SYDNEY NOVAK'S PERSONA ARCHETYPE IN THE NETFLIX SERIES
I AM NOT OKAY WITH THIS (2020)

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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2025

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I state that the thesis entitled **Sydney Novak's Persona Archetype in the Netflix Series *I Am Not Okay With This* (2020)** 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.

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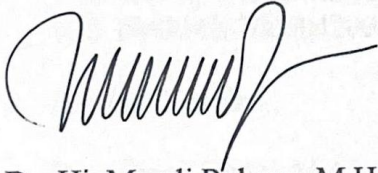
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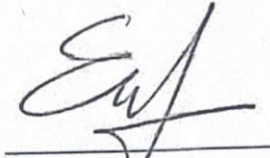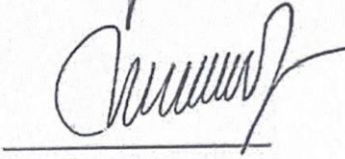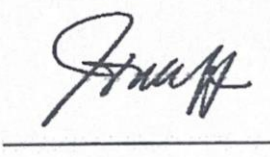
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MOTTO

Beat loudly, my heartbeat!

- Monkey D. Luffy

DEDICATION

I dedicate this thesis to myself, to the version of me who never stopped believing, even when the path felt too heavy to walk on. This work stands as a testament that I am capable of reaching this milestone, fulfilling the dream that little Refina once held so tightly. May this remind me that progress comes in many forms, in small steps, in standing still to breathe, or even in stepping back to gather the strength to leap forward. To my resilience, my courage, and every version of myself that brought me here.

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ABSTRACT

Amelia, Refina (2025) **Sydney Novak's Persona Archetype in The Netflix Series** *I Am Not Okay With This* **(2020).** Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Key words: Persona, Archetype, Jungian Psychoanalysis.

This study analyses the representation of Carl Gustav Jung's persona archetype in the main character, Sydney Novak, in the Netflix series *I Am Not Okay With This* (2020). Using a qualitative approach with descriptive-analytical methods, the study combines film studies and psychoanalysis frameworks to reveal the psychological dynamics that shape Sydney's character. Through *mise-en-scène* analysis, visual aspects are used to interpret how Sydney's inner conflict is realised cinematically. The results show that Sydney's persona is formed through four dimensions: persona as a defence mechanism, social adaptation, a mask of endurance, and persona collapse. All four are evident in scenes that show Sydney's attempts to project an image of a stable teenager while suppressing the trauma, anger, and confusion over her father's death and her telekinetic powers. Overdependence on persona increases inner tension and ultimately triggers an emotional outburst that reflects Jung's concept of persona collapse. This study concludes that the combination of Jungian archetype analysis and *mise-en-scène* is effective for understanding identity formation and psychological conflict in contemporary screen media. These findings enrich psychoanalytic studies in film, particularly regarding the role of persona in character development and thematic structure in the series.

ABSTRAK

Amelia, Refina (2025) **Sydney Novak's Persona Archetype in The Netflix Series *I Am Not Okay With This* (2020).** Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Kata kunci: Persona, Arketipe, Psikoanalisis Jungian.

Penelitian ini menganalisis representasi arketipe persona menurut Carl Gustav Jung pada tokoh utama, Sydney Novak, dalam serial Netflix *I Am Not Okay With This* (2020). Menggunakan pendekatan kualitatif dengan metode deskriptif-analitis, penelitian memadukan kerangka *film studies* dan psikoanalisis untuk mengungkap dinamika psikologis yang membentuk karakter Sydney. Melalui analisis *mise-en-scène*, aspek-aspek visual digunakan untuk menafsirkan bagaimana konflik batin Sydney diwujudkan secara sinematis. Hasil penelitian menunjukkan bahwa persona Sydney terbentuk melalui empat dimensi: persona sebagai mekanisme pertahanan, adaptasi sosial, topeng penekanan, dan keruntuhan persona. Keempatnya tampak dalam adegan-adegan yang memperlihatkan upaya Sydney menampilkan citra remaja yang stabil sambil menekan trauma, kemarahan, dan kebingungan atas kematian ayah dan kekuatan telekinesisnya. Ketergantungan berlebih pada persona membuat ketegangan batin semakin besar dan akhirnya memicu ledakan emosional yang mencerminkan konsep Jung tentang *persona collapse*. Penelitian ini menyimpulkan bahwa kombinasi analisis arketipe Jung dan *mise-en-scène* efektif untuk memahami pembentukan identitas dan konflik psikologis remaja dalam media layar kontemporer. Temuan ini turut memperkaya kajian psikoanalisis dalam studi film, khususnya terkait peran persona dalam perkembangan karakter dan struktur tematik dalam serial tersebut.

ملخص

تحلل هذه الدراسة تمثيل الشخصيات النمطية لكارل غوستاف يونغ في الشخصية الرئيسية، سيدني نوفاك، في مسلسل نتفليكس *أنا لست موافقًا على هذا* (٢٠٢٠). باستخدام نهج نوعي مع أساليب وصفية تحليلية، تجمع الدراسة بين دراسات الأفلام وأطر التحليل النفسي للكشف عن الديناميكيات النفسية التي تشكل شخصية سيدني. من خلال تحليل المشهد، يتم استخدام الجوانب البصرية لتفسير كيفية تجسيد الصراع الداخلي لسيدني سينمائيًا. تُظهر النتائج أن شخصية سيدني تتشكل من خلال أربعة أبعاد: الشخصية كآلية دفاع، والتكيف الاجتماعي، وقناع المرونة، وانهيار الشخصية. تتجلى هذه الأبعاد الأربعة في مشاهد تصور محاولات سيدني لإبراز صورة مراهقة مستقرة مع قمع الصدمة والغضب والارتباك بشأن وفاة والدها وقواها التخاطرية. يؤدي الاعتماد المفرط على الشخصية إلى زيادة التوتر الداخلي ويؤدي في النهاية إلى انفجار عاطفي يعكس مفهوم يونغ عن انهيار الشخصية. خلصت هذه الدراسة إلى أن الجمع بين تحليل النماذج الأصلية اليونغية وتحليل المشاهد المسرحية فعال في فهم تشكيل الهوية والصراع النفسي لدى المراهقين في الوسائط السينمائية المعاصرة. تُثري هذه النتائج الدراسات التحليلية النفسية للأفلام، لا سيما فيما يتعلق بدور الشخصية في تطورها والبنية الموضوعية للمسلسل.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the essential components that form the foundation of the study. The discussion includes the background of the study, problems of the study, significance of the study, scope and limitations, as well as the definitions of key terms. Altogether, this chapter serves to establish a comprehensive framework that introduces the research and directs the focus of the analysis.

A. Background of the Study

A quality literary work is one that is able to describe the confusion and chaos of the human mind because the essence of human life is a struggle to face one's own inner turmoil (Jamaan, 2018). This perspective highlights how literature functions as a mirror of life that not only reflects external reality but also helps us understand the inner struggles that define human existence. In line with this, literary works have plots that correspond to real human life and follow the developments of the times (Rubyssalam et al., 2025) so that their existence is always relevant in providing psychological and social reflections for each generation.

The confusion and inner turmoil that form the essence of literary works can also be found in popular culture representations, one of which is the Netflix series *I Am Not Okay With This* (2020). This series presents a psychological portrait of a teenager named Sydney Novak, a sarcastic 17 years old girl who must face deep

inner conflict after her father's suicide. This loss not only leaves emotional scars, but also brings out telekinetic powers that appear whenever her emotions are out of control, causing chaos. Sydney lives in a dysfunctional relationship with her mother, while on the other hand she begins to find acceptance when she befriends Dina. But when Dina gets a popular boyfriend, this relationship also creates a new problem that makes Sydney feel excluded and envious. She eventually makes good friends with Stanley, her neighbor, in her quest for a safe place. Stanley becomes a confidant and assists her in controlling her powers. This study focuses on using the archetype approach that appears in the series to analyze the main character's psychological issues. The concept of archetypes and its correlate, that of the collective unconscious, are among the better known theories developed by Professor Jung (Jung, 1981).

According to Jung (1959), archetypes are all symbolic aspects of the human soul, which we all possess within ourselves in life. This means that archetypes are basic patterns that exist within humans, but according to Khare and Purwar (2024), these archetypes cannot be accessed directly, but rather appear indirectly through dreams, art, religious practices, and literature. In addition to illuminating human inner conflicts, archetypes help in the explanation of how people perceive themselves and the world.

Carl Gustav Jung first used the term "archetype" in his 1919 book *Instinct and the Unconscious.* Since then, archetype theory has evolved and been applied in a number of literary and psychological studies to comprehend the composition of the human soul. However, ancient societies like the Gnostics, referred to them by

different names, like Archons (Miller, 2012), or in a variety of contemporary terms and frameworks that attempt to explain human psychology. This shows that archetypes are not merely rigid theories, but universal ideas that can be continuously expanded and adapted to experiences, languages, and the context of the times.

This study focuses on Jungian archetypes, particularly the persona, which is the mask people wear to conform to social norms and become recognized. Hoben et al. (2019) state that the persona is only one facet of the self and that an excessive identification with it can impede and interfere with the individuation process. This archetype is thought to be pertinent to revealing the internal conflict of the work under study's protagonist.

The researcher chose the Netflix series *I Am Not Okay With This* (2020) in this research as the object of study. This choice was based on how the main character, Sydney Novak, represents the Jungian archetype of the persona. This study discusses how this archetype is depicted through the main character. The persona archetype is understood as a social mask that individuals use to conform to the norms and expectations of their environment. In the character of Sydney Novak, the persona is clearly seen when she tries to present a "normal" teenage image in front of her friends, even though her inner condition often contradicts that image. It is this tension between outward appearance and hidden true feelings that causes psychological conflict within her.

The choice of this archetype is noteworthy because *I Am Not Okay With This* (2020) frequently shows the tension between Sydney's persona and what she wants

to show the outside world. The researcher can explain how the plot, character development, and inner conflict of the main character are formed through analysis using this Jungian framework.

Therefore, researcher is interested in analyzing how is the persona archetype constructed Sydney's character in this series. *I Am Not Okay With This* (2020) presents a story about adolescence, friendship, and social relationships, while at the same time addressing psychological issues related to identity, emotional wounds caused by loss, and the dark side of Sydney's personality that emerges through her mysterious powers. Therefore, this study focuses on discussing the main themes in the series through the Jungian archetype perspective, persona. This description is then linked to ten previous studies that have used similar theories as academic references.

However, there are several studies with the same instrument. The first is Rizakiah, Sili, and Kuncara (2018) conducted a study to analyze the main characters R and Julie in the film *Warm Bodies* using Carl Gustav Jung's theory of archetypes. Six archetypes those are persona, shadow, anima, animus, hero, and self were identified by the analysis, demonstrating how Jungian archetypes can reveal the psychological aspects of fictional characters. In a similar vein, Widiyanti, Husen, and Zesika (2022) used Jung's archetype theory to analyze Encanto (2021), showing that archetypal patterns can be used to analyze animated movies. In the Madrigal family, they recognized Animus, Persona, Hero, Great Mother, Wise Old Man, and Shadow as members of the collective unconscious that were shaped by sociocultural influences. The adaptability of Jungian archetype theory in examining the symbolic

and psychological aspects of characters in various film genres is highlighted in both studies.

Amelia, Hidayat, Sulaeman, and Hariyana (2024) carried out research examining the character of Sydney Novak in the Netflix series *I Am Not Okay With This* through Sigmund Freud's concepts of anxiety, psychotic depression, and the life and death instincts. Their study found that Sydney's unresolved trauma regarding her father's suicide triggered intense anxiety and hallucinations, which were expressed through her supernatural abilities and gradually pushed her toward the death instinct. This research demonstrates how Freudian psychoanalysis can be employed to analyze the psychological conflicts of fictional characters and the symbolic ways these struggles are portrayed within film narratives.

Fatihah and Mustofa (2022) explored the archetypal aspects in Disney's *Cruella* (2021) by looking at how Estella negotiates her persona, confronts her shadow side, and gradually develops a deeper sense of self-awareness. Their study shows that Estella's growth takes shape as she lets go of the polished image she projects to others, faces the darker parts of herself that she once suppressed, and eventually finds a stable harmony between these two sides. In a different cultural context, Varghese and Balasubramanian (2017) examined the film Urumi through Jung's archetypal theory and identified six prominent archetypes: the Hero, Anima, Animus, Mentor, Shadow, and Trickster. While Cruella focuses on an individual's inner journey toward identity, Urumi demonstrates how archetypal patterns appear across cultural traditions. When considered together, these studies illustrate that Jung's concepts can be meaningfully applied to both Western and Indian cinema,

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revealing shared symbolic and psychological themes that resonate across storytelling cultures.

Hardanto, Natsir, and Kuncara (2019) conducted a study on *The Lord of the Rings: The Return of the King* (2003) by applying Jung's analytical psychology with a focus on archetypes as part of the collective unconscious. The findings revealed five archetypes present in Smeagol (persona, shadow, hero, hermaphrodite, and trickster) and one archetype in the One Ring, namely mana, with the trickster as the most dominant. In a similar vein, Bahri, Manik, Simanjuntak, Tanjung, and Nigel (2025) analyzed Otto Anderson in *A Man Called Otto* (2022) using Jung's archetypes of Self, Ego, Persona, Shadow, and Anima. Their findings showed the shifting dominance of archetypes that shaped Otto's journey from isolation toward healing. Both studies emphasize how Jung's archetype theory can be applied to explain psychological transformation; in fantasy narratives through Smeagol's conflict and in contemporary drama through Otto's path of grief and resilience.

In the study *"The Jungian Mother Archetype in the Film 'I Am a Mother'"*, Nezhad (2016) applies Carl Gustav Jung's concept of the mother archetype to examine the 2012 Iranian film directed by Fereydoun Jeyrani. Focusing exclusively on the mother archetype, the research investigates how the film portrays the emotional hardships and burdens of motherhood often linked with feelings of despair, alongside the deep, instinctive desire many women hold for becoming mothers and the sense of incompleteness they experience without children. Through an analysis of the female characters' expressions of maternal affection, sacrifice,

and grief over the death of a child, the study underscores the symbolic weight of the mother archetype within cinematic storytelling. Unlike this research which limits its scope to the mother archetype, the present study applies Jung's framework by analyzing other archetypes, specifically persona and shadow, to uncover different psychological dimensions of characters.

Many film studies have explored adolescent characters through various psychological frameworks, particularly focusing on trauma, anxiety, identity crisis, and emotional conflict. Numerous series and previous studies depict the psychological struggles of teenage protagonists and apply psychoanalytic theories to explain inner turmoil, character development, or symbolic behavior. However, relatively few studies specifically highlight or examine how the persona archetype is constructed and operates as a social mask within coming-of-age narratives, especially in contemporary television series. As a result, the way adolescent characters consciously shape and maintain a persona to meet social expectations, often at the cost of suppressing their true emotions and identity remains underexplored.

Based on the explanation above, the researcher is interested in conducting research to determine how archetypes take a role in the series. The researcher describes the main character, Sydney Novak, in the Netflix series *I Am Not Okay with This* (2020) and how she struggles with her inner self. As previously explained about archetypes according to Carl Jung, this study interprets one type of archetypes, namely persona. In addition, the researcher also connects the analysis

with Carl Jung's concept of self-acceptance to explain how Sydney comes to terms with her true identity.

B. Problem of the Study

1. How is the persona constructed in the main character Sydney Novak in the series *I Am Not Okay with This* (2020)?

C. Significance of the Study

Theoretically, this research is important because it applies Carl Gustav Jung's archetype theory, specifically persona to the Netflix series *I Am Not Okay with This* (2020), which has not been widely studied in academia using an analytical psychology approach. Most previous studies have focused on narrative plot, gender issues, or representations of popular culture, while this study highlights aspects of inner conflict through Jung's archetype dynamics. Thus, this study provides a new perspective on how persona can be used to understand the development of adolescent characters in contemporary media.

In practical terms, this study is useful for three main groups. First, for academics and researchers of literature or film, this study offers an analytical psychology framework that can be applied to other objects of study, both films and literary works. This study also contributes to the fields of film studies and literary psychology by demonstrating how coming-of-age narratives visualize the tension between emotional suppression and identity formation, highlighting that suppressing emotions and personal identity for the sake of social adjustment is not a healthy long-term solution.

Second, for educators and psychology practitioners, this study can enrich the understanding of the representation of adolescent inner turmoil, making it useful in the context of character education and psychosocial studies. Third, for general audiences, this research helps to understand the psychological messages implied in the series that this research highlights the psychological message that suppressing one's emotions and authentic identity in order to achieve social acceptance may offer temporary adjustment, but ultimately leads to inner conflict and is not a healthy or sustainable solution in the long term.

Furthermore, this approach can also be used in related research to explore how popular media portray identity struggles, trauma, and the process of self-formation, thereby extending the reach of Jung's theory beyond traditional psychological studies.

D. Scope and Limitation

This study analyzes the psychological conflicts experienced by Sydney Novak in the Netflix series *I Am Not Okay With This* (2020) using Carl Gustav Jung's theory of archetypes, specifically the persona. The focus of the study is how Sydney struggles to deal with herself after losing her father and the appearance of her telekinetic power that affected her life and how she has to manage the image she presents to others (persona).

The analysis is limited to the representation of the main character Sydney throughout the first season, focusing on the psychological dynamics of adolescence, identity struggles, and emotional conflicts related to family and friendship

experiences. The research data is sourced from dialogue, visual scenes, and cinematic elements in the series *I Am Not Okay With This* (2020).

Theoretically, this study is limited to Carl Gustav Jung's archetype concepts, specifically persona, without discussing other archetypes proposed by Jung. Thus, this study does not examine the entire Jungian psychological theory broadly, but specifically uses only this one archetype as a lens of analysis.

E. Definition of Key Terms

1. Jungian psychoanalysis: also known as analytical psychology, is a distinct school of depth psychology founded by Carl Gustav Jung. It emphasizes the exploration of the unconscious, the process of individuation, and the integration of symbolic, mythological, and spiritual dimensions into psychological healing.

2. Archetypes: according to Jung (1959), the archetypes are all the symbolic aspects of the human psyche, which we all contain within ourselves in life. In this study, archetypes are understood as psychological structures that shape the inner conflicts of the main characters.

3. Persona: according to Jung, the side of personality that people show to the world is designated as persona (Petric, 2023). Persona is an aspect of personality that is constructed so that individuals can be accepted in social life, even though it often does not fully reflect their true inner condition (Jung, 1953). To put it another way, a persona is an externalized version of oneself that is projected to fulfill the requirements of specific social roles.

CHAPTER II

REVIEW ON RELATED LITERATURE

In this chapter, the researcher reviews the theoretical foundations that support the analysis. The discussion encompasses several key areas, those are film studies, *mise-en-scène,* psychoanalysis, and the archetypes. These perspectives provide the conceptual framework needed to examine the research object critically.

A. Film Studies

Film studies is a multidisciplinary field that examines film as an art form, a cultural product, and a system of meaning creation. As defined by Bordwell and Thompson (2017), film analysis encompasses formal elements such as *mise-en-scène*, cinematography, editing, and sound, as well as narrative structure, genre conventions, and thematic content. Film is also inherently collaborative, involving the combined efforts of screenwriters, directors, actors, and a wider production crew; it cannot be produced by a single individual (Rahayu, 2016). Because of this collaborative process, meaning in film emerges from individual creativity and also from the interaction of various technical and artistic contributions, making film a rich and complex object of analysis.

Within film studies, narrative and character development play a central role, particularly in genres that foreground personal growth and identity formation. One such category is the coming-of-age narrative, which refers to a developmental phase marking a person's transition from adolescence to adulthood, typically occurring

between the ages of 13 and 18 (Windhauser, 2024). This concept has strong roots in the tradition of the Bildungsroman, a genre that since the eighteenth century has depicted the maturation of young protagonists through experience, education, and confrontation with the social world. Over time, this classical form has undergone expansion, critique, and transformation, giving rise to diverse modern variations of coming-of-age narratives.

Frow et al. (2020) argue that the Bildungsroman has always functioned through processes of both formation and deformation, continually reshaping itself in response to changing cultural contexts. Furthermore, Frow (2020) notes that the tropology of the Bildungsroman permeates modern narrative culture far beyond the recognizable boundaries of the genre itself. As a result, contemporary coming-of-age stories now encompass a wide range of experiences, including female, queer, and postcolonial perspectives, as well as new expressions found in film, television, and speculative fiction. These transformations demonstrate how the Bildungsroman has evolved into a broad narrative framework for exploring identity development in modern media.

The present study situates itself within this broader framework of film studies and coming-of-age narratives by examining the Netflix series *I Am Not Okay With This* (2020). The series presents a modern variation of the Bildungsroman through its portrayal of adolescent identity formation and emotional struggle. In the process of adaptation and cinematic storytelling, narrative elements are often reduced, expanded, or modified (Rahayu, 2016), allowing film to reinterpret and visually reframe developmental conflicts. While psychological theory is referenced to

support the discussion of character construction, the primary analytical focus remains on how filmic elements, particularly *mise-en-scène,* communicate themes of growth, tension, and self-discovery. Through this approach, the study highlights how coming-of-age narratives are shaped and expressed within contemporary visual culture.

B. *Mise-en-scène*

Mise-en-scène in film studies is understood as all the visual elements presented in a scene to create a specific meaning. Bordwell (2017) explains that *mise-en-scène* includes lighting, setting, costumes, character behavior, and other visual aspects that collectively shape the audience's experience. These elements are not merely decorative, but serve to reinforce symbolic meaning and create an emotional atmosphere. For example, the use of high-key lighting can convey a cheerful and open mood, while lowkey lighting creates an atmosphere of tension, mystery, or sadness (Bordwell et al., 2017). The choice of colors also plays an important role; blue can symbolize a cold and melancholic impression, while yellow or orange conveys a warm and realistic feel in accordance with the narrative situation.

Apart from lighting and color, *mise-en-scène* also highlights character gestures, facial expressions, costumes, and props that support the story representation. According to Monaco (2009), props and costumes serve as visual indicators of the characters' personalities, cultures, and social standing rather than just being decorative elements. According to Corrigan and White (2012), the setting or location also serves an ideological purpose since it can symbolize a

specific social and cultural context and even create an image of internal conflict or resistance in a narrative. As a result, *mise-en-scène* becomes a framework for reading movies more thoroughly since every visual component serves a narrative and symbolic purpose that advances the plot and characters.

Camera composition and shooting angles also play a vital role within mise en scène. Bordwell (2017) explains that framing directs the audience's attention toward elements the filmmaker considers significant. Long shots illustrate the character's relationship with the environment, medium shots distribute focus between the central figure and the surrounding space, and close-ups emphasize a character's emotional expressions. Gibbs (2002) adds that *mise-en-scène* is essentially the study of how visual space is organized to shape the viewer's interpretation of meaning. By integrating lighting, color, costumes, setting, and camera composition, mise en scène serves as a qualitative tool that reveals how films construct meaning, communicate ideological messages, and heighten the audience's emotional engagement.

C. Psychoanalysis

The development of modern psychoanalysis can be traced to Sigmund Freud's important works *The Interpretation of Dreams* (1900) and *Civilization and Its Discontents* (1930) (Guarneri, 2025). These writings became the foundation of contemporary psychoanalytic thought because Freud explains that dreams offer a way to reach the unconscious and that human instincts are often at odds with the demands of society. He shows that the tension between natural impulses and social expectations has a strong influence on a person's psychological stability.

Psychoanalysis is a psychological theory and methodology that examines human cognition, emotions, and the subconscious, seeking to offer a coherent elucidation of mental processes (Frosh, 2012). This definition stresses that psychoanalysis is both a way to treat people and a way to understand how people work on the inside. Psychoanalysis is frequently employed in literary and film studies to elucidate the underlying meanings of characters' behaviors and conflicts.

Freud likens the conscious and unconscious to a floating iceberg: the visible part represents the conscious mind, while the much larger submerged portion represents the unconscious (Syawal and Helaluddin, 2018). This comparison highlights that much of a person's mental life lies beneath conscious awareness, and it is this hidden, unconscious part that often shapes behavior, influences decisions, and fuels psychological conflict.

Carl Gustav Jung later developed Freud's ideas further and established analytical psychology, often referred to as Jungian psychoanalysis. Unlike Freud, who emphasized the personal unconscious, Jung introduced the concepts of the collective unconscious and archetypes, which he described as universal patterns that shape human experience (Jung, 1969).

D. Archetypes

Archetype is a concept referring to universal symbols or patterns that appear in stories, myths, and dreams across different cultures, reflecting shared human experiences and emotions that influence human behavior (Dewi, 2024). It is a link between personal psychology and the collective human expression, as it takes place using repeated symbols and stories which seems timeless and intercultural in

dimension. We see that, by making its way into myths and folklore (and even modern-day literature, film, etc), we credit archetypes for being the building blocks of our imagination and behavior.

The idea of archetypes came from Carl Gustav Jung, a Swiss psychiatrist, around the early 1900s. These patterns as Jung said, are shared symbols hiding in what he called the collective unconscious (Guarneri, 2025). What matters here is not where they come from, but that they are passed down, not built through life events. Instead, they are part of us by birth, common across minds. Because of this hidden layer, people from far-off times and places still end up making stories and signs that feel oddly alike.

Jung saw archetypes as old, widespread patterns rooted in the shared unconscious, much like mental versions of instincts (Petric, 2023). While instincts shape bodily behaviors, these inner models steer emotional reactions instead. They offer a kind of symbolic structure for key moments like falling in love, facing struggle, changing identity, or dealing with loss. Though hidden beneath awareness, they still strongly affect personal views on existence and reality.

Archetypes are old symbolic patterns rooted in the shared subconscious (Dewi, 2024). Because they appear often in stories and art, scholars believe they reflect core aspects of thinking - rather than chance occurrences. This layer of mind holds knowledge we did not gain ourselves; instead, it is passed on from earlier generations through inheritance.

Ancient mental patterns from a shared human psyche are called archetypes (Dewi, 2024). Their repeated presence in art and thought suggests they are built into

thinking, rather than being accidental. These inherited elements exist even though people have not lived through them personally, they form part of this common psychic layer. Within that layer, certain parts stand out due to complexity; those refined structures go by the name archetypes (Petric, 2023). The burden of human history shapes archetypes, influencing stories, artworks, or personal identity across ages. Despite shifting contexts, they persist seen in old myths as much as modern tales, showing flexibility through time. Because they appear repeatedly in different forms, they help explain how culture reflects inner experience. Their presence links shared symbols to deeper layers of thought, offering insight into both society and self.

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

1. Self

In Jungian theory, the self stands as the central archetype because it reflects how awareness and hidden layers of mind merge. Unlike the shadow that holding repressed inner aspects or the persona shown to others, this core works to unite such divided parts into unity. Instead of separating them, it guides individuals toward mental balance while acting as the psyche's main structure.

Jung saw the self as the endpoint of individuation, a slow blending of clashing inner parts over time. Instead of just harmony, it stands for fullness, showing how someone grows into their real identity. This idea ties closely to reaching one's potential, where mental unity comes from accepting flaws alongside abilities. It

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means aligning hidden urges with clear goals while balancing private wants against shared expectations (Dewi, 2024).

2.   Anima-Animus

Anima is the feminine side of men present in the collective unconscious as an archetype (Petric, 2023). This archetype represents the feminine principle within men, influencing how they perceive, feel, and relate to femininity. The anima plays a crucial role in shaping emotional sensitivity and the ability to express feelings more fully.

Anima represents the female principle in a male, in which men perceive and interact with the feminine (Dewi, 2024). This means that the anima helps men understand and respond to feminine aspects both within themselves and in their relationships with women. However, the anima is extremely resistant to consciousness and only few men become well acquainted with it (Petric, 2023). This indicates that not all men are able to recognize or accept the anima, as it is often repressed by social norms or dominant masculine identity.

Meanwhile, animus is the masculine archetype in women, symbolizing thinking, reasoning, and opinion. Jung believed that the animus is responsible for thinking and opinion in women, while the anima produces feelings and moods in men (Petric, 2023). The presence of anima and animus underlines that every individual, regardless of gender, carries both feminine and masculine principles within themselves. Awareness and integration of these archetypes are essential in the process of individuation, which Jung describes as the journey toward psychological wholeness. Thus, the two archetypes function as complementary

pairs: the anima governs the emotional and affective dimension in men, whereas the animus relates to rationality and judgment in women (Petric, 2023).

3. Persona

According to Jung, the side of personality that people show to the world is designated as persona (Petric, 2023). A persona is a layer of self that is formed to gain recognition from others, yet it is temporary in nature and does not represent the whole personality. The persona, a mask that the individual puts on in order to achieve recognition, is also only one instance of the self, one that if too closely identified with could disrupt and close off the individuation process (Hoben et al., 2019). Jung (1959) also noted that when someone is too attached to their persona, they tend to get stuck in a false identity that limits their relationship with their true self and hinders the process of individuation. This shows that the persona has an ambivalent role: on the one hand, it makes it easier for individuals to be socially accepted, but on the other hand, it can be an obstacle to deeper psychological development.

As a social mask, the persona allows individuals to adapt to the norms, rules, and expectations of their environment. It functions as a bridge connecting personal identity with social demands, thereby helping individuals maintain a certain image and role in society. As stated, persona symbolized as a mask or a projected image that we present to the world. Persona serves as a valuable character in social interaction (Dewi, 2024). Thus, understanding persona is important in psychological analysis of characters, because through persona we can trace how individuals balance social demands with their personal identities. This analysis also

opens up space to see the extent to which persona plays a role in shaping inner conflict and influencing the process of psychological development in the narrative of a literary work or film.

The persona also serves a protective purpose, operating as a defence mechanism employed by the ego to maintain stability and present a favourable image to others. As Setiawan et al. (2022) explain, the persona can be likened to a public relations expert within the psyche, tasked with managing impressions so that the individual appears strong, composed, or socially acceptable. Building on Jung's conceptualisation, the broader scholarship therefore recognises several key dimensions through which the persona operates: (1) persona as defence mechanism, (2) persona as social adaptation, (3) persona as emotional suppression or a mask of endurance, and (4) persona collapse. These dimensions demonstrate that the persona is a dynamic psychological structure that mediates between the individual's internal world and societal expectations.

a. Persona as defence mechanism

Defence mechanisms are unconscious psychological processes used to protect oneself from anxiety, guilt, or inner conflict. These mechanisms often arise when a person wants to hide mistakes, regrets, or undesirable aspects of themselves, such as by denying, avoiding, or minimising mistakes (Shen, 2018). Within Jungian theory, the persona frequently serves this protective function, operating as a façade that shields the ego from emotional vulnerability and social threat. Jung explicitly describes the persona as defence mechanism in *The Archetypes and the Collective Unconscious*,

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"Persona is a protective covering that helps the ego adapt to the demands of society." (The Archetypes and the Collective Unconscious, 1959)

The persona functions as a psychological protective layer that shields the ego from external and internal pressures. The term 'protective covering' emphasises that the persona acts as a shield that blocks the direct impact of social demands, norms, and expectations that can cause anxiety or discomfort for individuals. This demonstrates a clear defensive function: the persona protects the ego from being overwhelmed by potential social rejection, criticism, or insecurity that arises when the true self is directly confronted with the environment. He further clarifies,

"The persona is a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual." (Two Essays on Analytical Psychology, 1966: p.158).

The phrase 'conceal the true nature' highlights the persona's function as a psychological shield that hides aspects of the self associated with insecurity, emotional pain, or unresolved conflict. Jungian theory and contemporary research agree that the persona often functions as a defense mechanism, helping adolescents protect their ego from perceived threats and emotional pain (Setiawan et al., 2022). Thus, the persona functions not merely as a social role but as a dynamic psychological strategy that preserves the ego by masking vulnerability and regulating exposure to emotionally challenging experiences.

b. Persona as social adaptation

A persona is a 'mask' or role that individuals use to conform to social expectations and maintain harmonious social relationships (Jung, 1953). It is part of the conscious process of identity and self-adjustment, aimed at achieving social acceptance, maintaining self-image, and navigating social interactions effectively

(Crocetti, 2022). The persona is also a tool for social adaptation, allowing adolescents to navigate complex social environments and conform to peer and societal norms. This adaptation begins in early childhood and is reinforced by the desire for acceptance and fear of rejection or punishment (Setiawan et al., 2022). The persona that enters the collective unconscious in Jung's theory discusses giving a certain impression to others by hiding one's true character or nature (Amalia and Maulidina, 2023).

> "It is a compromise between the individual and society as to what a man should appear to be." (The Collected Works of C. G. Jung, Vol.7: Two Essays on Analytical Psychology: par.245)

Jung's quote emphasises that the persona is formed through a process of negotiation between an individual's internal needs and the external demands of society. Jung uses the term 'compromise' to indicate that the persona does not fully reflect the true self, but rather is a form of adjustment that allows the individual to survive and be accepted in the social environment. In other words, individuals adjust their appearance, behaviour, and self-expression to conform to social expectations, making the persona an important means of social adaptation.

> "The persona is a functional complex that comes into existence for reasons of adaptation or personal convenience." (The Collected Works of C. G. Jung, Vol.9/I: Two Essays on Analytical Psychology: par.221)

A persona is essentially a psychological structure formed so that individuals can adapt to the demands of their social environment. By referring to the persona as a 'functional complex,' Jung emphasises that the persona is not merely a static mask, but a psychological mechanism that has an adaptive function. The phrase 'comes into existence for reasons of adaptation' indicates that the persona develops in response to social norms, rules, and expectations that require individuals to

present an acceptable version of themselves in various social contexts. In other words, the persona helps individuals navigate the social world by adjusting their behaviour, communication style, and self-image according to the situation at hand.

Jung also adds that the persona is formed for 'personal convenience,' indicating that the adaptation process is not only carried out to meet social demands, but also to make it easier for individuals to go about their daily lives. By constructing a certain persona, a person can avoid social conflict, gain recognition, or maintain harmonious relationships. Through this quote, it is clear that personas act as a social adaptation mechanism that mediates between the true self and the expectations of the environment, allowing individuals to function effectively in a social context without having to reveal their entire psychological depth.

c. Persona as a mask of endurance

Jung's concept of the persona includes the idea that individuals suppress aspects of their true selves to conform to social expectations, often leading to emotional suppression (Tackman et al., 2016). It is a common strategy, but is linked to increased internalizing symptoms such as depression and anxiety, and can hinder authentic self-expression and social connection (Lennarz et al., 2018).

> "The persona is a mask for the collective psyche, a protective covering that shields the ego from undesirable impressions." (The Collected Works of C. G. Jung, Vol.7: Two Essays on Analytical Psychology)

By describing the persona as a 'protective covering,' Jung highlights its role in helping individuals face challenging situations while maintaining outward stability. The persona allows a person to withstand negative judgments, social demands, or distressing experiences without revealing inner vulnerability. In this

sense, it operates as a mask of endurance, supporting emotional suppression and controlled self-presentation. Through this mechanism, individuals can continue functioning in difficult environments even when they experience internal conflict or strain. Jung's formulation shows that the persona serves as a stabilizing layer, regulating what is expressed externally and preserving the ego's integrity during moments of psychological tension.

d. The collapse of persona

Jungian analysis highlights that the collapse of the persona when the social mask can no longer be maintained can trigger a crisis, leading to confusion but also the potential for deeper self-discovery and psychological growth (Smith, 1990). This process is particularly relevant in adolescence, a period marked by identity exploration and vulnerability to emotional upheaval (Frankel, 1998).

> "The persona is a segment of the collective psyche. If one identifies too closely with this role, the result is a collapse: everything that was forced down into the unconscious erupts uncontrollably." (The Collected Works of C. G. Jung, Vol.7: Two Essays on Analytical Psychology: par.267)

Jung's statement provides a direct conceptual foundation for understanding the phenomenon often referred to as the collapse of persona. In analytical psychology, persona is constructed from collective expectations, social norms, and culturally shaped roles. When an individual overidentifies with this socially defined mask, the boundary between the authentic self and the performed identity becomes rigid. Jung warns that excessive identification places psychological pressure on the ego, because aspects of the self that do not fit the expectations of the persona are pushed into the unconscious. Over time, this suppression creates internal tension.

The 'collapse' Jung describes occurs when the socially constructed mask can no longer contain the repressed material. At that moment, the unconscious breaks through in the form of emotional eruptions, impulsive behaviour, or overwhelming psychological distress. This collapse represents a critical disruption in the balance between persona and the deeper layers of the psyche. It exposes the individual to previously hidden emotions and unresolved conflicts, often resulting in disorientation, identity confusion, or loss of control. Jung's formulation underscores that the persona must remain flexible and balanced; otherwise, the psychological system becomes unstable. When the persona fails, what emerges is not the socially maintained façade, but the raw and unfiltered contents of the unconscious

4. Shadow

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 (Petric, 2023). The shadow encompasses the dark side of humanity, which contains impulses, emotions, and traits that are considered inappropriate or incompatible with one's self-image. This part is often suppressed into the subconscious because it is seen as disrupting psychological balance and social acceptance. However, due to its hidden nature, the shadow often manifests itself in the form of impulsive behavior, inner conflict, or emotional turmoil that is difficult to control, demonstrating the powerful role of the subconscious in shaping human experience.

The shadow is known as a repository of those aspects we deny or an aspect that we often consider undesirable things by society (Dewi, 2024). In other words, the shadow serves as a container for all aspects of ourselves that do not conform to prevailing social norms or standards. It stores everything we hide in order to maintain our self-image in front of others. The tension between the persona and the shadow is often the source of deep psychological conflict, especially during adolescence when individuals are in the process of searching for their identity and facing pressure from their social environment. Thus, we can understand how the dark side of personality shapes inner conflict and influences the process of individual identity development in a narrative.

5. Hero

According to Jung, the hero archetype is a symbol of an individual's strength, courage, and determination in facing great challenges. Heroes are usually depicted as fighting against great forces, which can be external enemies or internal conflicts within themselves. The hero archetype symbolizes a powerful person, who fights against great odds to conquer or vanquish evil, but it also has a vulnerable spot (achilles tendon) (Petric, 2023). However, as emphasized in the quote, heroes also have certain weaknesses or vulnerabilities, referred to as their "Achilles tendon." The existence of these weaknesses confirms that heroes are not perfect figures, but rather have limitations that make them vulnerable to failure. These weaknesses give the hero archetype a human dimension and become a source of conflict that enriches the narrative. Psychologically, heroes can be understood as representations of the

human ego's struggle to achieve self-integrity, where strength and weakness are two aspects that must be faced and integrated in the process of individuation.

The hero is symbolically overcoming the darkness of prehuman unconsciousness (Petric, 2023). The hero archetype reflects strength, courage, and determination to overcome great obstacles in order to achieve victory. However, despite being portrayed as strong, heroes always have a vulnerable side that shows that human perfection is limited. This fragility is an important part of the hero's journey, because through their weaknesses they learn, grow, and find meaning in their struggles.

The hero archetype also represents an internal journey of overcoming personal fears, insecurities, or other obstacles to personal growth (Dewi, 2024). More than just a battle against external enemies, the hero archetype also reflects the inner journey of humans in facing fear, self-doubt, and other psychological obstacles. This journey emphasizes the importance of personal transformation, where true courage lies in an individual's ability to overcome themselves. Thus, the hero archetype not only tells the story of great victories, but also symbolizes the inner struggle towards self-development and maturity.

6. The Great Mother

The great mother is an archetype that shows the feminine side of a human, but it can also appear in males (Dewi, 2024). This archetype is not limited to a specific gender, because both men and women have the great mother side within themselves. The presence of this archetype emphasizes that maternal traits such as compassion, empathy, and care are a universal part of the human soul.

Both men and women possess a great mother archetype, which is associated with both positive and negative feelings and represents two opposing forces: fertility and nourishment on the one hand, but also power and destruction on the other (Petric, 2023). This archetype has a dualistic nature, which on the one hand reflects fertility, protection, and life, but on the other hand can also present threats, power, and destruction. Thus, the great mother not only symbolizes love and care, but also a force that has the potential to restrain or even destroy.

The great mother shows us experiences like loving without conditions, caring for others, and giving attention (Dewi, 2024). She became a symbol of sincere affection, unconditional care, and deep concern for others. The presence of this archetype teaches humans the importance of balance between giving and protecting, as well as facing the negative side that can stifle individual development. Thus, the great mother acts as a symbol rich in meaning in understanding the dynamics of human relationships, both psychologically and socially.

7. Wise Old Man

The wise old man is the archetype of wisdom and meaning, it symbolizes humans' preexisting knowledge of the mysteries of life (Petric, 2023). This archetype is often seen as a symbol of wisdom that has long existed within humans, representing a deep understanding of the meaning of life and answers to the mysteries of existence. His presence symbolizes an inner strength that guides individuals toward enlightenment and self-understanding.

This figure usually appears in the form of a mentor, teacher, or advisor who guides the main character through life's challenges. The wise old man typically

represents knowledge, wisdom, and is often seen as a helper or mentor figure (Dewi, 2024). He imparts knowledge, acts as a moral and spiritual guide who helps individuals deal with inner turmoil and existential conflicts. The presence of the wise old man shows the importance of wisdom in the process of psychological development and the journey towards individuation.

Based on the theoretical review, the present study specifically employs the concept of the persona archetype as proposed by Carl Gustav Jung. While other archetypes such as the shadow or anima-animus offer complementary perspectives, this research limits its analytical scope to the persona, as it is most relevant in explaining Sydney Novak's identity conflict and her negotiation between self-expression and social conformity.

CHAPTER III

RESEARCH METHODS

In this chapter, researcher outlines the methods applied in carrying out the study. The discussion covers several components, those are research design, data sources, data collection, and data analysis. The aim of presenting this methodology is to highlight the framework that guides the researcher in examining the object of study thoroughly and systematically.

A. Research Design

This research applies a descriptive qualitative method that focuses on film studies. Qualitative research is a research method that aims to gain an understanding of reality through an inductive thinking process (Adlini et al., 2022). The descriptive method seeks to present a systematic, factual, and accurate description of the characteristics and dynamics of the object under study (Moleong, 2018). The central focus of this research is to analyze how the persona constructed in the main character, Sydney Novak, in the Netflix series *I Am Not Okay With This* (2020).

Through this approach, this research examines the series *I Am Not Okay With This* (2020) by focusing on how the series can be understood, represented, and accepted by analyzing its visual elements. By employing Carl Gustav Jung's archetype theory, particularly the concepts of persona, this research aims to explain how Sydney constructs her outward mask while simultaneously struggling with her hidden, darker self. Furthermore, the study applies *mise-en-scène* analysis to examine how visual elements such as setting, lighting, costume, and character

expression reinforce the psychological conflicts that affected the persona. As Rahayu (2020) points out different elements in movies like plot, visuals, or tension buildup. This approach links ideas from theory with filmmaking methods, showing how classic character patterns influence Sydney's role along with the show's story structure.

B. Data Source

The primary data used in this research comes from the Netflix series *I Am Not Okay With This* (2020), an American coming-of-age based on the graphic novel of the same name by Charles Forsman. The series was released on February 26, 2020, on the Netflix streaming platform with a total of seven episodes and a duration of approximately 20–30 minutes per episode. *I Am Not Okay With This* (2020) was directed by Jonathan Entwistle, and produced by 21 Laps Entertainment together with Netflix.

C. Data Collection

This research collected data through several stages. First, the researcher watched the Netflix series *I Am Not Okay With This* (2020) through Netflix https://www.netflix.com/id/title/80244781. Second, the researcher took notes on the minutes and seconds that presented scenes reflecting the representation of Jungian archetypes, persona through the main character Sydney Novak. Finally, researcher collected visual data through screenshots according to the recorded duration and gathered verbal data in the form of speech by transcribing the dialogues from the series *I Am Not Okay With This* (2020).

D. Data Analysis

Based on the data that have been collected, the researcher organized and categorized the findings according to the representation of Jungian archetypes, particularly persona, as embodied by the main character Sydney Novak. The process involved classifying the data into the manifestation of persona as the outward mask constructed to meet social expectations. Jung's idea of archetypes guides the main analysis, showing how two key patterns create inner tension and shape Sydney's growth in *I Am Not Okay With This* (2020). Instead of just listing traits, the organized findings help clarify how the persona functions in forming the main character's sense of self. In the end, combining these insights leads to conclusions about the role of persona that not only in defining Sydney Novak but also in supporting the show's core themes.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher discusses how archetypes appear in series *I Am Not Okay With This* (2020), particularly looking at Sydney Novak as an object of the persona archetype.

A. The Construction of Sydney's Persona

Based on Jung (1953), the persona acts like a social façade people adopt to fit societal norms. For Sydney Novak, this front formed because she needed to conceal early life pain, emotional struggles, and uncertainty about who she really was. By looking at *mise-en-scène*, her persona unfolds along four linked lines: first, persona as defence mechanism, second, persona as social adaptation, third is persona as mask of endurance, and the last, the collapse of persona. Each layer appears in key scenes showing contrasts between what Sydney feels inside versus how she presents herself externally.

1. Persona as Defence Mechanism

Persona often functions as psychological defense mechanisms, helping individuals cope with stress, anxiety, and trauma by creating protective barriers between their inner self and external threats. The following data show the persona as defence mechanism.

Datum 1

Picture 1. Sydney and Maggie's not good relationship. I Am Not Okay With This Episode 1

(15:51)

This scene features Sydney seaed on a couch beside her mother. Although they are together physically, their connection feels weak. A quiet TV plays, yet no conversation fills the space between them. Calmness covers everything yet something unspoken lingers underneath. Their bodies are close, but emotions stay far apart. When Mom questions her day, Sydney answers quietly "Nothing" as she eats chocolate on toast, eyes fixed on the screen. Inside, she thinks, "Dad's death in the basement is never mentioned," showing how painful silence surrounds his suicide.

In terms of visual setup, the scene employs a mid-range shot showing Sydney alongside her mother within the same frame. Although positioned together, noticeable room separates them, highlighting emotional detachment and quiet strain. While both look toward the TV screen instead of engaging directly, this suggests withdrawal from confronting deeper feelings. As noted by Bordwell et al. (2017), such placement often mirrors internal separation between individuals.

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The scene uses soft light with warm shades, mainly oranges and browns. Although such hues often suggest coziness, here they carry a sense of irony, the home looks inviting yet masks deep emotional pain. The subdued glow adds weight and unease, hinting that familial warmth is just surface-level. As Bordwell (2017) notes, color and illumination can reveal gaps between how characters seem and what they truly feel.

In terms of clothing, Sydney is dressed in a baggy T-shirt with a blanket across her legs, signs pointing to a withdrawn, vulnerable teen. On the other hand, her mom appears in a tidy work outfit, suggesting order and discipline. These contrasting visuals highlight their opposing roles. While the mother comes off as steady and composed, Sydney pretends everything's okay; yet beneath that surface lies intense grief and rage tied to losing her dad.

In Jung's view, the persona acts as a public face people wear to fit societal expectations, yet conceal their real identity. Sydney shows hers through her monotone speech, emotionless look, along with attempts to seem like an ordinary teen when her mom is near. Still, her private thoughts reveal this façade serves mainly as protection from emotional hurt she can't confront.

The setting of the scene is low light, spaced out layout, yet rigid posture that supports the idea that Sydney's outward behavior acts as a weak shield. Although she appears composed, eventually, just like the fractured wall in her room by the episode's close, this front starts to fail, showing hidden distress. Because of this, the moment highlights how her persona works: it serves as a covering hiding serious pain and grief beneath an otherwise ordinary look.

This scene accurately represents the concept of persona as defence mechanism as explained in Jungian archetype theory. Sydney displays persona as a way to protect herself from social pressure and psychological wounds caused by the loss of her father. She tries to adjust to her social role as a strong and calm child in front of her mother, even though it contradicts her true feelings. The persona functions as a psychological fortress that maintains her temporary balance and also hinders the process of self-integration because it suppresses her true emotions. Thus, this scene depicts the persona in symbolic form through visuals and dialogue, shows its psychological function as a protector from inner suffering, in line with Jung's (1953) idea that the persona is 'the mask of the collective psyche' that protects individuals from emotional discomfort.

Datum 2

Picture 2. Sydney turns on the light before entering the basement, trying to convince herself that the room is 'just a room in a house.' I Am Not Okay With This Season 1 Episode 3 (06:09)

This scene shows Sydney standing in front of the basement door, holding the door handle and turning on the light, with a tense expression but trying to appear calm. The prologue 'Just a room in a house' becomes a rationalisation used by Sydney to cover up her fear of the room that holds dark memories of her father's death. From a cinematographic perspective, this scene uses a medium shot that

highlights Sydney's body position from the side, placing her on the threshold between the bright family room and the dark basement. According to Bordwell et al. (2017), placing a character on the transition line between light and dark symbolically shows inner conflict and the process of denial of emotional reality.

From the *mise-en-scène* aspect, the difference in lighting becomes a key element in constructing meaning. The family room behind Sydney is filled with warm natural light, representing false security and comfort, while the area she is about to enter appears dark and frightening, symbolising the subconscious and past trauma. Bordwell (2017) notes this lighting setup emphasizes the character's inner conflict as well as their split sense of self.

In terms of visual elements, clothing and objects help express deeper meanings within the scene. Instead, Sydney's plain brown sweater matches the wooden walls, suggesting she tries to fit in, hiding inner feelings through an unremarkable look. While her hand reaches for the door knob, indicating readiness to confront fear, yet her body leans back slightly, revealing quiet hesitation toward what lies beyond. Within staging choices, items like lights and doors act as signs of transition.

This image reveals how Sydney hides behind a false self to cope with fear. Her words 'Just a room in a house' act less like speech, more like a shield meant to downplay pain. Instead of showing distress, she acts composed, as though history didn't wound her. Yet visually, the split between shadow and brightness, along with cold spacing in the frame, suggests that her front is weak, built only to bury what hasn't been healed.

This scene illustrates the idea of persona as a protective barrier within Jung's archetypal framework. Instead of facing grief openly, Sydney adopts a composed front to guard against pain tied to her father's loss. While appearing strong helps her manage inner turmoil, it also acts as a buffer against vulnerability. Yet, according to Jung (1952), when the persona grows too dominant, it may separate someone from their authentic self. Here, her reliance on logic to hide fear suggests not resilience but an unconscious strategy to keep emotional chaos at bay. Thus, this scene visually and narratively depicts the function of the persona as a protective mask that holds back traumatic emotions behind Sydney's calm appearance. The persona is necessary for survival, helping the self to control feelings, thoughts and behaviour (Saraswati et al., 2024).

Datum 3

Picture 3. Sydney bows her head while attending her brother's hamster's funeral, hiding her guilt behind a calm expression. I Am Not Okay With This Episode 3 (08:25)

In this scene, Sydney and Liam are burying Liam's hamster, Banana, who died without Liam's knowledge due to Sydney's uncontrollable powers. Their conversation about Banana's age and their farewell prayers seem simple, but behind them lies a great emotional burden. Sydney tries to calm her brother while harbouring feelings of guilt. Her words to Banana become a projection of her loss

of her father, especially when she says, 'I wish I was there for you at the end.' This sentence reflects her regret over her father's suicide and her guilt at not being able to help him. The *mise-en-scène* in this scene reinforces the atmosphere of grief and Sydney's inner alienation. The composition of the spacious room shows Sydney's smallness in the landscape, depicting her feelings of helplessness and alienation from the world.

The natural lighting with soft tones creates a calm yet gloomy impression. The use of medium close-up shots on Sydney's face highlights her sad expression and empty gaze. The camera is placed parallel to her gaze, creating an emotional connection between the audience and the character. The black clothes and dull brown sweater worn by Sydney symbolise grief and guilt. According to Bordwell and Thompson (2017), *mise-en-scène* elements such as colour and framing can highlight a character's psychological state and emphasise the conflict between a calm exterior and hidden inner turmoil.

In terms of costume and properties, Sydney's black clothes are a visual sign of grief that goes deeper than just the death of a hamster. The outfit symbolically recalls the moment of her father's loss, reconnecting past guilt with current events. She presents an image of a strong and empathetic sister, even though inside she is overwhelmed by fear and sadness. In *mise-en-scène* theory, this illustrates the conflict between social performance (persona mask) and the hidden emotional reality behind it.

This scene reflects the function of persona as a defence mechanism (protective mask) in Jungian archetype theory. Sydney presents the image of a

strong, loving, and calm older sister in front of her younger brother, while behind it she hides her guilt and trauma from the loss of her father and her fear of her own power. The persona here functions as a social mask that protects her from emotional pain and from the possibility of being rejected by others if she shows her vulnerable side. Jung (1953) explains that the persona is the part of the self that individuals use to adapt to their social environment, but it often becomes a tool for denying one's true identity. In this context, Sydney's persona functions as a defensive mask that protects her from emotional vulnerability, covering up the inner suffering that she has never actually overcome. Thus, this scene successfully represents Sydney's psychological defence mechanisms visually and emotionally through subtle but meaningful *mise-en-scène* elements.

2. Persona as Social Adaptation

The persona, in Jungian theory and modern research, is widely recognized as a social mask or role that facilitates adaptation to societal expectations and harmonious relationships. The following data will show the Sydney's persona as social adaptation.

Datum 4

Picture 4: Dina introduced Sydney to Brad at a café. I Am Not Okay With This Episode 1 (04:43)

This scene shows Sydney sitting with Dina and her new boyfriend, Bradley, in a *café*. Dina enthusiastically introduces Brad, hoping Sydney will like him. However, from the beginning of the conversation, Sydney's insincerity is apparent. She only offers a slight smile and pretends to be friendly, when in her inner monologue she feels uncomfortable with the couple. Her inner dialogue, such as 'ugh, they both call each other "babe" kill me right now,' shows the emotional distance between what Sydney displays socially and what she actually feels. When Dina leaves to order burgers, the atmosphere becomes awkward. Brad tries to break the ice by asking questions and joking around, but Sydney remains cold and indifferent. The tension peaks when Dina returns and shows affection for Brad in front of Sydney. It is in this moment that Sydney's pent-up emotions explode. With her psychic powers, she unconsciously makes Brad's nose bleed, a symbolic manifestation of her unresolved anger and jealousy.

In terms of *mise-en-scène,* this scene is constructed to highlight the awkward and oppressive emotional atmosphere. The restaurant setting, which should be a warm and social place, is instead lit with flat and somewhat dim lighting, creating a cold impression. The bright colours around Dina and Brad contrast with Sydney's dark clothes, visually emphasising her alienation from the other two characters. The camera composition often places Sydney in a separate frame or slightly further away, showing her emotional and social distance. This is in line with Bordwell's (2017) theory, which explains that camera composition and lighting can reflect a character's psychological state. When Dina and Brad are being affectionate, the camera zooms in on Sydney's face, showing a stiff expression, a blank stare, and a

forced smile that signify emotional suppression. Her tense body language and averted gaze reinforce the impression of repressed feelings. All elements of *mise-en-scène* work as a mirror of Sydney's inner state, a visual world that appears normal but hides psychological turmoil within.

From the perspective of Carl Gustav Jung's archetype theory, the main conflict in this scene lies in the opposition between Sydney's persona and shadow. Her persona appears in the form of polite social behaviour, smiling, and pretending to accept Dina and Brad's relationship calmly. This persona functions as a mask that allows Sydney to survive in social interactions, in accordance with the demands of friendship and politeness. However, hidden behind this persona is the dark side of her personality, which contains suppressed emotions such as jealousy, anger, and helplessness. This is clearly evident in Sydney's cynical and sarcastic inner dialogue. When these suppressed feelings reach their peak, an uncontrollable destructive force emerges, marked by the scene where Brad gets a nosebleed due to Sydney's psychic energy.

Thus, this scene depicts the social awkwardness between the three teenagers, and also reflects the intrapsychic conflict within Sydney. The visually contrasting *mise-en-scène,* between warm and cool colours, between light and shadow, represents the struggle between consciousness and unconsciousness, as well as social masks. Through this depiction, the film presents a visual representation of the Jungian concept, where when a person fails to balance their persona and shadow, their dark side can erupt into the surface in the form of uncontrollable actions.

Datum 5

Picture 5. Dina wears Brad's varsity jacket, while Sydney tries to hide her disappointment behind her smile. I Am Not Okay With This Episode 2 (04:25)

This scene shows Sydney's inner dynamics and her relationship with Dina, which is at the centre of the emotional conflict in Sydney's journey of self-discovery. In the school changing room, Sydney appears nervous when she asks Dina to go shopping with her. However, Dina declines because she has to accompany her boyfriend, Brad, to a tournament. When Dina puts on Brad's varsity jacket with the initial 'W' on it, Sydney looks at her with a disappointed expression and asks softly, 'Sorry, that jacket?' Dina replies proudly, 'He's never given his jacket to anyone before. It's sweet.' This brief dialogue shows the emotional distance between them widening, as well as how Sydney hides her disappointment by pretending to accept the situation as normal.

In terms of *mise-en-scène,* the narrow and closed changing room depicts Sydney's inner pressure, as if her social world is shrinking. The red colour of the locker and the jacket worn by Dina creates a strong contrast with Sydney's pale face, emphasising the symbol of emotional conflict between disappointment and pent-up anger. The warm lighting gives an intimate yet oppressive impression, reinforcing the ambiguous emotional nuances between closeness and alienation.

The medium shot framing, focusing on Dina's facial expressions and Sydney's reactions, highlights the difference in their social worlds: Dina appears confident and accepted, while Sydney is still struggling to understand herself.

This scene reflects Sydney's persona as a form of social adaptation, in line with Carl Jung's (1953) concept of the persona as a social mask that individuals use to conform to the norms and expectations of their environment. In this context, Sydney tries to present herself as a supportive friend who is not bothered by Dina and Brad's relationship, even though internally she is overwhelmed by jealousy and feelings of abandonment. The persona becomes a social mask that protects her from social rejection and from the fear of losing the only person who makes her feel understood. As Jung (1953) explains, the persona functions as a bridge between the ego and the outside world, but when one becomes too dependent on it, one loses one's authenticity. Thus, this scene emphasises how Sydney hides behind her social mask to fit in with her school environment and friendships, while suppressing her true emotions that are not accepted by the social world she inhabits.

Datum 6

Picture 6. Sydney stands in the middle of Ricky's birthday party, pretending to be happy in front of Dina and her school friends. I Am Not Okay With This Episode 3 (18:29)

In this scene, Sydney attends Ricky's birthday party with her school friends. Everyone seems to be having fun, including Dina, who appears confident amid the guests' cheers of 'To Ricky!' However, Sydney stands in the back with a gloomy expression and a closed posture. She pretends to be happy and claps her hands to appear to be enjoying the atmosphere, when in fact the only reason she came to the party was because of Dina. Feelings of disappointment and jealousy arise when Bradley, Dina's boyfriend, comes over to greet her and asks her to dance, making Sydney feel left out and insignificant.

The *mise-en-scène* in this scene reinforces the emotional contrast between the noisy outside world and Sydney's silent inner world. The warm, golden colours of the party lights depict a cheerful social atmosphere, but the soft lighting on Sydney's face reveals her discomfort and alienation. Sydney's body position, slightly withdrawn from the crowd, shows the psychological distance between her and the people around her. Her simple black dress, in contrast to the bright clothes worn by Dina and the other guests, emphasises the difference in social and emotional status between them. The framing technique, which places Sydney in the background, reinforces the idea that she is merely an 'observer' at a party she does not really enjoy.

This scene depicts Sydney's persona as a form of stressful social adaptation, aligning with Carl Jung's concept of the persona as a social mask used to meet social expectations. Sydney displays socially acceptable behaviour with smiling, clapping, and pretending to enjoy the party despite experiencing intense emotional conflict in the form of jealousy, loneliness, and feelings of being unwanted.

According to Jung (1953), the persona represents the role an individual presents to society, shaping how one wishes to be seen rather than revealing the inner self. In this context, Sydney adopts her persona as a performative social mask to appear emotionally stable and socially integrated in front of Dina and her peer group.

However, this social mask creates a growing tension between Sydney's outward performance and her inner emotional reality. The sustained effort to maintain this socially acceptable image intensifies her sense of alienation and emotional strain. Thus, this scene illustrates how Sydney's persona operates as a tool for social conformity rather than psychological protection, highlighting the complexity of adolescent identity formation in which the desire for acceptance increasingly distances her from her authentic self.

Datum 7

Picture 7. Sydney accepted Stanley's invitation to go to the homecoming dance with a flat expression. I Am Not Okay With This Episode 3 (20:45)

In this scene, Sydney and Stanley talk in the middle of a quiet forest after both of them leave Ricky's birthday party. Stanley approaches Sydney because he sees her trying to get away from the socially pressured atmosphere of the party. He compliments Sydney's basketball skills as a form of admiration for her honesty and spontaneity, something she rarely shows in front of others. When Stanley nervously

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invites her to the homecoming party, Sydney replies briefly and flatly, 'Okay, sure. Why not?' This answer does not come from feelings of excitement or interest, but rather as a way of avoiding a direct refusal. She simply wants to end the situation that makes her uncomfortable, both because of her awkwardness and the social pressure she is feeling.

The *mise-en-scène* in this scene reinforces Sydney's depressed and ambivalent inner mood. The dark lighting and blue-green hues of the forest backdrop create a gloomy impression, reflecting Sydney's psychological state of feeling lost and empty. Sydney's simple costume, a black jacket and plain T-shirt, emphasises her simplicity and lack of interest in social symbols such as parties or appearances. The close-up shot of Sydney's face with a blank expression reinforces the contradiction between her words and her true feelings.

From the perspective of Jungian persona archetypes, this scene shows how Sydney uses her persona as a means of social adaptation. The persona, according to Carl Jung (1953), is a social mask that individuals use to adapt to environmental demands and social expectations in order to be accepted by others. In this context, Sydney's response, "Okay, sure. Why not?" is an expression of her persona, namely her attempt to present herself as a polite, normal, and cooperative teenager in front of others, even though her heart refuses. She tries to cover up her discomfort and inner conflict with a calm and neutral attitude.
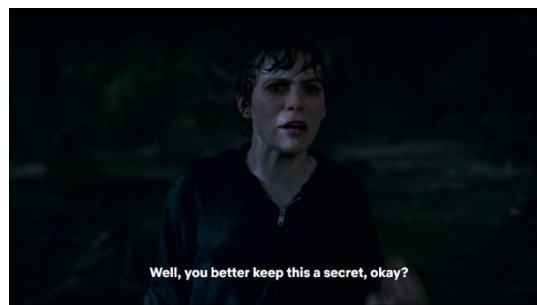
This scene clearly shows the adaptive function of persona: Sydney tries to maintain her image in front of Stanley so as not to appear rude, closed off, or strange. Behind her calm expression, she actually feels confused and emotionally

uncomfortable, but chooses to follow social norms by giving a safe answer. The persona here acts as a social adaptation that prevents interpersonal conflict, while ensuring that she remains accepted in her environment. Thus, this scene depicts the persona not as a form of falsehood, but as Sydney's psychological strategy for adapting to an outside world that often does not match her true feelings.

3. Persona as Mask of Endurance

In this form, the persona functions as a psychological defence mechanism: the mask allows individuals to survive in social situations by maintaining a certain image, while suppressing emotions that are felt to be too intense or difficult to control. However, excessive use of the mask of endurance has the potential to cause emotional exhaustion or even a breakdown of the persona when suppressed emotions can no longer be controlled. The following is analysed data showing how Sydney uses her mask to conceal her powers.

Datum 8

Well, you better keep this a secret, okay?

Picture 8. Sydney asked Stanley to keep her powers a secret. I Am Not Okay With This

Episode 4 (03:37)

This scene shows Sydney's emotional moment after losing control of her powers in the middle of the forest. Large trees fall due to an emotional energy explosion that she cannot control. Stanley, who happens to be passing by in his car,

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witnesses the incident and urges Sydney to explain what really happened. However, Sydney responds angrily and says firmly, "Well, you better keep this a secret, okay?" The sentence is uttered with a tense expression and a tone of voice full of anger and fear. The *mise-en-scène* in this scene emphasises Sydney's emotional intensity. The dark lighting and dominance of blue-grey colours create a tense and suspenseful atmosphere. Sydney's soaking wet clothes and pale face in the rain show her physical exhaustion and extreme inner turmoil. The location in the middle of a quiet forest also reinforces the impression of Sydney's psychological isolation and loneliness.

From the perspective of Jungian archetypes, this scene reflects the persona as emotional suppression or mask of endurance, namely the use of the persona as a means to suppress or control emotions in order to appear strong in front of others. In Jung's theory, the persona not only functions as a tool for social adaptation, but also as a mask of control that helps individuals restrain emotional outbursts so as not to threaten their social identity. At this moment, Sydney tries hard to maintain control by covering up her fear and embarrassment at her uncontrollable power. She uses a persona of anger and assertiveness as a shield to suppress her true emotions: fear, confusion, and guilt.

By scolding Stanley and demanding that he keep her secret, Sydney tries to present herself as someone who is still in control of the situation, when internally she is on the verge of emotional collapse. Her persona serves as a mask of toughness, so that she does not appear weak or dangerous in the eyes of others. The *mise-en-scène* supports this interpretation, with dim lighting and rain depicting

intense inner conflict and psychological pressure, while Sydney's facial expressions and body language reveal her struggle to maintain self-control amid her fear. This scene thus powerfully depicts persona as emotional suppression, where Sydney attempts to hide her inner vulnerability behind anger that functions as a psychological defence mechanism.

Datum 9

Picture 9. Sydney avoided talking to Stanley in the school laboratory. I Am Not Okay With This Episode 4 (08:50)

In this scene, Sydney is in the school laboratory during science class. Stanley approaches her to discuss the previous night's events, when he witnessed Sydney's uncontrollable powers. Although Stanley speaks softly and tries to reassure her that her secret is safe, Sydney remains silent and avoids eye contact, pretending to focus on her notebook. This scene uses a medium close-up shot to highlight Sydney's tense facial expressions and body language. The camera places her slightly to the side of the frame, creating an unbalanced composition that visually depicts the inner tension she is feeling. According to Bordwell et al. (2017), framing techniques can represent a character's psychological state. In this context, the camera position depicts Sydney's repression of her emotions as she tries to hide her fear and anxiety.

The lighting in this scene uses soft natural light from the laboratory window, creating a calm and neutral atmosphere typical of a classroom. However, this visual calm serves as a contrast to the emotional turmoil Sydney is feeling. In line with Bordwell et al.'s (2017) theory, lighting composition can function as a symbolic device to show emotional conflict. The bright and stable room symbolises the 'normal' social environment that Sydney must maintain, while her stiff body language, tightly closed lips, and downcast gaze indicate her efforts to suppress her emotions so that others cannot see them.

The *mise-en-scène* elements also reinforce the meaning of persona as emotional suppression. Sydney is surrounded by classmates, laboratory tables, and scientific instruments, which symbolise a social environment full of rules and order. According to Jung (1959), persona is a social mask that individuals use to adapt to environmental demands and hide emotions that are unacceptable to society. In this scene, Sydney's silence and compulsion to appear calm serve as a mask that protects her from embarrassment and fear of rejection. She tries to present herself as an ordinary student, when in fact behind her blank expression lies fear and a feeling of losing control over herself.

The contrast between Sydney and Stanley's body language also clarifies this archetype. Stanley appears open and eager to communicate, while Sydney withdraws and closes herself off emotionally. This represents the function of the persona as a defence mechanism against vulnerability. Sydney's persona is not merely a tool for social adaptation, but a form of emotional repression to maintain the stability of her image in front of others.

Thus, this scene represents the Jungian archetype of persona as a mask of endurance. The visual composition through framing, lighting, and spatial arrangement emphasises how Sydney hides her inner turmoil behind a calm expression. The *mise-en-scène* shows that Sydney's calmness is merely a social mask, indicating that the persona in this scene serves to suppress her emotions and protect her from fear, guilt, and loss of control over herself.

Datum 10

Picture 10. Sydney was furious and rejected Stanley after losing control of her powers. I Am Not Okay With This Episode 4 (18:40)

In this scene, Sydney and Stanley are at the bowling alley to try to train Sydney in controlling his powers. At first, Sydney appears calm and willing to follow Stanley's training plan. However, when Stanley begins to provoke his emotions by mentioning personal matters, including bad things about his family and his father's death, Sydney's expression changes drastically. She falls silent and her eyes show deep emotional pain before her powers finally explode uncontrollably, causing the bowling ball to move on its own and hit the wall. The scene ends with Sydney's anger towards Stanley, whom she pushes while shouting that she is done with all of this.

This scene uses a medium close-up shot to capture Sydney's facial expressions in detail, showing the change from confusion to anger and panic. The framing places Sydney in the centre of the frame with the empty bowling alley in the background, emphasising her isolation and emotional turmoil. According to Bordwell et al. (2017), camera composition that places a character in the centre of an empty space can represent inner tension and the psychological distance between the character and their environment. In this context, Sydney appears trapped in her own emotional space, where her social persona, which tries to remain calm, ultimately fails to withstand the mounting emotional pressure.

The lighting in this scene uses low-key lighting with a dominance of warm yellowish colours that create a tense yet intimate atmosphere. These colours depict the false warmth of Sydney and Stanley's relationship, which turns into a source of emotional conflict. According to Bordwell et al. (2017), warm colours can be used ironically to reinforce an emotional atmosphere that is contrary to the visual nuances. In this case, the lighting, which should be calming, instead symbolises Sydney's inner tension as she confronts her past trauma.

Other *mise-en-scène* elements also play an important role in illustrating the concept of persona as emotional suppression. The quiet and enclosed bowling alley depicts Sydney's inner alienation. The simple costume she wears, a plain grey sweater, emphasises her character as a teenager who hides her emotional complexity behind an ordinary and unremarkable appearance. According to Jung (1959), the persona functions as a social mask that protects individuals from external judgement and allows them to adapt to the outside world. In this scene,

Sydney's persona exists as a tool of repression against emotions she cannot control, particularly anger, grief, and trauma over her father's death.

When Stanley deliberately touches Sydney's emotional wound, the persona collapses and reveals the layers of her subconscious that had been suppressed. Sydney's telekinetic outburst becomes a symbolic manifestation of the persona's failure to withstand psychological pressure. After the incident, Sydney's angry and dismissive response to Stanley shows that she has put her persona mask back on to hide her fear and guilt. She shouts, 'We're through. I'm done!' not only because she is angry at Stanley, but also as a form of rejection of herself, who is beginning to lose control.

Thus, this scene visually and psychologically represents the Jungian archetype of persona as emotional suppression or mask of endurance. Through the use of framing, lighting, and spatial symbolism, this scene shows how Sydney tries to cover up her inner conflict with a persona that appears strong and assertive, when in fact she is suppressing unresolved pain. Sydney's persona functions as a fragile emotional fortress, which when it fails, reveals the dark side of her trauma and psychological instability.

Datum 11

Picture 11. Sydney walked home while suppressing her unstable emotions. I Am Not Okay With This Episode 6 (08:00)

In this scene, Sydney is depicted walking home from school with a tense expression and a blank face after experiencing a series of events that have left her emotionally unstable. At school, Sydney refuses Stanley's invitation to go to the homecoming party, which Stanley responds to by inviting another girl named Mercedes right in front of Sydney. This rejection and jealousy are exacerbated by her conversation with the headmaster, who mentions her father's death. The headmaster suggests that Sydney is still grieving and needs closure to overcome her sense of loss. However, Sydney rejects this idea and, through an internal monologue, says, 'Closure. I don't need closure. What I need to know...,' showing her rejection of the emotional healing process and her inability to accept reality.

This scene uses a medium close-up shot to highlight Sydney's blank and tense facial expression. The camera follows her from the front, showing her stiff body movements and quick steps that indicate anxiety. This technique illustrates the emotional pressure she tries to hide behind her seemingly strong attitude. According to Bordwell et al. (2017), camera composition with medium distance and focus on expression can be used to show a character's inner conflict without having to go through explicit dialogue. In this case, Sydney's expression becomes a symbol of her emotional repression, as she tries to hide her fear, anger, and sadness, which are mixed together with a mask of resilience.

Natural lighting is used to create a realistic impression and emphasise the everyday atmosphere, but with a slight overexposure effect that creates a glare and discomfort. The warm colours of the afternoon sun contrast with Sydney's cold

expression, creating visual tension between the seemingly peaceful environment and the character's inner turmoil. According to Bordwell et al. (2017) in theory of *mise-en-scène*, the use of contrasting lighting can reinforce the psychological meaning of a scene by presenting visual irony. Here, the soft light actually reinforces Sydney's sense of alienation from the world around her.

The costumes and properties used also contribute to building symbolic meaning. Sydney wears a dark brown jacket and a maroon hoodie, where maroon is often associated with emotional intensity and inner conflict. The quiet residential streets and steady camera movement depict Sydney's loneliness and her tendency to withdraw from the social world. This is in line with Carl Jung's (1959) concept of persona as emotional suppression, in which individuals create social masks to suppress unwanted emotions in order to maintain self-stability. Sydney tries to present herself as someone who is strong and does not need anyone, when internally she is overwhelmed by grief, jealousy, and fear.

When Sydney quickens her pace because she feels someone is following her, the camera remains focused on her expressionless face staring ahead, showing the tension between her fear and her efforts to remain calm. Once she arrives home, she immediately closes the door and curtains, symbolically representing her desire to cut off contact with the outside world, an action that also becomes a physical manifestation of her emotional repression. According to Jung, a persona that suppresses emotions for too long can cause psychological imbalance because the unconscious side (shadow) will find a way to reveal itself.

Thus, this scene visually depicts Sydney's persona as a form of emotional suppression or mask of endurance. Through her flat facial expressions, ironic lighting, and restless body movements, the film shows how Sydney hides her sadness and fear behind a tough attitude and her refusal to engage in emotional healing. This persona becomes a defensive shield that she uses to survive amidst her unresolved feelings of loss and uncertainty.

4. The Collapse of Persona

As mentioned above, excessive use of the mask of endurance has the potential to cause emotional exhaustion or even a breakdown of persona when suppressed emotions can no longer be controlled. This collapse of persona is the result of excessive psychological suppression or the mask of endurance. This following data will show the collapse of Sydney's persona.

Datum 12

Picture 12. Sydney loses control of her power at the Homecoming party. I Am Not Okay With This Episode 6 (18:00)

In this scene, Bradley humiliates Sydney in front of all her school friends by reading her diary aloud at the Homecoming event. The diary contains all of Sydney's deepest thoughts and feelings, about her self-hatred, her guilt towards her

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family and her past, her relationship with Dina and Stanley, her hatred of Bradley, and the mysterious force that changed her life. As Bradley loudly reads sentence after sentence and mocks her in front of everyone, Sydney experiences extreme panic. Shame, anger, and fear mix together, causing her powers to emerge uncontrollably and accidentally blow Bradley's head off in front of all the students.

In terms of *mise-en-scène*, this scene uses high contrast lighting with a dominance of warm colours such as orange and gold from the party lights, creating a sharp contrast between the festive atmosphere and the tragedy that is about to unfold. The flickering lights in the background reinforce the sense of irony. Sydney's social world appears beautiful and cheerful on the surface, but behind it lies an uncontrollable emotional explosion. The camera does a close-up shot of Sydney's face, showing an expression of panic, trembling, and held-back tears, symbols of a total collapse of emotional defence. Sydney's placement in the middle of the crowd staring at her also reinforces the feeling of isolation and alienation; even though she is surrounded by many people, she is completely alone.

From a Jungian archetype perspective, this scene clearly represents the collapse of persona. Until now, Sydney's persona has functioned as a protective mask, allowing her to appear like a normal teenager who can fit in at school and hide her trauma and unusual powers. However, when the contents of her diary are revealed, all boundaries between her public and private selves disappear. Everything she had hidden, both her psychological wounds and her dark side, was exposed to the public.

In Jung's theory, the collapse of the persona occurs when an individual is no longer able to maintain the social image they have built, causing the boundary between consciousness and the unconscious to collapse (Viona and Vorobei, 2021). At this moment, Sydney's subconscious emotions, anger, pain, and trauma take control and manifest in the form of destructive power. In other words, the telekinetic power that blew up Bradley's head symbolises the shattering of Sydney's persona; the anger and shame she had been suppressing finally exploded, both literally and metaphorically.

This scene also marks Sydney's psychological turning point. With her persona destroyed, she can no longer pretend to be a normal teenager. She must face the consequences of the destruction of her social mask (persona) and the reality of her terrifying power. In the context of Jungian archetypes, this is the moment when Sydney is completely overtaken by the shadow, the dark side of herself that she has been suppressing. The *mise-en-scène* and visual expression in this scene show that the collapse of persona is not only an emotional crisis, but also the birth of a new identity that is no longer protected by social pretence.

CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the researcher concludes the discussion on the persona archetype as depicted in the series *I Am Not Okay With This* (2020). This chapter presents the overall conclusions of the study and offers suggestions for future research.

A. Conclusion

Based on a comprehensive *mise-en-scène* analysis of the Netflix series *I Am Not Okay With This* (2020), this study identifies the psychological representation of the persona archetype in the main character Sydney Novak. Through the integration of Jungian analytical psychology and formal film analysis, this research reveals that Sydney's persona functions as a dynamic psychological mechanism operating in four interconnected ways: defense, adaptation, suppression, and collapse. Each function illustrates a different stage in her struggle between authentic self and social conformity, reflecting the instability of adolescent identity formation. The *mise-en-scène* elements (lighting, framing, costume, and setting) play a crucial role in visualizing these internal conflicts. For instance, dim lighting and tight framing signify suppression and tension, while shifts to brighter tones and open composition correspond to moments of self-recognition or release.

The findings demonstrate that the persona archetype in Sydney's character is not static but evolves in tandem with her emotional growth and social experiences. Her persona begins as a protective mask constructed to navigate school pressures

and family trauma, yet gradually becomes self-destructive as repression intensifies. The final collapse of her persona, marked by uncontrollable telekinetic outbursts, signifies psychological breakdown, symbolizing the inability to maintain balance between inner authenticity and external performance. Through this trajectory, the series transforms the invisible process of psychological masking into a visible cinematic phenomenon.

Furthermore, this study contributes to both Jungian psychology and film studies scholarship in several significant ways. First, it advances Jungian archetype analysis by developing a functional typology of persona. While Jung (1953) originally described persona as a general social mask, this research demonstrates that persona operates through four distinct mechanisms: defense, adaptation, suppression, and collapse. This typology reveals persona not as a monolithic construct but as a dynamic, context-dependent psychological strategy. The finding that persona progresses from protective function to destructive breakdown extends Jung's theory by mapping the lifecycle of maladaptive mask-wearing, particularly relevant in adolescent identity formation where persona is still under construction.

Second, this study establishes a methodological framework for integrating mise-en-scène analysis with psychological archetype theory. By demonstrating systematic correspondences between visual elements and psychological states such as lighting patterns reflecting conscious/unconscious tension, framing representing persona boundaries, and costume symbolizing social role performance, this research validates *mise-en-scène* as a legitimate tool for accessing internal character psychology. It bridges the traditional gap between formalist film analysis (focused

on aesthetic technique) and psychoanalytic interpretation (focused on symbolic meaning), proving that cinematic form itself can function as psychological text.

Third, this research expands the application of Jungian theory to contemporary streaming media. Most Jungian film studies have traditionally examined classical cinema or art films; however, this study applies the framework to a modern teen series distributed by Netflix. The findings show that supernatural elements such as telekinesis effectively externalize psychological tension, suggesting that contemporary fantasy genres provide new avenues for exploring archetypal patterns. Finally, this study models interdisciplinary methodology by combining film studies, analytical psychology, and media analysis to examine the visual construction of adolescent psyche. The coherence of this integration demonstrates that psychological concepts can be rigorously grounded in formal cinematic evidence.

B. Suggestions

From the perspective of film studies, future researchers are encouraged to conduct comparative media analyses of persona construction across different streaming platforms and genres. Further, longitudinal studies examining multi-season narratives could trace the evolution of persona across time, exploring how character development deepens as teenage protagonists mature. Researchers might also employ digital humanities methods such as visual data mapping to detect recurrent *mise-en-scène* patterns associated with identity conflicts, enabling large-scale recognition of visual conventions that signify emotional repression or liberation.

From a psychological standpoint, this study highlights the need to further develop adolescent-specific persona theory. Jung's conceptualization of persona primarily derives from adult clinical contexts, yet the findings here demonstrate that adolescent personas are more fluid, unstable, and directly tied to identity formation. Future studies could therefore integrate Jungian theory with developmental frameworks, such as Erikson's psychosocial stages, to examine how peer relationships and self-concept formation influence persona rigidity or flexibility. Moreover, Sydney's persona is deeply affected by traumatic experience (her father's suicide) which shapes her emotional suppression and collapse. Future research could explore trauma-specific persona formation, investigating how different types of trauma and developmental timing influence mask construction and breakdown.

From the standpoint of media and cultural studies, further exploration is warranted regarding mental health representation in the streaming era. Series like *I Am Not Okay With This* form part of a broader trend in which adolescent psychological distress is dramatized through genre hybridity, blending realism with fantasy or horror. Future studies could examine whether visualizing internal struggles through supernatural metaphors helps normalize or, conversely, sensationalize mental illness. Researchers might also analyze whose stories are being represented: Sydney's character, as a white, cisgender, middle-class adolescent, reflects only a limited demographic. Broader analysis of racial, gender, and class diversity in psychological narratives would enrich our understanding of how media constructs empathy and authenticity in mental health storytelling.

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Refina Amelia was born in Kediri on May 1st, 2002. She completed her secondary education at MAN 3 Kediri, graduating in 2021. During her time in Senior High School, she was an active member of the Youth Red Cross extracurricular program. She began her undergraduate studies in 2021 in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, and completed her degree in 2025. Throughout her university years, she was involved in Muhammadiyah Students Association (IMM UIN Malang), where she served as the Head of the Immawati Division, a division dedicated to the empowerment and development of Muslim women.