

**AN ANALYSIS OF ARCHETYPES AND CHARACTER ROLES IN THE
MAIN CHARACTERS OF TITANIC (1997)**



THESIS

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ABSTRACT

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The aims of this research is to identify the types of archetypes using Carl Jung's theory and the character roles of the main characters of the Titanic movie using Vladimir Propp's theory. The research method used is qualitative research. The researcher collected the data using content analysis and documentation which is supported by data collecting using a laptop, pen, notebook, and screenshot feature. The data source of this research is the Titanic movie and its script. The research data consist of dialogues of the main characters that contain archetypal and narrative role elements.

The researcher found 21 data. After analyzing 21 data found in this study, The results show six archetypes: Self, Ego, Shadow, Persona, Anima, and Animus. Jack shows 1 Self, 4 Ego, and 2 Anima, with Ego as the dominant archetype, showing that he is rational and conscious, but also balanced by Self and Anima, which make him sensitive and emotional. Rose shows 2 Self, 1 Ego, 2 Shadow, and 5 Animus, with Animus as the most dominant, showing courage and independence, while her Self, Ego, and Shadow reveal her emotions, fears, and growth into a strong woman. Cal shows 1 Persona and 3 Shadow, with Shadow dominating, reflecting his anger, jealousy, and controlling nature. His persona that appears once revealing how he hides his cruelty side behind a polite and wealthy image. For the character roles, five of Propp's seven functions appear: the Hero, Villain, Donor, Princess, and False Hero. Jack appears as Hero (6) and Donor (1), showing that he is the main savior figure in the story. Rose appears as Hero (5) and Princess (5), showing her transformation from a character who needs help into one who acts bravely. Cal appears as Villain (2) and False Hero (2), showing both open cruelty and hidden manipulation. The findings show that Titanic centers on Rose's transformation from a helpless Princess into a brave Hero, supported by Jack's sacrifice and opposed by Cal's cruelty.

Keywords: Titanic (1997), Archetypes, Character Roles

CHAPTER I

INTRODUCTION

This chapter explain about background of the study, focus of the research, problem limitation, problem statements, objectives of the research and benefits of the research.

A. Background of Study

Film is a communication medium that conveys messages using visual and audio aspects. Film is an art form that combines various visual, audio, and narrative elements to create a meaningful experience for its audience (Bordwell & Thompson, 2008). In today's digital world, films have evolved to be more than just entertainment. Film can also serve as educational tool and a medium to convey profound messages, influence perspectives, and inspire change.

Films have the power to inspire individuals in their personal growth. When watching a film, we can encounter a wide variety of characters that reflect individuals in real life, as well as offer new perspectives to the audience that can contribute to self-development. According to Khalish & Hanami (2025), watching films provides a chance for introspection and self-reflection, encouraging self-awareness and emotional growth by relating to life challenges depicted on screen. Quality films often feature archetypes that resonate with audiences, offering examples of behaviors or characters that serve as meaningful and inspiring models in real-world contexts. Archetype also help audiences understand themselves better and the world around them, as film storytelling often follows universal patterns that have existed for centuries.

Archetype play a crucial role in storytelling. According to Jung in Arneta & Dina (2023), archetype is a form of thought or idea that is universal that creates universal images or visions because it cannot be separated from the collective human unconscious. These fundamental concepts appear across various fields such as psychology and literature. In other words, archetype is universal pattern that exist in the shared human unconscious, shaping common images, symbols, or behaviors across different cultures and stories. They influence how people think, feel, and respond.

In Jungian psychology, archetype such as the self, ego, persona, shadow, and anima/animus are seen as subconscious elements that influence a person's life journey. These patterns often appear in narratives and influence the construction of one's identity through life stories (Roesler, 2006). The term "archetype" comes from the Greek "archein", meaning original or old, and "typo", meaning pattern, model or type. These universal and inherited patterns greatly influence human behavior and are considered an essential part of the human psyche. In films, archetypes play an important role in creating emotional connections with the audience. They help establish recognizable character roles and guide storytelling in a way that resonate with people across cultures and generations. For example, a character like the Hero is recognizable in different genres and cultures.

In the context of *Titanic* (1997), archetype reflect social struggles, cultural values, and class differences, which are central themes in the film. Besides that, the archetype also shape the characters of the *Titanic*. For example, Jack Dawson as "The Hero" is not only characterized by his bravery and adventurous spirit, but also by his defiance of class boundaries, which quietly criticizes the social hierarchy of that era. Rose Dewitt Bukater reflects the archetype of the Self in transformation, as she moves from repression to self-realization.

Cal Hockley, on the other hand, represents pride, fear, and control and reflects aspects of the Shadow archetype.

These characters and their psychological journeys offer an interesting field for academic analysis, particularly from the perspectives of Jungian psychology and narrative theory. While many previous studies have examined Titanic in terms of its historical, cinematic, and romantic dimensions, few have explored the film through the lens of archetype and character roles theory. This research seeks to fill that gap by analyzing the psychological dimensions of the film's main characters and how their roles correspond to Jung's archetype.

In addition, this study also uses Vladimir Propp's character theory to analyze the roles of characters in the story. Propp (1968) introduced common roles in folklore, such as Hero, Villain, Donor, Helper, Princess, Dispatcher, and False Hero. Applying Propp's framework in Titanic shows how modern films still follow traditional storytelling patterns to create engaging and meaningful stories.

Although Titanic was released in 1997, the impact of the movie is still significant in the world of cinema. The movie can still captivate all generations because the story and characters have emotional appeal. The study of archetype in the movie Titanic is still relevant today, especially in showing how classic stories provide insights of love, struggle, heroism and tragedy. This topic is significant because archetype in films can help people to understand story pattern and characters in literary work better. In addition, analyzing archetype also provides more insight into the study of film, literature and psychology in the modern world.

B. Focus of the Research

Based on the background of the research above, the researcher focuses on how the main characters in Titanic (1997) are represented

psychologically through Jung's archetypes and structurally through Propp's character roles.

C. Problem Limitation

In this research, the researcher focuses on analyzing both the archetypes and character roles portrayed by the main characters in the Titanic movie, specifically Jack Dawson, Rose DeWitt Bukater and Cal Hockley, because they are characters that influence the story the most. Their actions, personalities, and relationships drive the story, making them essentials for understanding the archetypal patterns and character functions within the movie.

D. Problem Statements

Based on the background of the research, the problems can be formulated as follows:

1. What archetypal elements are found in the characters of Jack, Rose, and Cal, and how are these archetypes represented in the film Titanic (1997)?
2. What character roles do Jack, Rose, and Cal represent in the movie Titanic (1997)?

E. Objectives of the Research

Based on the problem statements, the objectives of the research are:

1. To identify and analyze the archetypal elements represented by the characters Jack, Rose, and Cal in the film Titanic (1997).
2. To classify the character roles of Jack, Rose, and Cal in the film Titanic (1997).

F. Benefits of The Research

The benefits of the research hopefully will be useful for two major benefits. Which are theoretical benefits and practical benefits. The benefits of the research are:

1. Theoretical Benefit

This research aims to contribute to a better understanding of archetypes and character roles in literature and film studies. The researcher hopes that the findings can give useful insights for readers on how to analyze both archetypes and character roles more deeply, and highlight their importance in understanding characters and storytelling in films.

2. Practical Benefits

a. For the students

This research can help students understand how archetypes and character roles influence character and story development, improving their analytical skills in studying literature and film.

b. For the teachers

The results of the study can be used as supporting material when teaching Narrative Text. The analysis of both archetypes and character roles in Titanic can help teachers explain how characters are developed, what roles they play in the story, and how their motivations influence the plot. By using these findings, teachers can give clearer examples when teaching character identification, character development, conflict, and moral values. This can make it easier for students to understand narrative structures and improve their analytical reading skills.

c. For the school

This research can help schools develop learning that uses films to support students' creative and critical thinking. By adding film analysis to lessons, schools can make learning more enjoyable and help students connect theory with real-life situations.

d. For other researchers

This research can serve as a reference for future studies on archetypes and character roles in films, encouraging deeper and more diverse analysis across different genres and contexts.



CHAPTER II

LITERATURE REVIEW

This chapter explain about Jungian analytical psychology as the foundation of archetypal theory. It discusses how archetypes originate from collective unconscious, a central concept in Carl Jung's psychology that represents the shared mental structures of all human beings. It also discusses about archetypes and the types of archetypes based on Carl Jung and Carol S. Pearson that appear in the main characters of the movie. This chapter also discusses character roles, focusing on the functions of characters in a story based on the theories of Vladimir Propp and Joseph Campbell. It also presents the synopsis of the movie Titanic (1997) and previous studies related to this research.

A. Theoretical Framework

1. Jungian Analytical Psychology

According to Jung (1968), analytical psychology is a branch of psychology that studies the structure of the human psyche. Focusing on both conscious and unconscious processes. He developed his hypothesis of personality based on the assumption based on the suspicion that the intellect or soul has various levels of consciousness, both conscious and unconscious. Jung emphasized that the key components of an individual's unconscious are not only shaped by personal experiences but are also influenced by human heritage passed down through generations. This idea is referred to as the collective unconscious. Furthermore, Jung proposed that every aspect of a person's personality exists within a distinct structure, including the consciousness, personal unconscious, and collective unconscious, and these elements interact and influence one another (Stein, 1998).

a. Consciousness

Consciousness is the state of full awareness in an individual, focusing on processes such as thinking, remembering, and feeling. In consciousness, there is what is called the ego which acts as the center of consciousness, but not the core of a personality. According to Jung, as cited in Feist & Feist (2009, p. 103), the images of consciousness is those that are sensed by the ego, whereas unconscious elements have no relationship with the ego. Ego is not the whole personality, but must be completed by the more comprehensive self, the center of personality that is largely unconscious. That's why, even though consciousness is the outermost layer of the psyche structure, it only has a small role compared to unconsciousness. Jung further explained that the ego possesses two types of mental perceptions, Introversion and Extraversion, which influence one another and shape an individual's personality. Extraversion refers to an attitude toward the external world and relationships with others, while Introversion is an attitude focuses on one's own thoughts and feelings. Although every individual has the capacity for both attitudes, only one becomes dominant and defines their personality and consciousness. Additionally, Jung Identified four psychological functions (psyche), which are thinking, feeling, sensing, and intuiting, which combine with the two attitudes (introversion and extraversion) to form psychological types.

b. Personal Unconscious

In Jung theory, personal unconscious is a part of the psyche that embraces all experiences a person has repressed, forgotten, or subliminally perceived. It serves as a repository

for forgotten information, repressed memories, forgotten events, and experiences initially perceived below the threshold of our awareness. Unlike the collective unconscious, which houses universal archetypes shared among all humans, the personal unconscious is specific to the individual and is shaped by their life experiences. Jung believed that the personal unconscious plays a crucial role in the development of the self, as it can reveal hidden aspects of the personality that need to be integrated for psychological growth (Feist & Feist, 2009, p. 104).

c. Collective unconscious

The collective unconscious is considered the most fundamental layer of the human psyche. Unlike the personal unconscious, which develops from individual experiences, the collective unconscious is universal inheritance shared by all humans. As explained by Feist & Feist (2009, p. 104), it serves as a repository of latent memories and experiences passed down from our ancestors. It consists of instincts and archetypes that are inherited and often influence our behavior and perception. The contents of the collective unconscious are dynamic and actively shape an individual's thoughts, emotions, and behaviors beyond the reach of conscious awareness. This aspect of the unconscious plays a significant role in the formation of religious beliefs, myths, and legends. It also gives rise to what he called "big dreams," dreams with meaning beyond the individual dreamer and that are filled with significance for people of every time and place. Jung said that the collective unconscious does not refer to inherited ideas but rather to humans' innate tendency to react in a particular way whenever their experiences stimulate a biologically inherited

response tendency. For example, a young mother may unexpectedly react with love and tenderness to her newborn infant, even though she previously had negative or neutral feelings toward the fetus. Thus, the collective unconscious serves as an innate blueprint that guides universal human emotional and behavioral responses.

Jung's analytical psychology provides a comprehensive framework for understanding the structure of the human psyche and the interplay between consciousness, personal unconscious, and collective unconscious. These elements, each with distinct characteristics and functions, collectively influence an individual's thoughts, emotions, and behaviors.

2. Archetypes

According to Jung (1968), archetypes are primordial images that originate from the collective unconscious. They are inherited mental structures that influence the way humans think, feel, and behave. Although archetypes have a biological foundation, they arise from universal human experiences that have been repeated through generations. Every individual has the potential to express various archetypes, and these archetypes are activated when personal experiences align with the symbolic patterns stored in the collective unconscious.

Archetypes themselves cannot be directly observed because they exist beneath conscious awareness. However, when they are activated, they manifest through symbols, dreams, fantasies, or behaviors. As a deeper layer of the subconscious, archetypes often remain unrecognized by individuals, yet they continuously shape emotions and actions. Jung described archetypes as dynamic psychological forces that can influence one's personality and

perception of reality.

Archetypes represent a system of spontaneous energy and potential within the collective unconscious. They guide human behavior and creativity while also connecting individuals to universal patterns found in myths, art, and literature. Archetypes help explain why certain character types and stories feel familiar across different cultures and time periods (Stein, 1998).

3. Types of Archetypes

Archetypes can appear in many different forms depending on the perspective of each theorist. Scholars have developed various classifications of archetypes to explain how they influence human behavior, literature, and storytelling. The following are several types of archetypes based on several theorists.

a. Types of Archetypes Based on Jung

Jung categorized archetypes into several main types, each symbolizing different aspects of the human psyche. These archetypes interact with one another and together form the structure of the personality. The main archetypes proposed by Jung are as follows:

1) Self

Jung believed that each person possesses an inherited tendency to move toward growth, perfection, and completion, and he called this innate disposition the self. The self is the archetype of all archetypes and the most comprehensive because it unites all archetypes in a process called self-realization. This concept is often symbolized by an individual's personal ideals. Which are perfection,

completeness, and wholeness that are represented by various symbols, with the mandala being the primary symbol. symbol featuring a circle within a square or various other concentric shapes. The mandala represents a collective unconscious that embodies unity, balance, and wholeness (Feist & Feist, 2009).

2) Ego

The Ego is a central aspect of the personality that represents the conscious mind and the individual's sense of identity. According to Jung (1959), the Ego is responsible for mediating between the inner world of the psyche and the external world, allowing individuals to navigate their daily lives. The Ego is often seen as the center of consciousness, encompassing thoughts, feelings, and perceptions that an individual is aware of at any given moment. It plays a crucial role in establishing a sense of self and personal identity.

3) Persona

The side of personality that people show to the world is designated as the persona. The term is well chosen because it refers to the mask worn by actors in the early theater. It acts as a mask, allowing people to interact with others by playing various roles in daily life. Persona archetype is universal expression of the effort to adapt and conform to social norms. Although the persona is a necessary side of our personality, we should not confuse our public face with our complete self. If we identify too closely with our persona, we remain unconscious of our individuality and are blocked from attaining self-

realization. We must acknowledge society, but if we over identify with our persona, we lose touch with our inner self and remain dependent on society's expectations of us. Jung believed that we must strike a balance between the demands of society and what we truly are to become psychologically healthy (Feist & Feist, 2009).

4) Shadow

Jung describes the shadow as the darker side of human nature. Shadow is a part of the personal unconscious that contains the hidden, repressed, or unacknowledged aspects of ourselves. This includes traits, urges, and emotions that are considered negative, inappropriate, or contrary to the self-image we present to the world. It's easier to project the dark side of our personality onto others, seeing the ugliness and evil in them that we refuse to see in ourselves. Unfortunately, most of us never acknowledge our shadow, but only identify with the bright side of our personality (Feist & Feist, 2009).

5) Anima

The anima is an archetype that represents the feminine side of the male psyche. It acts as a bridge between male conscious and unconscious, often appearing in dreams, fantasies, or projections of women in the real world. Jung believed that all humans are inherently bisexual in nature, possessing both masculine and feminine aspects. Few men become well acquainted with their anima because this task requires great courage and is even more difficult than becoming acquainted with their

shadow. To fully understand and master their anima, men must break through intellectual barriers, delve into their unconscious, and embrace the feminine elements of their personality (Feist & Feist, 2009).

6) Animus

The masculine archetype in women is called the animus. The animus is symbolizing thought and reasoning. It is capable of influencing the thinking of a woman, yet it does not actually belong to her. Jung said that the animus archetype embodies the masculine traits within a woman's psyche, including qualities such as strength, assertiveness, courage, vitality, and the ambition for power, control, and achievement. Jung highlighted the Animus as one of the most significant autonomous complexes (Jung, 1959). Jung believed that the animus is responsible for thinking and opinion in women just as the anima produces feelings and moods in men. The animus is also the explanation for the irrational thinking and illogical opinions often attributed to women (Feist & Feist, 2009).

b. Types of Archetypes Based on Pearson

Pearson (1991) developed twelve archetypes that represent universal patterns of human motivation and development. These archetypes describe the inner journeys that people take to understand themselves and transform their lives. Each archetype carries both strengths and weaknesses that guide the individual through different stages of growth and challenges.

1) The Innocent

The Innocent archetype represents optimism, faith, and the desire to live a simple and happy life. This archetype believes that life is good and safe, but it may deny pain or avoid difficult truths when faced with reality.

2) The Orphan

The Orphan symbolizes realism, empathy, and the longing to belong. This archetype teaches compassion and trust in others after experiencing loss or disappointment. It values equality and connection with the community.

3) The Warrior

The Warrior archetype embodies courage, strength, and discipline. It focuses on achieving goals and protecting what matters most. However, it may become overly competitive or aggressive when facing threats or fear of failure.

4) The Caregiver

The Caregiver represents compassion and selflessness. It finds meaning in helping and protecting others but can sometimes forget its own needs, leading to exhaustion or martyrdom.

5) The Seeker (Explorer)

The Seeker strives for freedom, adventure, and self-discovery. This archetype values personal growth and independence, yet may become restless or dissatisfied when unable to find purpose or stability.

6) The Destroyer (Rebel)

The Destroyer brings necessary endings and transformation. It accepts loss as a natural part of renewal and growth, but can turn destructive when driven by anger, despair, or rebellion against change.

7) The Lover

The Lover values passion, intimacy, and connection. It seeks unity through love and relationships, appreciating beauty and emotion. However, it can lose its identity when love turns into dependency or obsession.

8) The Creator

The Creator symbolizes imagination, originality, and innovation. It desires to bring new ideas or works into existence, expressing individuality through creativity. Its shadow side appears when perfectionism or fear of failure takes control.

9) The Ruler

The Ruler represents order, stability, and leadership. It seeks to bring structure and harmony to life but may become overly controlling or rigid when threatened by uncertainty.

10) The Magician

The Magician transforms situations through insight and vision. It connects inner power with external reality to create positive change, yet may manipulate others when misusing its influence.

11) The Sage

The Sage seeks wisdom, truth, and understanding. It analyzes experiences to gain knowledge but can become detached or overly critical when focusing too much on logic over emotion.

12) The Fool (Jester)

The Fool embodies joy, humor, and freedom. It teaches people to live in the moment and not take life too seriously, though excessive carelessness can lead to recklessness or irresponsibility.

4. Character Roles

Character roles refer to the functions that each character performs in a story to move the plot forward. Unlike archetypes, which focus on psychological or symbolic meanings, character roles emphasize actions; what a character does in the story rather than who they are. According to Chatman (1978), every narrative has characters that serve specific purposes in the development of the plot. These purposes can be analyzed through the character's actions and relationships with others. Similarly, (Propp, 1968) explains that the function of a character is determined by their role in the story's structure, not by their personality or moral quality. In short, character roles are essential to understanding how stories are built and how each character contributes to the events and conflicts within the narrative.

5. Types of Character Roles

Character roles have been classified by several theorists to

explain how characters function within the plot. These classifications help identify the structural pattern of stories and how each character contributes to the development of the narrative. Two of the most influential theorists in this field are Vladimir Propp (1968) and Joseph Campbell (1949), whose ideas remain relevant for understanding both traditional folktales and modern films.

a. Types of Character Roles based on Propp

Vladimir Propp was a Russian folklorist known for his structural study of Russian folktales. In his book *Morphology of the Folktale* (1968), Propp analyzed over a hundred folktales and found that, despite their different plots, they share a common structure and similar character functions. Instead of describing the character's personality, Propp emphasized the function of each character in advancing the story. He introduced the concept of "spheres of action", referring to seven recurring character roles that appear in most stories, regardless of their setting or culture. The seven roles are:

1) The Hero

The hero is the central protagonist who embarks on a journey or mission to solve a problem, defeat the villain, or rescue the princess. The hero often undergoes transformation and growth throughout the story. Propp emphasizes that a hero is not defined by virtue or morality, but by an action; someone who leaves home, faces a challenge, and resolves the initial disturbances.

"The hero departs on a quest, reacts to events, and is ultimately rewarded" (Propp, 1968, p. 36).

In narrative analysis, the hero often represents ideals such as courage, sacrifice, and the will to restore balance or justice.

2) The Villain

The villain is the source of conflict within the story and is often responsible for creating a state of imbalance by harming, deceiving, or obstructing others. The villain opposes the hero and must typically be overcome for resolution to occur.

“The villain causes misfortune or harm to a member of a family. This is the motivating function of the tale” (Propp, 1968, p. 28).

Villains can appear in many forms, such as individuals, social systems, or internal psychological conflicts. However, their primary role is consistently to act as an obstacle or opponent to the hero's mission.

3) The Donor

The donor is a character who tests and prepares the hero, often by providing magical assistance, advice, or an object needed to complete the quest. Usually, the donor first tests the hero's worthiness before offering help.

“The donor prepares the hero or gives a magical agent to enable the hero's success” (Propp, 1968, p. 39).

In movies, donors are often portrayed as educators or figures of wisdom, such as wizards, inventors, or even ordinary people who hold valuable knowledge.

4) The Helper

The helper is an ally who supports the hero during the quest and often assists in overcoming obstacles or defeating the villain. The helper may be present throughout the narrative, offering direction, emotional support, or physical assistance.

“The helper aids the hero in the struggle or search and may accompany him” (Propp, 1968, p. 40).

The helper reflects loyalty and are often instrumental in supporting the protagonist's success at key moments.

5) The Princess (and The Father)

The princess is the goal of the quest, often a person to be rescued or a reward for the hero. The princess symbolizes what the hero strives to obtain. The princess is sometimes accompanied by the father figure, who assigns tasks or grants rewards.

“The princess is the sought-for person and may be the reward or object of the quest” (Propp, 1968, p. 43).

Though originally gendered, in modern application the “princess” role refers to any ambition that motivates the protagonist's journey.

6) The Dispatcher

The dispatcher is the character who sets the hero on their path by revealing the lack or injustice that must be addressed. This character informs or encourages the hero to begin their journey.

“The dispatcher sends the hero off and initiates the action” (Propp, 1968, p. 37).

The dispatcher may act intentionally, similar to a mentor, or may indirectly trigger a quest due to circumstances or chance.

7) The False Hero

The false hero is a character who appears to be heroic or helpful but is ultimately revealed as deceptive or selfish. They often try to take credit for the hero's achievements. This character adds tension by challenging the hero's identity or claiming their reward.

“The false hero claims the credit for the hero's actions or seeks to marry the princess by deceit” (Propp, 1968, p. 60).

This type is usually exposed towards the end of the story and serves to emphasize the good nature of the true hero.

b. Types of Character Roles based on Campbell

Joseph Campbell, in his book *The Hero with a Thousand Faces* (1949), explains that myths from different cultures share a similar structure known as the “Hero's Journey.” Each story contains recurring character roles that help shape the hero's path of growth and transformation. The following are several key roles found in Campbell's model.

1) The Hero

The central figure who undertakes the journey of transformation. The hero leaves the ordinary world, faces trials, gains knowledge, and returns changed. Campbell (1949) defines the hero as one who ventures forth from the world of common day into a region of supernatural wonder, faces fabulous forces, and returns with the power to bestow boons upon others.

2) The Mentor

A wise and experienced guide who prepares the hero for the journey. The mentor provides advice, tools, or spiritual insight to help the hero overcome initial fears and doubts.

3) The Threshold Guardian

A figure that tests the hero's determination and readiness to enter the adventure. This character represents the barriers or fears that must be faced before transformation can begin.

4) The Herald

The messenger who announces the call to adventure or signals that change is coming. This role sets the story in motion by inviting the hero to take action.

5) The Shapeshifter

A mysterious or ambiguous character whose motives are uncertain. This role adds tension to the story, symbolizing change, doubt, or deception.

6) The Shadow

Represents the darker side of the hero or the main source of conflict. It embodies fear, hatred, or temptation that the hero must confront and integrate.

7) The Trickster

A character that brings humor, challenges authority, and exposes hypocrisy. The trickster's role is to remind the hero—and the audience—of the balance between order and chaos.

B. Synopsis of The Movie

“Titanic” is an epic, action-packed romance set against the ill-fated maiden voyage of the "unsinkable" Titanic, at the time, the largest moving object ever built. She was the most luxurious liner of her era the “ship of dreams”, which ultimately carried over 1,500 people to their death in the ice cold waters of the North Atlantic in the early hours of April 15, 1912.

Rose DeWitt Bukater is a 17-year-old, upper-class American suffocating under the rigid confines and expectations of Edwardian society who falls for a free-spirited young steerage passenger named Jack Dawson. Once he opens her eyes to the world that lies outside her gilded cage, Rose and Jack's forbidden love begins a powerful mystery that ultimately echoes across the years into the present. Nothing on earth is going to come between them, not even something as unimaginable as the sinking of Titanic.

C. Previous Study

Previous studies serve as a basis for comparison and as reference points for the current research additionally reviewing prior studies helps avoid assuming similarities between past research in the present study therefore this literature review includes the findings of the previous studies, as outlined below :

1. The first previous study is an article entitled Archetype Analysis of The Main Character in Winston Groom's Movie Forrest Gump by Syamsul Bahri, Safha Dwi Kayla, and Ridwan Karo Sekali (2018). This research concludes that Forrest Gump's personality can be understood through the lens of Carl Jung's archetypal approach, revealing five archetypes: Persona, Ego, Shadow, Self, and Anima. This research used a qualitative descriptive method. This previous study and the writer's research use the same theory but different in the data source used and the findings.
2. The second previous study is an article entitled An Analysis of Archetype of Main Character Jim White in McFarland USA Movie by Raka Adam Pangestu & Defi Julianti (2021). This research investigates the main character, Jim White, from the movie McFarland USA (2015), using Carl Gustav Jung 's theory of archetype. This research uses a descriptive qualitative method. This research identified twenty-two data, which are four Ego data, five Persona data, two Shadow data, one Anima data, one Hero data, two Wise Old Man data, two Great Mother data, and five Self data that appears in the main character Jim White. This previous study and the writer's research use the same theory but different in the data source used and the findings.
3. The third previous study is an article entitled The Archetype Analysis of Maleficent in Maleficent Movie by Robert Stromberg by Fajar Bagus Dwiyono (2019). This research aims to identify

the archetypes present in Maleficent's character and understand her individuation process throughout the film. The study uses Carl Gustav Jung's theory of Archetype to analyze Maleficent's character, focusing on four main archetypes: Persona, Anima/Animus, Shadow, and Self. The method used in this study is a qualitative analysis of the movie Maleficent, with a focus on the protagonist's transformation and the four main archetypes of Carl Jung. This previous study and the writer's research use the same theory but different in the data source used and the findings.

4. The last previous study is an article entitled *An Analysis of Main Characters in Warm Bodies Film Using Jung Theory of Archetypes* by Syarifah Rizakiah, Surya Sili, and Singgih Daru Kuncara (2018). This research analyzes the main characters, R and Julie, from the Warm Bodies film based on Carl Jung's archetypes. This research identifies six key archetypes from Jung's theory, which are Persona, Shadow, Anima, Animus, Hero, and Self. This research examines how they are reflected in the two protagonists' development and interactions. This previous study and the writer's research use the same theory but different in the data source used and the findings.

