, this scene uses visual techniques that emphasize Luca's fear. The sound of the knife when cutting the fish is made louder than usual, as if it were a threatening sound. The camera takes a low angle that makes Massimo look bigger and more dominant, while Luca looks small, passive, and almost silent. He can't even hide his nervousness, even though he tries to look calm. This scene strengthens Luca's increasingly deep inner conflict. He is in a very strange space, with people who can be friends but can also be a big threat if they know the truth about him. He must continue to lie, continue to hide the most important side of himself, and live in constant anxiety.



Picture 13&14: When Luca finds out that Giulia's father is a sea monster hunter
Luca (38:00-38:30)

> *Alberto: "What do you think he kills with those?"*
> *Massimo: "Anything that swims. Giulia, are you see the letter today?"*
> *Giulia: "Uh, those photos are fake, Papa. Everyone in Portorosso pretends to believe in sea monsters."*
> *Massimo: "Well, I'm not pretending."*

In this scene, Luca's fear is at its peak, not because of direct human actions, but because of opinions and beliefs that are already rooted in the environment in which he is. After previously seeing how Massimo aggressively cuts fish, now Luca is shown another side that is more psychologically threatening, the belief that sea monsters really exist and are worth hunting. This scene begins when Alberto sees sharp fishing equipment and asks jokingly, "What do you think he kills with those?". The question sounds light in Alberto's mouth, but for Luca, it is like a trigger for fear. Then Massimo answers in a deep and confident voice, "Anything that swims.". This answer is like a hard blow to Luca, because he himself is a creature that "swims", a sea monster that lives under the sea. Not long after, Massimo shows a newspaper containing a picture of a sea monster. He asks Giulia, "Giulia, are you seeing the letter today?". In the picture, there is an illustration of a sea creature that makes Luca even more anxious. Giulia, trying to calm the situation, said, "Uh, those photos are fake, Papa. Everyone in Portorosso pretends to believe in sea monsters.". But Massimo's answer was shocking: "Well, I'm not pretending." That statement ignited Luca's deepest fear. He no longer felt only physically threatened, but also existentially.

This scene shows the Shadow Archetype, when Luca heard that Massimo was not pretending and really believed in the existence of sea monsters, Luca felt cornered. He could not show who he really was, because even a good person like Massimo could be a threat. Visually, this scene is packed with sharp contrast. The lighting of the house is made warm and calm, but the dialogue contains great tension. Luca looks restless, his eyes averted, and his body seems to shrink. He feels small and helpless in the midst of a human world that unknowingly threatens his existence. The inner tension that Luca feels strengthens the Shadow's dominance within him. He constantly weighs between the desire to be honest and the fear of the consequences of that honesty. In his silence, Luca experiences a deep emotional conflict, as if he were trapped in a body that cannot speak. The inner tension that Luca experiences in his silence illustrates how strong the influence of shadows is on him. He not only felt afraid, but was also pressured by the moral dilemma between honesty and safety. This shows the intense and deep internal conflict within him as a hidden being.



Picture 15&16: When Luca finds out his true identity by Giulia Luca (01:05:28-01:05:45)

*Luca: "Okay, well, the two of us can still do the race. You swim, you eats, you do both, and I'm ride... I mean, that's allowed, right?"*
*Giulia: "Luca..."*
*Luca: "It should be fine! We're still okay."*
*Giulia: "Luca!" (poured water to Luca)*

In this scene, Luca and Alberto are invited to Giulia's house for the first time. Although this is an opportunity to further strengthen their friendship, for Luca this moment is very tense. He is brought into the real of the human family, which is very foreign to him. When Giulia says, "Hey, just let me do the talking and you guys act like usual. He's easy to feel scared.", Luca only answers softly, "Okay." His tone reflects the nervousness and anxiety he feels at that time. The tension increases when they enter and meet Massimo, Giulia's father. Massimo's figure is depicted as a large, muscular man with one arm, and is aggressively cutting fish with a large knife at the kitchen table. He doesn't talk much but his aura is very intimidating. Giulia greets him by saying, "Hey Papa, I brought some friends to dinner. Is it enough for four?". However, what is in the spotlight is not the dialogue, but Luca's reaction when he sees the pieces of fish and the sharp cutting tool in Massimo's hands. Luca's face immediately turns panic. He stood stiffly, staring at the knife and the fish on the table in fear. In his mind, Massimo was not only a protective father figure, but also a symbol of a great threat to his identity as a sea monster.

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This tension shows how the shadow inside Luca increasingly dominates his mind. He feels like an intruder in a world that will never truly accept him. The sound of the knife, Massimo's expression, and the atmosphere of the kitchen that should be warm instead turn into a space full of fear and inner pressure. All these elements create a tense atmosphere that reflects Luca's deepest fears, as if he is living in a pretense that could collapse at any moment.

## 2. The Shadow Archetype: Luca'a fear of human reaction



Picture 17&18: When Luca first met Ercole
Luca (31:45-31:55)

*Ercole: "I love it. The little guy can't even get a word out. And he smells like it behind the fish."*
*Alberto: "Hey, my friend smells amazing!"*

In this scene, Luca's inner conflict becomes more complex when he begins to interact directly with the residents of Portorosso, especially with the antagonist character, Ercole. In this scene, Luca and Alberto, who are still disguised as humans, are in a public area when they are approached by Ercole, an arrogant teenager and the town's small thug. From the beginning, Ercole shows an attitude of belittling and suspecting Luca. He approaches Luca while mocking, "I love it. The little guy can't even get a word out. And he smells like it behind the fish." This sentence directly alludes to Luca's appearance and body odor which still has the scent of the sea, something that could endanger his disguise. Luca looks panicked, but is unable to defend himself. The fear that someone might be able to smell his presence as a sea monster becomes very real. He doesn't say anything, just stands frozen, looking anxious, and not daring to look Ercole directly in the eye.

In this scene, this is the Shadow of Luca begins to interact with the real world through projection. He feels that others will smell his weaknesses,

will hate or suspect him just because of who he is. This projection makes Luca unable to act normally. He lives in the shadow of fear that makes him unable to express himself authentically. Alberto who sees this situation tries to defend his friend by answering loudly, "Hey, my friend smells amazing!". Alberto shows a confident attitude and remains by Luca's side. However, this response is not enough to ease Luca's anxiety because in his mind, Ercole's suspicion could be the beginning of the revelation of the identity he has been hiding.

Luca's fears arise not only from direct threats, but also from the shadow of the worst possibility that continues to haunt his mind. He feels that Ercole's gaze can penetrate his disguise, and that all efforts to hide his true identity will be in vain. In this condition, the Shadow within Luca grows stronger, forming a large wall between him and the outside world. He begins to question whether he deserves to be among humans. Although Alberto has tried to provide support, the fear remains firmly embedded in Luca's mind, indicating an unresolved inner conflict. This fear grew into feelings of inadequacy and inferiority that increasingly eroded his self-confidence. Every time Ercole approached, Luca's body tensed, as if he was ready to flee at any moment. The shadow inside him made him feel not only different, but also alienated. He began to doubt his ability to live in the human world without having to sacrifice his true self.

Picture 19&20: When Ercole trying to push Luca to the water
Luca (31:57-32:07)

*Luca: "Hey! What are you doing?"*
*Ercole: "Just a little bath. It's fun."*
*Luca: "No, no, no, no!"*

This scene is one of the peaks of inner tension for Luca. After receiving a taunt from Ercole in the previous scene, now the threat to his real identity becomes more real. In this scene, Ercole, who is known as a small-time thug in the city of Portorosso, tries to embarrass Luca in front of many people. He forces Luca to approach a fountain and intends to throw him into the water. Luca, who knows that his body will turn into a sea monster if it comes into contact with water, immediately panics and tries to refuse. With a face full of fear and a trembling voice, Luca shouts, "Hey! What are you doing?", when Ercole starts to push him. However, Ercole casually answers, "Just a little bath. It's fun.". For Ercole, this is just a cruel game that he usually plays to show his power over other children. But for Luca, this is a life and death situation because if he falls in and changes shape in public, his disguise will be over, and he could be hunted by the townspeople. Luca shouts again in a desperate tone, "No, no, no, no!".

Her screams are full of fear, not only for the water, but for the social and emotional consequences she will face if her true identity is revealed.

The Shadow Archetype in him reaches its peak in this scene. Cinematically, this scene builds with high tension. The camera zooms in on Luca's face when his eyes wide, his body shaking, and he's constantly trying to move away from the water. The sunlight hits the fountain, creating reflections that reinforce the sense that water is not just an ordinary element, but a great threat to Luca. The background music also begins to rise in intensity, hinting at the great danger that is coming. What makes this scene so emotionally powerful is the fact that Luca is not only fighting Ercole, but also himself. He is fighting fear, shame, and the shadow of social rejection. He realizes that his entire existence as a human being in this city can only last if his secret is not revealed. So, his fight against Ercole is not just to survive physically, but also to maintain the illusion he has created in order to live in the human world.

In this context, the scene not only shows the external conflict between Luca and Ercole, but also shows a much more complex inner conflict. The inner tension that Luca feels is a symbol of the struggle between the desire to be accepted and the fear of being rejected. Water, which is a symbol of his truth, now turns into an enemy that must be avoided. Every splash of water is a threat, keeping him on his toes and stressed. This shows how much fear the shadow can cause, turning the natural into something terrifying.

Picture 21&22: When Luca betrayed Alberto
Luca (01:03:40-01:04:30)

*Alberto: "Giulia, your school, does it take all kinds of people? I mean, what if some of those are not human?"*
*Luca: "Alberto..."*
*Alberto: "What if some were a sea monster?"*
*Luca: "That's a weird joke, Alberto."*
*Alberto: "Yeah, I know. It's kinda hard to imagine, so let me show you."*
*(Alberto jumped to the water and shows his true form)*
*Luca: "Sea monster! "*

This scene shows the climax of Luca's inner conflict, where he is finally faced with the choice between admitting who he is or rejecting the deepest part of his identity. At this point, the relationship between Luca and Alberto begins to crumble. Luca, who begins to feel the comfort of living in the human world and has a new dream of going to school, seems to be moving further away from their original goal, which is to own a Vespa and live freely exploring the world. This change makes Alberto feel betrayed. In this scene, Alberto tries to open up to Giulia, hoping that Luca will stand by his side. He asks Giulia meaningfully, "Giulia, your school, does it take all kinds of people? I mean, what if some of those are not human?". Giulia looks confused, and at that moment Luca interjects anxiously, "Alberto..." showing that he is worried that Alberto will reveal their secret. However, Alberto, who

feels increasingly left out, continues, "What if some were a sea monster?".
Luca immediately reacted nervously, trying to cover up: "That's a weird joke,
Alberto.". Alberto, who could no longer hide who he was, finally jumped into
the water and transformed into his original form. He said, "Yeah, I know. It's
kinda hard to imagine, so let me show you." The transformation made
everyone panic, and Luca, who had always been Alberto's closest friend,
shouted: "Sea monster!". This shout invited people around, including Ercole,
to come and immediately chase the frightened Alberto.

This moment reflects the shadow archetype when Luca reaches his
lowest point in terms of his relationship with his Shadow, Luca's Shadow is
no longer just an object of fear from others, but also from himself. He is so
afraid of his true identity being discovered, that he betrays his best friend who
has accepted him unconditionally. Cinematically, this scene is made very
emotional. Alberto's face looks hurt and disappointed, not only because he
was called a "monster", but because it was his best friend who did it. The
camera captures Luca's mixed expression of fear, guilt, and confusion. The
background music slows down, leaving only the sound of screams and
footsteps of people starting to chase. In this moment, Luca's rejection of
Alberto also reflects a rejection of himself. He chooses to deny a part of
himself in order to be accepted by a society that may not really know him.
The Shadow within him takes over, making him sacrifice genuine
relationships for a false sense of security. The guilt that begins to grow within
him is a reflection of a deep inner conflict. The audience is invited to feel

Luca's emotional dilemma, trapped between the desire to be accepted and the fear of being rejected. This is an important turning point in Luca's character's journey to face the dark side of himself.

This incident shows how the fear of rejection can drive someone to do things that are against their conscience. Luca, who previously looked innocent and curious, has now changed into a figure dominated by fear and shame. He denies the most sincere relationship in order to maintain the mask he wears in front of society. The betrayal of Alberto not only shows Luca's weakness in dealing with social pressure, but also symbolizes the destruction of self-identity.



Picture 23&24: When it rains it will fall when Luca is in the race
Luca (01:14:03-01:14:52)

*Luca: "Uh, not now. Come on, I'm so close!"*
*Alberto: "Luca! Just stay right there!"*
*(Alberto bring umbrella to Luca)*
*Ercole: "What's wrong? Afraid of a little rain? For the last time, you two don't belong here. Get out of my town!"*
*(Ercole pushes Alberto,exposing his true form)*
*Ercole: "Sea monster! Right there!"*

This scene shows a critical point in Luca's character development, where he must choose between continuing to hide who he is or showing courage and solidarity with Alberto. After going through various tensions,

Luca is back to winning the Portorosso Cup race. He is on the bike track, just a few meters from the finish line, but the sky is getting dark and rain is starting to fall, symbolizing the greatest threat to his disguise: water. Pausing for a moment because the rain is about to fall, Luca mutters, "Uh, not now. Come on, I'm so close!". His words indicate that he wants to avoid the rain in the hope of retaining his human identity long enough to win the race. But the sky is not on his side. Raindrops begin to wet his body, making him start to panic and slow down. From a distance, Alberto suddenly appears with an umbrella, running in the rain to protect his friend. Shouting, he says, "Luca! Just stay right there!". Although Alberto had felt betrayed earlier, he still comes to help Luca. However, before he can cover Luca with his umbrella, Ercole, the antagonist who has been hostile to them from the start, pushes Alberto roughly. Ercole taunted, "What's wrong? Afraid of a little rain? For the last time, you two don't belong here. Get out of my town!". The push made Alberto fall and get hit by the rain. His body immediately changed into the form of a sea monster, visible to everyone. Ercole shouted loudly, "Sea monster! Right there!".

This scene shows the shadow archetype, when Luca is afraid of getting caught in the rain and still wants to keep his true identity hidden. Cinematically, this scene is very emotional. The music plays dramatically as Luca goes through the rain and turns into a sea monster, showing that the self-disclosure that has been feared actually brings liberation. The faces around him show surprise, but Luca remains strong. He doesn't run away anymore.

This scene shows the climax of Luca's inner conflict. He finally chooses to dare to be himself, even though it means facing rejection. This is the peak of the Shadow Archetype's integration journey from denial to acceptance, from fear to courage.



Picture 25&26: When Luca saw his parent on the land
Luca (51:50-52:20)

*Luca: "Alberto, I think I saw my parents."*
*Alberto: "No way. I told you they're not coming here."*
*Luca: "But what if they did? They're gonna send me to the deep."*
*Alberto: "Listen, relax. It's never gonna*
*happen."*

In this scene, the pressure on Luca reaches a new dimension when he begins to see the presence of two very familiar figures, his parents, on land. Initially, Luca and Alberto were walking around the city of Portorosso, but suddenly Luca felt he saw a familiar face. His expression changed drastically, nervous, anxious, and in disbelief. He immediately stopped in his tracks and said to Alberto in a panicked tone, "Alberto, I think I saw my parents." Alberto, who was used to seeing Luca overthinking, tried to calm his friend down. He answered briefly and firmly, "No way. I told you they're not coming here.". However, Luca remained restless and repeated his worries in a low but anxious voice, "But what if they did? They're gonna send me to the deep.". This fear was not only because his parents came to pick him up, but

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because of the greater consequences, if his parents approached or recognized him in public, his disguise as a human could be destroyed instantly. Alberto's reaction remained relaxed. He said, "Listen, relax. It's never gonna happen." This sentence actually reflects that Alberto did not realize how deep and serious Luca's fear was.

This scene shows the Shadow Archetype in Luca, namely the side of himself that he has hidden as a sea monster is in great danger of being revealed not because of the enemy, but because of his own family. For Luca, his true identity is something that he even hides from the world, even though it is the most fundamental part of who he is. In this moment, Shadow is not only present as a fear of the outside world, but also as an internal conflict between responsibility to family and the desire to live his new life. From a cinematic perspective, this scene is accompanied by a change in background music that is more tense and intense, illustrating that danger is approaching. The camera focuses on Luca's face in close-up, showing his wide eyes and slightly trembling body. The view of the city crowd turns into a suffocating background for Luca, as if the world is getting narrower and full of threatsthreats. The anxiety that Luca displays in this scene illustrates a very strong inner pressure. He feels trapped between two worlds: his family that reminds him of his true identity, and his new life that is full of risks. This tension clarifies the internal battle between reality and hope within him.

Picture 27&28: When Luca and Alberto werw found out their true
identities
Luca (01:16:50-01:17:40)

*Ercole: "Sea monsters? Give me that!"*
*Luca: "Giulia, are you alright?"*
*Giulia: "Yeah, I'm okay. Thank you guys."*
*Massimo: "Giulietta..."*
*Giulia: "Papa... I'm..."*
*Ercole: "I saw that first! The reward is mine!"*
*Luca: "We're not afraid of you."*
*Ercole: "No, but we're afraid of you. Everyone is horrified and disgusted by you because you're a monster."*

This scene concludes Luca's inner journey against his Shadow Archetype. After his courage crossed the finish line in the form of a sea monster, all the citizens of Portorosso witnessed the truth that he had been hiding. Not only Luca, Alberto has also been seen in his true form. The reaction of the citizens is crucial, this is the moment that Luca has been afraid of: being exposed as a sea creature in the midst of human society. The situation becomes tense when Ercole, who still feels he has the right to the competition, approaches them with anger and full of insults. He says loudly, "Sea monsters? Give me that!", while trying to grab the victory trophy. However, Massimo, Giulia's father, stands between them to protect Luca and Alberto. This action symbolizes that not all humans are hostile to them. He even shouts at Ercole, showing a protective attitude that Luca had never anticipated before. Luca then approaches Giulia who has fallen and asks

anxiously, "Giulia, are you alright?". Giulia answers softly, "Yeah, I'm okay. Thank you guys.". This dialogue is full of meaning, Giulia, who represents the rational and open-minded , does not reject Luca after knowing his true identity.

On the contrary, she is grateful for their courage. But Ercole does not stop. He shouts again, "I saw that first! The reward is mine!". In that anger, he voices the general view that is full of hatred towards differences, emphasizing Luca's position as a symbol of the "other" who is considered strange and must be eliminated. But Luca, who has now made peace with himself, answers calmly but firmly: "We're not afraid of you.". Ercole replies: "No, but we're afraid of you. Everyone is horrified and disgusted by you because you're a monster."

This scene concludes Luca's shadow journey from fear of rejection to the courage to reveal his identity. He no longer lets the Shadow control his life. Instead, he stands with his head held high, inspiring change around him, and showing that identity is something worth fighting for. Visually, the people of Portorosso begin to change. There is silence, then slowly, they show that not all of them are afraid. Massimo approaches and accepts them. Even people who previously believed in myths begin to open their hearts. This is a symbol of Luca's victory over his Shadow, as he not only accepts who he is, but the world begins to accept him for who he is.

This study successfully identified analyzed the shadow archetype that contained in the main character of the movie *Luca* (2021), using the theory

of archetype of Carl Gustav Jung. The results of the analysis show that Luca experiences complex psychological development, especially in dealing with fear and rejection of his own identity. This fear becomes the center of conflict in the movie, and brings out the dynamics of shadow intensely through fear of rejection, efforts to adapt, and denial of identity as a sea monster. From the fourteen scenes analyzed, it was found that the shadow archetype in Luca appears in various forms and situations. The shadow is not only manifested through fear of the outside world but also in the form of internal conflict, such as shame, doubt, and the tendency to reject parts of himself that are considered unworthy of acceptance.

# CHAPTER V

## CONCLUSION AND SUGGESTION

In this chapter, contains conclusions and suggestions. The reasearcher summarized Chapter IV based on the result and discussion. The conclusion is devided into two parts acoording to problems of study. First, the researcher summarized the shadow archetypes of the main character in the movie. Furthermore, researcher will also provide suggestions for further research.

## A. Conclusion

After analyzing *Luca* (2021) using the Jungian's theory of archetype, the researcher concluded that there are the main archetypes that depicted in the main character, namely Shadow. The shadow archetype in Luca is reflected in the side of himself that he initially rejected or hid his curiosity, and his fear of rejection. This Shadow appears in the form of inner conflicts that he often experiences, including his inner voice full of anxiety and guilt. By facing and accepting this Shadow side, Luca successfully steps towards individuation and becomes a more complete person.

Thus, through the Jungian archetype theory of archetype, the researcher can identify how the main character in Luca depicts the Jungian individuation process, namely the process towards psychological wholeness through the confrontation of shadow. This movie is not only a story of friendship and adventure, but also a symbolization of a person's inner struggle to find his whole self.

**B. Suggestion**

For the development of literary studies on the movie Luca, the researcher suggested that further research can use different approaches such as other psychological approaches, for example Freudian psychoanalysis or Erikson's developmental theory, to see the dynamics of the characters in more depth. In addition, a sociological approach or cultural studies can also be used to analyze how identity and social acceptance are displayed in this movie. The researcher also suggests that further studies can expand the analysis to other characters besides Luca, such as Alberto and Giulia.

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## CURRICULUM VITAE



Zakiatuz Zahro Alfareza was born on November 13, 2003, in Malang and settled in Probolinggo. She graduated from Madrasah Aliyah Model Zainul Hasan Genggong in 2021 and continued her education with an English Literature major at Maulana Malik Ibrahim State Islamic University Malang. During her undergraduate education, Zakia was active in organizational activities for 2 periods, namely PMII. In 2023, she also participated in a community service program (KKN) in Petungsewu Village, Malang, where she taught elementary school students and contributed to educational development in rural areas. In 2024, she also had the opportunity to do an internship as a tour guide at the Fatahillah Museum (Jakarta History Museum), where she guided both local and international visitors and introduced them to the rich history and cultural heritage of Jakarta. All of these activities prove Zakia's consistency in making a positive contribution to her alma mater and environment by utilizing her time during her studies.