

**JUNG'S ARCHETYPES AS FOUND IN POLLY GRAY CHARACTER IN
PEAKY BLINDERS TV SERIES**

THESIS

Submitted as a Partial Fulfillment of the Requirements for the Degree of *Sarjana*

Humaniora



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DEDICATION

This thesis is dedicated to:

1. My parents, Sapar and Samiyem
2. My self
3. My brother
4. All of my friend
5. My lecturer
6. My almamater

MOTTO

"shake hands with the devil, and walk pass them."

-Polly Gray-

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Jung's Archetypes as Found in Polly Gray Character in Peaky Blinders Tv Series* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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The researcher realizes that this thesis is far from being perfect. Thus, any suggestions are received for the betterment of this research. Hopefully, this research could give positive impacts to the readers as well as those want to carry out further research.

Surakarta, 4th of November, 2022

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ABSTRACT

Gusti, Akbar Ilham. (2022). *Jung's Archetypes as Found in Polly Gray Character in Peaky Blinders Tv Series*. Thesis. English Letters. Faculty of Cultures and Languages.

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This research aims to analyze Jung's four major archetypes, in which Polly Gray, as the character, reflected archetypes decorated by most dialogues and actions. Therefore, this research finds two main problems, 1) to identify Polly Gray's actions and dialogues, which reflect the archetypes, in the *Peaky Blinders* TV series. 2) describe the way Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series.

The researcher analyzed the archetypes as found in Polly Gray in the *Peaky Blinders* TV Series by using psychoanalysis theory from Carl Gustav Jung in his book *The Archetype and The Collective Unconciuous* (1980), and using Jung's theory with the tittle *Psychological Types* (1976) to identify the archetypes, manifest by the influence of Psychological Types.

This study used qualitative research with a case study method. This study aims to observe Jung's four major archetypes as a psychological phenomenon reflected by Polly Gray in the *Peaky Blinders* TV series. The data of this study are all the captured pictures from scenes and dialogues, acts, and utterances by Polly Gray in the *Peaky Blinders* TV series. The researcher is the primary instrument in this research, and the secondary instrument is the data table. The technique of collecting the data is documentation.

The researcher has found 100 data in this study. The researcher found 30 data of persona, 30 data of anima animus, 27 data of shadow, and 13 data of self. The researcher also found 19 data of introversion and 81 data of extraversion. Polly Gray exhibits the dominant persona and anima animus archetypes. She exhibits persona archetypes to give people an impression, while she exhibits animus archetypes by her strong leadership and aggressive attitude. Polly Gray tends to have an extraversion psychological type when expressing the archetypes in the *Peaky Blinders* TV series.

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LIST OF ABBREVIATIONS

P	: Persona
A	: Anima
AN	: Animus
SH	: Shadow
S	: Self
EX	: Extraversion
IN	: Introversion
PB	: Peaky Blinders
S	: Season
E	: Episode

CHAPTER I

INTRODUCTION

A. Background Study

A structure is a collection of elements of an entity to one that has been created or arranged in a certain way. According to dictionary (<https://dictionary.com/browse/structure>), anything consists of parts arranged together in some way or a complex system considered from the point of view of the whole of any single part. It can also be understood as the characteristic of something planned, ordered, and controlled. It is how something is constructed, arranged, or organized. The human soul is likewise arranged of elements that are made up of interconnected parts.

Every human is made up of an archetype, which is a primitive image. The concept of the collective unconscious and its constituents, the archetypes, are based on the premise that the fundamental constitution of the mind is constant. In his book titled *The Archetype and Collective Unconscious*, Carl Gustav Jung (1980) states the archetype is an unconscious component that is modified by being awake and perceivable and getting its color from the consciousness of the individual in which it arises. According to Boeree (2017), an archetype is a universal form or inclination to characterize ideas or feelings. It is an unlearned human tendency to experience things in a particular way.

There are several major archetypes; persona, anima, animus, shadow, and self. First, Carl Jung (1980) states that persona is the mask of the

actor. Persona aims to make someone able to display a character that does not necessarily belong to them. It is the individual system of adaptation to or the manner he assumes in dealing with the world. Second, Jung argued that a man consists of a feminine called the anima, and a woman also consists of a masculine side called the animus. This archetype trait is most prominent in the actions of the opposite sex; feminine in men and masculine in the woman. It shows how the human experience of the opposite sex is created. Third, the shadow is the heart of darkness within the ego, as personal inferiority in contrast to the superiority of the ego. Jung defines the shadow as the inferior personality. The shadow is a human hidden and denied brother, and it is the thing that the individual has no wish to be (Jung, 1966). Fourth, another archetype is called the self. Self is the god image archetype associated with the collective unconscious (Jung, 1990). In this archetype, we can find the god image within the human. Carl Jung suggested the goal of wholeness instead of perfection. It is the central point of this whole, just as the ego is the central point of consciousness (Sharp, 1991).

The archetype is the contents of a repository of primordial images called the Collective Unconscious. The notion that human psychic life dominates consciousness is false because humans spend most of their lives unconscious. Children start a life in unconsciousness and grow into consciousness (Jacobi, 1999). It is identical in all people, and such is the common psychic substrate of the suprapersonal nature present in each of us. All aspects of the collective unconscious can be individualized by much

chance the individual can get an education and learn. In *Psychological Types* (1976), Jung described individuation as a differentiation process to develop the individual's personality. In contrast to the childhood objective of promoting ego growth, individuation, according to Ryce (1982), necessitates a transient non-ego attitude that permits integration with the self. Therefore, it is necessary to deal with archetypes. In addition, archetypes can help people know where they are on the way to the individuation process; the more experiences we have, the more opportunities for hidden images to manifest.

Although humans have some universal archetypes, every human being also has a personality type that is different from one another. In his book *Psychological Types*, Jung (1976), Jung gives a general description of the types, and Jung labeled the two main types as introverted and extroverted. These psychological types have different orientations and sometimes have different preferences; extroverted humans will direct their energy power outwards (Sharp, 1987), while introverted people will direct their energy strengths inwards (Odajnyk, 2012).

This study investigated Jung Archetype in the *Peaky Blinders* TV series. The British historical drama *Peaky Blinders* premiered by BBC in 2013, starring Cillian Murphy, Paul Anderson, Joe Cole, Sam Neill, Sophie Rundle, and Helen McCrory. This series also could watch on Netflix. *Peaky Blinders* has been voted for the Best Drama Series in TV Choice Award (2020), won the Best British TV Drama Writing in British Screenwriters

Awards (2014), and won the Best Drama Series in Bafta Television Award (2018).

This series portrays a fictional narrative based on a true story: The story of *The Peaky Blinders* from Birmingham. This story is written by Steven Knight, set in 1920 in Birmingham, the aftermath of world war I. *Peaky Blinders* TV series is told about Thomas Shelby as the main character of this show. Thomas is ambitious to build a business empire and stop anyone who gets in his way. Thomas drives the organization for himself and rules Birmingham and the rest around England. To carry out the plan, Thomas is helped by his family and the gang, *Peaky Blinders*.

His aunt, Elizabeth Polly Gray, is the unofficial head of the Shelby family. She is taking care of Shelby's brother and one sister Ada Shelby because their mother has passed away and their father left them. She managed the *Peaky Blinders* when the boys were absent during the great war. Elizabeth Polly Gray is the matriarch and the heart of the Shelby Family. In *Peaky Blinders*, Steven Knight wrote about Polly Gray as a strong woman, a strength emboldened by the pain of life. Polly lives with the trauma of abortion, being torn from her son, and her daughter's death. These kinds of experiences made Polly's personality. Polly is a woman with the ferocity of a pitbull, a lion's heart, and a swan's grace. The path of psychic growth and evolution is through pain and suffering, and it bears many dangers for the totality of the soul. In his book *Psychology and Alchemy*, Carl Gustav Jung

(1980) notes the instinctive fear of the psychic journey because of the risk of disintegration of the whole soul.

A fictional story is a representation of real life. A fictional characters personality can emerge from several conflicts and how the character reacts to the conflict they face. Like the person in real life, a characters personality is also influenced by unconsciousness. According to (Jung, 1989), everything in the unconscious seeks outward manifestation, and personality also desires to develop from its unconscious state and experience itself as a whole (Jung,1989).

In a similar research titled "The Jungian Archetypes of Self, Shadow and Ego in The Legend of the Lord of the Rings: An Analytical Psychological View," Arash Javanbakht analyzes archetypes in a series that was published in 2005. The Lord of the Rings mythology, according to the study's authors, can be utilized to describe the degree of mental growth and its dangers. The use of Carl Gustav Jung's Archetype theme in the earlier study and the current one are commonalities. The distinction is that this study examines Polly Gray's archetype in the *Peaky Blinders* TV Series, whereas earlier studies examined The Legend of the Lord of the Rings.

In a related study, Chek Yat Phoon examined psychological kinds (1987). In this study, the authors talk about a correlational analysis between Jung's psychological type and the 19 spiritual talents. Using the Myers-Briggs Type Indicator and the Spiritual Gift Stock, this study explores the potential relationship between 19 spiritual gifts from the New Testament and Jungian

psychological type. The use of Carl Gustav Jung's Psychological Types theme in the earlier study and the present study are commonalities. The current research, however, differs in that it examines the psychological archetypes that prompted Polly Gray to depict them in the *Peaky Blinders* TV series.

Related research explores *Peaky Blinders*, a television series by Maiwa Hasya Faiq Hamdan (2021). The author of this paper examines the directive speech patterns employed by Thomas Shelby and Polly Gray in the television series *Peaky Blinders*. In the television series *Peaky Blinders*, this study aims to ascertain the types of directive speech acts conveyed by Thomas Shelby and Polly Gray, the strategies they employed when using such directive speech acts, and the differences between Thomas Shelby and Polly Gray in such directive speech acts. Due to the fact that both studies used the *Peaky Blinders* TV series as the data source, they have parallels. While the current research analyzes the Polly Gray archetype from the *Peaky Blinders* TV series, this study focuses on the directive speech acts utilized by Thomas Shelby and Polly Gray in that television series.

This research focuses on Jung's major archetypes, in which Polly Gray, as the character, reflected archetypes decorated by most dialogues and actions. Identifying the phenomenon in dialogues and actions is crucial since the archetypes are psychological.

1) Example of the data



Figure 1. 1 The archetype persona of Polly Gray

Polly: A gentleman would take off his hat.
Put out his pipe.

The data above is persona. The researcher identifies a persona from the acts and dialogues uttered by Polly Gray. Polly met Inspector Campbell in the church. She ordered Inspector Campbell to remove his hat and put out his pipe as he entered the church. The researcher identifies the persona archetype because Polly gave an impression to Inspector Campbell that she was a devout person. Polly and her nephews are the leaders of a criminal organization named *Peaky Blinders*. Moreover, those kinds of Polly Attitudes are identified as Extraversion types; She prefers objective determinants as the determining factor.

The Peaky Blinders series reflected most of Polly Gray acts in archetypes terms based on Carl Jung theory. The researcher analyzes the archetypes as found in Polly Gray in the *Peaky Blinders* TV Series by using psychoanalysis theory from Carl Gustav Jung in his book *The Archetype and The Collective Unconscious*. Those four major archetypes are; Persona, anima,

animus, shadow, and self, manifest by the influence of *Psychological Types*, both Extraversion and Introversion.

B. Limitation of The Study

The discussion was limited to Jung's archetypes in Polly Gray's characterization in the *Peaky Blinders* TV series: Persona, anima animus, shadow, and self. In the *Peaky Blinders* TV series, Polly Gray is an unofficial head of the Shelby family. The reflection of archetypes is clearly shown in this character. Therefore, the researcher analyzes Polly Gray from the perspective of a psychological approach in the narrative of the *Peaky Blinders* TV series. This research aims to identify Polly Gray's actions and dialogues, which reflect the archetypes, and describe how Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series from season one to season five.

C. Formulation of The Problem

Based on the background mentioned above, the researcher focuses on questions as follows:

1. What are the archetypes found in Polly Gray in the *Peaky Blinders* TV series?
2. How does Polly Gray Portray her Personality in the *Peaky Blinders* TV series?

D. The Objectives In The Study

1. To explain the archetype in Polly Gray's characterization in the *Peaky Blinders* TV series.
2. To explain the way Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series.

E. The Benefit of The Study

1. Theoretical Benefit

The researcher hopes that this research can be a reference and give a new contribution to the field study of the archetypes found in the character of TV series. In addition, it could reference the other researcher who will observe further research related to Jung's archetypes.

2. Practical Benefit

This research gives additional information on understanding the archetype's problems. This research provides valuable information, especially for those interested in psychoanalysis. To inform the readers whether human psychology has increased in line with physical development.

For the buried image in our collective unconscious to come into being, this research helps the readers understand themselves as completely as possible. This research help the readers to understand that to individualize all aspects of the Collective Unconscious, which contents are archetypes, requires a great deal of experience and education. This research can help the reader to increase their individuation.

F. Key Terms

1. Psychoanalysis

Psychoanalytic theory helps us to understand people's personality and personality development, and psychoanalysis is a clinical method for treating psychopathology (Freud, 1940).

2. Archetype

Archetype is an unconscious content that is transformed by being conscious and perceived and taking its color from the consciousness of the individual in which it arises (Jung, 1980). There are several major archetypes; persona, anima animus, shadow, and self.

3. Collective Unconscious

Individuals everywhere have more or less the same content and modes of behavior called collective Unconscious (Jung, 1980).

4. Psychological Types

Jung revealed that character is a basic human form. Jung gives a general description of the types; he labelled the two main types as introverted and extroverted, which must be his priority (Jung, 1976).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Psychoanalysis

Psychoanalytic theory helps us understand people's personality and personality development, and psychoanalysis is a clinical method for treating psychopathology (Freud, 1940). Sigmund Freud is known as the founder of psychoanalytic theory. Sigmund Freud developed his method of psychoanalysis from his mentor and friend, Josef Breuer. Before the beginning of this century, Freud and Josef Brauer understood that neurotic symptoms like Hysteria, some forms of pain, and aberrant behavior are symbolic (Jung, 1964). Breuer and Freud wrote a book on Hysteria based on their case studies, such as Anna. Hysteria is the result of some traumatic experience. Anna still remembers the cause of developing the psychoanalytic theory.

The theory created by Sigmund Freud and Josef Breuer greatly influenced young psychiatrists at that time, one of which was inspired by Carl Jung. Jung was well acquainted with Freud and Breuer's study of *Hysteria*, published in the 1890s, and he also read Sigmund Freud's book *The Interpretation of Dreams*, published in 1900. Jung called it a "source of light" for young psychiatrists. So Jung again picked up *The Interpretation of Dreams* in 1903 and learned how it all correlated with

Jung's theories. Jung's main area of interest was how the suppression process, which was taken from the psychology of the neuroses, was applied to dreams (Jung,1989).

Sigmund Freud then had a significant influence on Jung's mind. Jung followed Freud's writings closely and sent copies of his articles and his first book, *The Psychology of Dementia Praecox*, in which Jung upheld the Freudian point of view with some reservations. Regarding the concepts presented in "The Psychology of Dementia Praecox," Jung had encountered little sympathy. In actuality, Jung's coworkers made fun of him. Nevertheless, it was this book that introduced Jung to Freud. They first met in Vienna in March 1907, and Freud invited Jung to come to see him (Jung,1989).

When the *International Psychoanalytic Association* was founded in 1912, Jung became president at Freud's urging. At the time, Freud frequently made allusions indicating that he regarded Jung as his successor (Jung, 1989). However, the connection between this two psychology and psychiatry was severed for several reasons. This breakup was because Jung was and has always been since his childhood; he was a very independent person, and Jung could not enjoy being anyone's student. Jung wanted to reach his line of thought.

Freud examined the individual in light of his own experience and discovered that the dynamics between parents and children affect whether a person usually develops or pathologically. However, Jung moves slightly

away from the preoccupation with only the personal to look at the transpersonal factor in the psyche, *The Archetype of The Collective Unconscious*, which in Jung's theory determines human development.

2. Collective Unconscious

In Jungian psychology, personality as a whole is known as the psyche. It functions as a guide that regulates and adapts an individual to his social environment and physical itself. Hence, the psyche includes all thoughts, feelings, and behavior, both conscious and unconscious. Therefore, it is essential to understand Jung's standpoint and recognize with him the whole reality of the psychic. Jung divides the psyche into three parts; ego, personal Unconscious, and collective Unconscious (Stevens,1994). Ego can be considered as the headquarters of the soul, maintaining its position in the center of consciousness. Hence, it is a gatekeeper to consciousness (Jung, 1976).

The notion that human psychic life is dominated by consciousness is false because humans spend most of their lives unconscious. Furthermore, children start a life in unconsciousness and grow into consciousness (Jacobi, 1999). However, Jung (1980) stated that psychic existence could be recognized only by the presence of contents that are capable of consciousness. Therefore, we can speak of an unconscious only if we can demonstrate its contents. Jung suggests that the unconscious has two personal and collective layers. Jung (1980) stated that the unconscious

is a more or less superficial layer that is undoubtedly personal, and he called it the personal unconscious. The contents of the personal unconscious are the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life. The personal unconscious is the content that has been put aside from the consciousness because they are disagreeable for various reasons (Jacobi,1999). It can be raised again at any time in consciousness.

Hence, this personal unconscious has a deeper layer that does not come from personal experience. It is not a personal acquisition but is innate from birth; Jung called it the collective Unconscious. Jung has chosen the term "collective" because this part of the unconscious is not individual but universal. The Collective Unconscious is a repository of primordial images. Primordial means first or original. It refers to the earliest development of the psyche. Jung (1980) states that as individuals everywhere have more or less the same content and modes of behavior, it is identical in all people. Such is the common psychic substrate of the suprapersonal nature present in each of us.

3. Archetype

The archetypes are known as the contents of the Collective Unconscious. Carl Jung (1980) identified that the archetype is an unconscious content that is transformed by being conscious and perceived and taking its colour from the consciousness of the individual in which it

arises. The underlying premise of the idea of the collective unconscious and its components, the archetypes, is that the basic makeup of the mind is constant. Archetypes contain mythological facts that have multiple centers or modal points. These essential groupings repeatedly present themselves with the same ideas and functions (Jung, 1980). Jung derived the idea of archetypes from the archetypal images represented, for example, by the gods in mythological systems. In Latin, "arche" is the beginning or primary cause and "type" is trace. Jung explained that the religious point of view understands the imprint as the workings of a printer; the scientific point of view understands it as a symbol of unknown and incomprehensible content (Jung, 1979).

The archetype is not a complete photograph but a cliché that must be developed by experience. According to Jung (1980), the primordial image is determined in its content only when it becomes conscious and is therefore filled with the material of conscious experience. The images people inherit from their prehistoric past show all of the ancestors of humans, prehumans, or animals. They acquire these images as a tendency or aptitude to see and respond to the world similarly to their predecessors (Jung, 1980). Moreover, there are several major archetypes; persona, anima, animus, shadow, and self. Jung explained that there are as many archetypes as typical situations in life. Endless repetition has carved these experiences into our psychic constitution, not in images filled with content but initially only as forms without content, representing the possibilities of

certain types of perception and action. When a situation corresponds to a particular archetype, that archetype becomes active, and a necessity arises, which, like an instinctive drive, finds its way against all reason and will or produces a conflict of pathological dimensions, that is, neurosis (Jung, 1980).

a. Persona

Persona is an unconscious element a person adopts as part of his public image. This archetype represents the part of oneself that is hidden but that one wants to share with others. In his book titled *The Archetype and Collective Unconscious*, C.G. Jung (1980) states that persona is the actor's mask. In Jungian psychology, the persona is an archetype that has the same purpose as a mask worn by an actor that allows him to play a unique role in a performance. It aims to make someone able to display a character that does not necessarily belong to them. It is the individual system of adaptation to or the manner he assumes in dealing with the world. Every calling or profession has its persona, fakeness accepted and required by the other. People can cover their real character and substitute it with other attributes that are acceptable to their surroundings, which is the archetype of the compromise persona. In his book, *a very short introduction*, Anthony Stevens (2001) stated there is always an element of pretense about persona because it is a kind of display case where we want to display our best. Persona is designed to make an impression on others and, on

the other hand, to hide the individual's true nature. As a result, the persona can make us get along with people, even people we do not like, in a friendly way.

The function complex of the persona is exclusively concerned with the relationship between the object and the outside world. The persona is a compromise between the individual and society based on appearances (Jung, 1966). With the individual being well adapted to the external world and his inner world, the persona can be said to be a necessary elastic barrier, which ensures relatively natural, regular, and easy contact with his environment. For instance, a young guy joins a corporation as an employee. In order to progress and ultimately get a promotion from his job, he must know the role that is expected of him. It may include personal characteristics such as makeup, dress, and manners. It may also include his relationship with his boss in the office, political opinions, the environment in which he lives, or other matters deemed necessary to the company's image. Likewise, he must also show that his work is good, diligent, responsible, and reliable. In the end, if he can play his card right, he will win the game.

The persona's role in the human personality can be as detrimental as beneficial. Persona can drive the personality of people who are too preoccupied with their roles and make those parts undeveloped. This phenomenon will cause the persona to be too

developed to cause the other side of the personality to be sidelined. The identification of the ego with the persona is referred to as inflation.

b. Anima

Carl Jung used the term syzygy to refer to the masculine and feminine principles united in the human soul. Jung described women who are very feminine as having a masculine soul and men who are very masculine as having a feminine soul (Jung, 1980). Syzygy forms the basis of the masculine and feminine principles represented by the anima in men and the animus in women. It is much like Chinese traditional medicine symbols of yin and yang. Although this trait is most prominent in the actions of the opposite sex, feminine in man and masculine in woman, it shows how the human experience of the opposite sex is created. The pairs of aions that the Gnostic god emanated were called syzygies, but the word's original meaning was "to yoke together." It is derived from two different stems: "syn," meaning with, and "zygon," meaning yoke or the cross-bar of a harness (Jung, 1979).

The whole of a man, as long as he is not constitutionally homosexual, can only be in the form of a masculine personality; a feminine anima figure cannot be cataloged as a superordinate personality type but requires a different evaluation and position. A more or less number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinated position

(Jung, 1980). Therefore, it makes more sense to think of men and women having both; anima and animus. The reason is that inside men have the dominant masculine part of their psyche and it is inherently present, so technically it's not an unconscious function, but basically inside men have a masculine side and a less developed feminine side. Conversely, for most women, this side of the anima is more developed. It is more a characteristic of their personality.

In contrast, the animus is somewhat underdeveloped, and to recognize that side of the animus, they must tap into it from what is said to be the unconscious. The wholeness of every human being consists of the union of the conscious and unconscious personalities. Just as each individual is derived from masculine and feminine genes, the predominance of the corresponding genes determines sex. Hence, in the soul, only the conscious mind in men has masculine traits, while the unconscious has feminine traits.

In the Vision Seminar of 1925, quoted in the glossary in *Memories, Dream, Reflection: The Anima and Animus* are to serve as bridges, leading to an image of the Collective Unconscious, as the persona becomes a kind of bridge to the world (Jung, 1961). Jung described the Anima and Animus as part of the structure of the soul, which completes the Person (Jung, 1966). They live and function in deeper layers of the unconscious; Jung called it the collective unconscious. If we examine their content, the anima and animus contain

the fantasy material that forms their phenomenology, and we find countless ancient and historical associations and archetypal nature images (Jung, 1980, p.518). Although it would seem that the whole of our unconscious psychic life can be ascribed to the anima, he is only one archetype among many. The fact of her femininity shows this. What is not-I, which is not masculine, is most likely feminine, and because not-I is considered not-mine and outside of me, anima-image is usually projected on women (Jung, 1980, p.58).

Furthermore, a mother's experience is very important as a major contributor to the development of a boy's anima. For the boy, vividly animated shapes appear on the mother, giving her an aura of power and pre-eminence or, even more attractive, an aura of satan (Jung, 1980, p.357). Social psychology is particularly relevant to Jung's thinking because social psychology offers objective observations of behavior in early childhood when archetypal images originate. For example, Moss found that mothers tend to reinforce the behavior of boys and girls differently. They pay more attention to boys and hold them longer each day, so they are stimulated more by touch and visual contact, cry more and move less than girls (Moss, 2002). Moss explains that this reciprocal behavior may be based on boys' significantly more susceptibility to perinatal trauma, which makes them more irritable than girls, resulting in mothers carrying them more often.

Nevertheless, parents are not the only ones contributing to acquired characteristics. The main contributors to the experience of the anima in men, besides the mother, are sisters, daughters, lovers, wives, and friends, all at a personally acquired level. Hence, behind this personal experience, archetypal factors will be encountered as Divine Guides, Sources of inspiration, Seducer of Evil, Personification of destiny/destiny, and the eros principle. Men develop their anima archetypes by coming into continuous contact with women over generations, and women develop their animus archetypes by coming into contact with men. Anima is an archetype embodied in every man's subconscious mind, which contains the experiences and impressions that women have made (Jung, 1981). For men, the positive contents of the anima archetype are what are considered positive feminine traits such as empathy, humility, sensitivity, and so on. "Since this image is unconscious, it is always subconsciously projected onto the loved one and is one of the principal reasons for passionate attraction or repulsion (Jung, 1981)." This archetype is the image of the ideal man or woman. For example, a man meets an attractive girl and projects his anima onto her, which means he begins to see her not as herself but as the ideal female image that is his anima.

Like the superior personality, the anima is bipolar and therefore can appear positive at one moment and negative at the next; now young, now old; now mother, now girl; now a good fairy, now a

witch; now a saint, now a prostitute (Jung, 1980). For the boy, the anima is hidden in the domineering power of the mother, and sometimes she leaves him with sentimental attachments that last a lifetime and seriously spoil the destiny of adults. Swiss psychologist referred to him as Puer aeternus, which in Latin means "eternal child." In his book titled *The Problem of the Puer Aeternus* Marie-Louis von Franz (1981) defines “ who have been in adolescent psychology for too long; that is, all the normal characteristics of seventeen or eighteen-year-old youth carry on into old age, which is exacerbated in many cases by an overreliance on the mother.” This situation creates the perfect storm in which the mother becomes what the Jungians call the "devouring mother." She is overprotective and smothering of her son and is involved in every aspect of his life. Often such mothers, despite their good intentions, unknowingly manipulate their children into remaining dependent on the well into adulthood.

A child brought up this way and never allowed to explore for himself, stand up for himself, fail and correct his own mistakes, or make decisions for himself. They will develop into adults who are crippled in their ability to survive and overcome the challenges of life's inevitable struggles. In other words, when a child grows up to be an adult with a strong mother complex, he will not seek to develop his independence and awareness. However, he will be possessed by what Jung called “the spirit of regression, which threatens us with slavery. To

the mother and with destruction and extinction in the subconscious (Jung, 1967)”. He will find himself in a sleeping service and not a live fight. In his book titled *Aion*, Jung (1981) claims “He expected to be caught, sucked up, enveloped, and eaten. He seeks, as it were, the circle of the mother who protects, nurtures, and enchants, the state of the baby free from every care, where the outside world bows down on him and even imposes happiness on him. No wonder the real world disappeared.”

From the explanation above, we understand the feminine aspect, which has an important role in the masculine soul. If the encounter with the shadow is an "apprenticeship" in individual development, then the encounter with the anima is a "masterpiece." The relationship with the anima is again a test of courage, a test of human spiritual and moral strength (Jung, 1980, p.61). Therefore, we must be in harmony with our masculine and feminine sides. Women are feminine in their own right and must be in harmony with their masculine side.

Conversely, men are masculine, so they must be in harmony with their feminine side. Anima believes in 'beautiful and good', a primitive conception that predates the discovery of the conflict between aesthetics and morals. There is something in what the anima says; for life itself is not only good but also bad, because the anima wants life, it wants both the good and the bad (Jung, 1980, p.60). Later,

when this anima has been recognized, he realizes more and more that behind all his cruel games with human destiny, there is something like a hidden purpose that seems to reflect a superior knowledge of the laws of life. Only the most unexpected, chaotic, and terrifying things reveal a deeper meaning (Jung, 1980).

c. Animus

It is known that mostly male or female genes determine gender. However, the minority of genes shared by other genes do not just disappear. As we know from the discussion about the meaning of anima above, if the sex of each individual is determined by the dominance of the appropriate gene and forms a conscious mind, men only have masculine signs. At the same time, in their unconscious, there are feminine traits. Hence, in the case of a woman in her conscious mind, she has only feminine marks. According to Jung (1980), feminine consciousness confronts the masculine personification of the unconscious, which can no longer be called anima but animus.

The main contributor to the experience of animus in women is the father. Nevertheless, Father was not the only one who contributed to acquired characteristics. There are other factors in the experience of the animus in women, namely: brothers, sons, husbands, lovers, work colleagues, and all that is obtained personally. At the archetypal level, one can find a Divine guide, source of inspiration, evil Avenger, Personification of spiritual meaning, and logos principles. “The dark

sun of feminine psychology is connected with the father-*imago*, for the father is the first bearer of the image of the *animus*. He endowed this virtual image with substance and form; for his *Logos*, he is the source of the "spirit" for his daughter (Jung, 1979). *Animus* likes to project itself upon intellectuals and heroes, including tenors, artists, and sporting celebrities (Jung, 1976).

In addition, because the *anima* and *animus* are products of the collective unconscious produced through living and interacting with one another over generations, each sex receives characteristics of the opposite sex that facilitate adequate responses and understanding for the other sex. For men, the positive contents of the *anima* archetype are what are considered positive feminine traits such as empathy, humility, sensitivity, and so on. Moreover, for women, the positive charge of the *animus* archetype is what is considered positive masculine traits such as strength, courage, independence, leadership, and assertiveness. In his book *Jung's map of the soul*, Murray Stein (1998) claims that "The encounter with the *anima* or *animus* represents a connection to the unconscious even deeper than the image. The total soul of inferior and undesirable quality. In meeting with the *anima* or *animus*, it is contact with a soul level with the potential to lead to the deepest and highest to attain that which the ego can attain."

Therefore, our encounter with the *animus* archetype, like any other archetype, can be good and bad for us. So, if someone

represses or rejects the anima or animus, one of two possibilities can occur; projection or ownership. The first projection of the animus is always towards the father, then the projection onto the male evokes his feelings in a positive or negative sense. If she experiences passionate attraction, she will have the same features as her anima's male image. Since this image is unconscious, it is always subconsciously projected onto the loved one and is one of the principal reasons for passionate attraction or repulsion (Jung, 1979).

On the other hand, possession is when the subject has negative experiences with the opposite sex. When the anima possesses a man, he becomes prone to irrational moods, and when the animus possesses a woman, she becomes prone to irrational opinions. John A. Sanford (1980) states that “if the anima is the ruler of the mood in men, then the animus is the ruler of opinion in women. She usually expresses herself in judgments, generalizations, critical statements, and apodictic statements, which do not originate from the thought processes and feelings of the woman but have been drawn from various authoritative sources, mother or father, book or article, church or some. Other collective organizations.” However, we must be in harmony with our masculine and feminine sides. The ultimate goal of the masculine and feminine principles that make up this syzygy is coniunctio, their union. This dynamic, the syzygies insistence on achieving community, sustains itself in external life in a fairly distinctive way (Jung, 1979).

This dynamic, syzygy's drive to achieve connection. Lives itself in external life in a fairly characteristic way. A man and a woman fall in love; in other words, they fall into the anima and animus projection together.

On the other hand, there is a very painful sense of loss when apart. Because this initial state is largely unconscious, it usually does not last long. In his book titled *Aion*, Carl Gustav Jung (1979) emphasizes that it generally develops in one of three ways: One possibility is that concrete relationships take place in life so that there are marriages, families, and cohabitation, and the libido that is possessed flows in between the projections of the anima and animus which increasingly lead to efforts to build a concrete existence together. The second possibility is that instead of a concrete connection, there will be a concrete separation; in other words, the projection is down for one or the other. It falls for one person, and then the other is abandoned. Carl Gustav Jung (1979) mentions, "When that happens, the rejected person is faced with grief, despair, and sometimes violence. Extreme hopelessness or violence is activated because one has lost a soul mate, which is experienced as total defeat. Possible connection failure; despair leads to destruction. The alternative realizes that the outside person is unnecessary; at that point, one starts to communicate internally with the anima or animus. The phrase "when the gods come, the demi-gods go" has been used to describe this. When Theseus left,

Ariadne and Dionysus showed up, and she had this experience (Jung, 1979). A third hypothesis is that mutual projections lead to progressive development; as a result, people eventually realize that their love is founded on the projections of anima or animus. They are also led to discoveries and capacities for conscious objects of love. Then it becomes possible to love the partner as he is while simultaneously developing and maintaining a lively connection with the inner image of the animus or anima (Jung, 1979).

d. Shadow

The archetype of the shadow is essential and profoundly rooted in the journey of evolution, and it lives in people as an animal instinct. In order to relate to their surroundings, a human must repress the manifestations of animal spirits inside himself and develop their identity. In his book titled *The Archetype and Collective Unconscious*, Jung (1980) identified other factors that may overwhelm the individual, one of the most important of which is the so called "inferior function." He points out that inferior functions are practically identical to the dark side of the human personality. One can access the darkness that permeates every personality through the unconscious and the doorway to dreams given by the two twilight figures, the shadow, and the anima.

The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness. Throughout the *Collected Works*,

Jung defines the shadow as the inferior personality on countless occasions. The shadow is people's hidden and denied brother, and it is the thing that the individual has no wish to be (Jung, 1966). The shadow personifies everything that the subject refuses to admit about himself but constantly thrusts itself upon him directly or indirectly—for example, inferior character traits and other inappropriate tendencies.

Shadow is the opposite of persona, which contains a good image. According to Murray Stein (1998), in *Jung's Map of the Soul*, the shadow is seen as a center of darkness within the ego. It is the inner devil we have committed in the basement of our being, which is why we run away from ourselves into the persona. Jung (1980) explained that shadow contains negative primitive instincts in the form of animalistic or savage elements, such as evil, anger, or greed. Therefore, it is easier to project the dark side of our personality onto others. In addition, shadow not only consists of tendencies that are not morally acceptable but also of several constructive and creative qualities. Jung explains that to become whole, we must continually strive to know our shadow and that search is our first test of courage.

e. Self

The core of Jung's psychology is the archetype self. Each personality's ultimate objective is to reach a state of self-identity and self-realization. We shall sense ourselves in harmony with the outer world once we have achieved that state. In his book *Alchemical Studies*,

Carl Gustav Jung (1990) stated that the self is the god image archetype associated with the Collective Unconscious. It is the structure of Jung's psychology that lays the foundation for the individuation process to occur. The individual becomes conscious of his psychological process through recognizing and constellating the archetypal process, which allows the archetypal self to emerge. Jung's formula expanded to self equals ego plus archetypes, which equates with the usual definition of the self as a combination of the conscious and the collective and personal Unconscious (Ryce, 1982).

The orientalist definition of the "atman," sometimes translated as the self in English, served as the inspiration for the totality theory of the self. In *Psychological Types* (1976), Jung describes "atman" in a footnote: Brahman is the designation generally applied to the Supreme Soul (paramatman) or impersonal, all-embracing, divine essence, the source and ultimate goal of all that exists. The self is not simply the central point but also the entire circle, which encompasses both the conscious and unconscious. It is the central point of this whole, just as the ego is the central point of consciousness (Sharp, 1991).

Self Transformation is a continual process in the unconscious, and the archetype self reflects the wholeness of the soul. The self is a transpersonal force that transcends the ego and is the archetype of completeness and the controlling core of the soul. Jung sees the self as a meeting place for all opponents and their synthesis. In

Aion (1979), Jung describes. The self is the manifest organizing principle of the unconscious, the quaternity, or squared circle of the self. Jung implies that the self is the archetype of order, or it can be seen as an organizing principle or the totality of archetypes. Adult individuation requires a temporary non-ego position allowing integration with the self. It is necessary to relate to the archetypes. In the adult, as in the child, individuation can be otherwise expressed as the realization of the self.

4. Psychological Types

Humans are constantly on the lookout for their honest selves. Because of their innate desire to know and understand themselves, humans never quit doing so. Humans are indeed beings who, according to Sartre (2002), are "etre-pour-soi," humans who exist on earth so that humans will never stop looking for themselves. Humans will always try to find themselves and will never be satisfied. If humans are enough with themselves, they are only "etre-en-soi," humans who only rely on their existence and do not want to search in order to find their true identity.

Jung gives a general description of the types, and Jung labeled the two main types as introverted and extroverted must be his priority (Jung,1976). Jung's extroverted and introverted personality types are well-known in personality psychology today and are even employed as a test instrument to enter a company or academic. Although there have been various theories regarding personality types before Jung, during Jungian

times, and post Jung era. Jung (1976) revealed that character is a basic human form. The human personality type trait is deeply ingrained in a person's personality, making it difficult to break free from it.

Hence, extroverts and introverts do not discuss the best or most pleasing personality but rather the characteristics of people who are unique from one another. For example, although these psychological types have different orientations and sometimes have different preferences, extroverted humans will direct their energy power outwards (Sharp, 1987), while introverted individuals will direct their energy strengths inwards (Odajnyk, 2012).

a. Extraversion

Extraverted persons are known for focusing their attention on others. According to Jung (1976), A person is said to have an extraverted attitude when their orientation to objective objects and facts is so strong that their decisions and behaviors are frequently and primarily based on factual relationships rather than subjective values. People with an outgoing personality are more aware of their surroundings. They strongly desire to travel, meet new people, and explore new locations. Extrovert figures are humans with a unique, distinctive, and exciting type of adventure. His life is open and full of freedom (Sharp, 1987).

These kinds of people think, feel, and act. In other words, they are so alive as to be in direct contact with their objective

condition, whether in a good or bad sense. His life makes it abundantly clear that objective values play a more significant role as determinants of his consciousness than subjective values. In addition, they naturally also have subjective values, but their decisive power has less impotence than external objectives conditions. These people, an extroverted type, are never expected to find any fundamental factors in their own inner life because the only thing they knew was outside themselves (Jung, 1976).

b. Introversion

The introversion type is distinguished from the extraversion type because it is subjectively oriented. According to (Jung, 1976), introverted people place a subjective view between the perception of objects and their actions. Those subjective orientations prevent action that assumes the character follows the objective situation and prefer subjective determinants as the determining factor.

Introverts are usually governed by psychological structures, which are theoretically determined by heredity, but for the subject, it is a subjective factor that is always there. Although (Jung, 1976) describes introversion as a common bias, he tends to confuse his ego with the self and elevate his ego to the subject's position, which affects consciousness's unnatural subjectivity. He is so alienated from the object. Introversion directs their energy within. Those who are introverted tend to be close to the environment around them.

Introverts are typically conservative. They like having close friends, routines, and independence (Sharp, 1987).

5. Synopsis *Peaky Blinders*

Peaky Blinders was premiered by BBC in 2013, starring Cillian Murphy, Sam Neill, Paul Anderson, Sophie Rundle, and Hellen McCrory. *Peaky Blinders* has been voted for the Best Drama Series in TV Choice Award (2020), won the Best British TV Drama Writing in British Screenwriters Awards (2014), and won the Best Drama Series in Bafta Television Award (2018).

The story is written by Steven Knight, set in the 1900s aftermath of World War I in Birmingham, England. The story is about a gangster family who sews razor blades in the peak of their caps. Shelby's family are making themselves bookmakers, racketeers, and gangsters. Their typical boss is Arthur Shelby, the older brother of the Shelby family, but the real brain of their movement is the second brother, Thomas Shelby. Thomas Shelby will drive the organization for himself and rule Birmingham and the rest all around England. Thomas has the ambition to build a business empire he is created and stop anyone who gets in his way. To carry out the plan, Thomas is helped by his family and gang, *Peaky Blinders*.

Polly looked after her nephews Arthur, Thomas, John, Finn, and niece Ada Shelby since they were young because their mother had died while their father left them. She is the unofficial head of The Shelby Family; she often advises Thomas Shelby on their business. She managed

the Peaky Blinders when the boys were absent during the great war. Aunt Elizabeth Polly Gray is the matriarch of the Shelby Family. She is the treasurer, a certified accountant and company treasurer of Shelby Company Limited.

Polly Gray is a strong woman, a strength emboldened by life's pain. When she was sixteen, she fell pregnant. However, the father did not return. Then, she was forced to abort the child on her terms. She later married a river Gypsy Gray and had two children, but both children were taken from her by the parish authority. Polly lives with the trauma of abortion, being torn from her son, and the death of her unknown girl. Polly tells her nephew to "shake hands with a devil, and walk pass them."

B. Previous Study

Several previous studies have been conducted on the same problem or the object related to the archetype in both journal and thesis. Some of the studies that are relevant to this research are as follows:

First, Arash Javanbakht (2005) discusses the Jungian archetype of self, shadow, and ego in the Lord of the Rings legend. This study aims to identify the archetype self, shadow, and hero, along with their interactions. The research author concluded that the Lord of the Rings story may have significantly affected the success, level of psychological development, and hazards of the study. The findings indicated that there were archetypes in the Lord of the Rings tale, and these archetypes were connected to one another in a competitive manner. In this study, The Lord of the Rings narrative emerged

as the one that encompasses all significant archetypes and illustrates the development of spiritual maturity in humanity.

Second, Adam Adamski (2011) discusses the study of archetypes and the collective unconscious in the light of quantum psychology. This study aims to explain the mechanism of action of archetypes in a biological system and the functions of the collective unconscious in quantum psychology. The researcher uses this methodology to uncover the information about the experiences of individuals and the environment where they live and also to uncover this information across ontogeny and several phenomena within the human sphere through the electronic properties of biological masses.

Third, Robert Anderson (2019) discusses the study of phenomenological inquiry into the North American Shaman's experience of the altered state of consciousness. This phenomenological study aims to determine the experience of ASC shamans. This research showed that shamans use a particular Altered State of Consciousness (ASC) to assist individual or group healing (Hlamer, 1980). This phenomenological study showed that the evolution of shamans is based on criteria related to the basic pattern of wound healing and conditions associated with the individuation process (Jung, 1980). Based on the history of the five candidates, the result showed that a shaman is a person who has an expanded understanding of conscious expenditure.

Fourth, The related study analyzed the *Peaky Blinders* TV series by Maiwa Hasya Faiq Hamdan (2021). The related study discusses directive

speech acts used by Thomas Shelby and Polly Gray in the Peaky Blinders movie series. This study aims to find out the forms of directive speech acts delivered by Thomas Shelby and Polly Gray, to find out the strategies used by Thomas Shelby and Polly Gray in using directive speech acts, and to identify the differences between Thomas Shelby and Polly Gray in using directive speech acts in the Peaky Blinders movie series. This study used qualitative research with a case study method. The result of this study showed Command and direct are the dominant form and strategies, which means Thomas Shelby and Polly Gray have a high status to command in a direct way. The finding also shows that the sex-contrast exists between male and female characters in this movie. It confirmed that gender is a significant aspect of a language that influences people's communication styles.

Fifth, Chek Yat Phoon's (1987) study discusses a correlational study of Jungian psychological types and nineteen spiritual gifts. This study investigates the possible correlation between the Jungian psychological types and nineteen spiritual gifts of the new testament, which are used instruments: the Myers-Briggs Type Indicator and the Spiritual Gifts Inventory. This study showed that psychological types are relevant predictors for 16 of the 19 spiritual gifts. This study concludes that the gift of faith is more common among women, but gifts of administration, apostleship, evangelism, knowledge, pastoring, and teaching are common to men.

The similarities between this research and prior studies regarding archetypes and psychological types may be seen in the studies mentioned

above. However, this research of *Jung's Archetypes as Reflected Polly Gray in Peaky Blinders TV Series* differs from the previous studies above. The differences are that this research employed TV series as a medium and identified both Jungian Theory about *Archetype and Collective Unconscious* and *Psychological Types*. This study aims to identify the archetypes in Polly Gray and the psychological types that influenced Polly Gray to show her archetypes.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The researcher uses the qualitative descriptive method because it fits very well with this research. According to Cresswell (1994), it sees from evidence, and the researcher describes it by themselves with a theoretical foundation formed by words with an angled view of itself. Qualitatively, the inquiry process makes an object probable (Cresswell, 1994). With a qualitative method, the researcher could observe the world around them and then try to understand and explain the object their observed. This research method can give a detailed understanding of phenomena that can not reach by other methods. Thus, from the opinion above, it can be concluded that qualitative research emphasizes elaborating the interpretation of a phenomenon without relying on numerical measurements.

For a reason to identify social phenomena, this study aims to observe Jung's four major archetypes as a psychological phenomenon reflected by Polly Gray in the *Peaky Blinders* TV series. The researcher identifies the phenomenon in dialogues and action. That is the step in qualitative research; data preparation, data analysis, and data trustworthiness.

B. Data and Data Source

Data is a unit of information or fact used to answer the problem statement. It is the smallest unit of information collected for research. According to Ajayi (2017), data in the general concept refers to the facts that

contain the information or knowledge represented in a particular form suitable for better processing in the making decision in some fashion. The data of this study are all the captured pictures and the transcribed script from scenes and dialogues, acts, and utterances by Polly Gray in the *Peaky Blinders* TV series.

Meanwhile, the data source in this study is the subject of data collection for research purposes (Arikunto, 2010). It is a subject or field from which the data can be acquired for research. According to (Sutopo, 2002), data sources in qualitative research include people, phenomena, facts, places, and paper. The source of all the data is taken from the *Peaky Blinders* TV Series in seasons one up to five, directed and written by Steven Knight.

C. Research Instrument

For this study, the researcher used a qualitative research methodology. According to Moleong (2001), the researcher is the qualitative method's key instrument. Although the researcher is the primary instrument in qualitative research, the researcher has a central role as a designer for data collectors, analyzers, data documenters, and research reporters. The researcher is involved in every step, from observation to investigation to data interpretation. The data in this research was obtained by dialogues and captured pictures from scenes in the *Peaky Blinders* TV series that already reexamine by the researcher to determine the data and describe it using the documentation method. The secondary instrument is the data table used by the researcher to gather, organize, and analyze the data. In this study, the

researcher created a data table indicator for the archetypes as a psychological phenomenon.

D. Data Collection Techniques

Techniques of collecting Data are fundamental to conducting research. According to Sugiyono (2010), collecting the data in qualitative research usually relies on four methods: taking part in the situation, closely observing, depth interviewing, and analyzing material culture. Without knowing the techniques of collecting data, the researcher will not receive the data that fulfills the standard set in the data because the major purpose of the research is receiving the data.

The data for this research was taken from the *Peaky Blinders* TV series using documentation techniques. According to Mills et al. (2010), documentation refers to the variety of written or text, audio, and visual aspects. Based on the technique of data collection, the researcher took a few steps as follows:

1. The researcher watching the *Peaky Blinders* series many times to understand the whole story and the role and personality of each character, especially Polly Gray, as the object of this study.
2. The researcher searching for the script in every season and episode of the *Peaky Blinders* TV series on the internet, then compared it with the dialogues in the *Peaky Blinders* TV series to prove the script's accuracy.

3. The researcher collecting the data, which reflects the archetypes, then identifies and categorizes the data into the types of archetypes (Persona, Anima, Animus, Shadow, and Self).
4. The researcher providing a code of the data that has been collected and creates a data table. It can help the researcher to categorize the data and then analyze it.

Table 3.1: The Structure of Archetype

No	The Structure of Archetype
1	P: Persona
2	A: Anima
3	AN: Animus
4	SH: Shadow
5	S: Self

Table 3.2: The Psychological Types

No	The Psychological Types
1	EX: Extroversion
2	IN: Introversion

For example:

- a. 07/PB/S1/E2/M00:08:00/P/EX
 - a. 07 : Number of Datum
 - b. PB : Peaky Blinders
 - c. S1 : Season one
 - d. E2 : Second Episode
 - e. M00 : Minutes
 - f. S : Persona
 - g. IN : Extraversion
- b. 68/PB/S4/E2/M00:32:26/S/IN
 - a. 68 : Number of Datum
 - b. PB : Peaky Blinders
 - c. S4 : Season four
 - d. E2 : Second Episode
 - e. M00 : Minutes
 - f. SH : Self
 - g. EX : Introversion

E. Data Validation Techniques

After collecting the data, the researcher needs to verify the accuracy of the findings. According to (Creswell, 2009), qualitative validity is the step where the researcher checks the data findings' accuracy by using specific procedures.

Moelong (2001) states, that there are four methods to increase data validity: credibility, dependability, transferability, and suitability. First, the researcher watched the *Peaky Blinders* series repeatedly and frequently aimed to make the data credible. Second, the researcher observing, interpreting, and analyzing the data to obtain information using transferability. Third, the researcher uses dependability by observing the data frequently to create an accurate interpretation. By utilizing Jung's theories in his writings, the archetype and the collective unconscious, the researcher must properly categorize the archetypes Polly Gray reflects in the *Peaky Blinders* television series. Fourth, the researcher used the conformability method by involving the advisor in consulting the data and asking an expert to verify the validity of the data.

This research uses the credibility method. Credibility aims to make the data credible by carefully and thoroughly watching and rewatching the first until sixth episodes of the first season of the *Peaky Blinders* TV series. Then, the researcher collected, checked, and validated the data collected, checked, and validated by Dr. SF Luthfie Arguby Purnomo S.S, M.Hum, an expert in the field of psychoanalysis, to ensure that the data is valid. In this case, the expert will be in charge of verifying the validity of the research data.

After carrying out the data validation process described above, there are some reduced data. In this study, the author has collected 111 data. After carrying out the data validation process, there are 11 reduced data. This reduction stage aims to determine if the data is relevant or not. Therefore,

there is a total 100 number of data found by the researcher in the *Peaky Blinders* TV series, from season one until season five.

F. Data Analysis Techniques

In this analysis, the researcher used the data analysis technique from James Spradley (1980). He frames the data analysis into four steps in the ethnographic analysis: domain analysis, taxonomy analysis, componential analysis, and cultural theme (1980).

1. Domain Analysis

The domain is a method of separating data based on social issues and important research topics. Domain analysis is used to separate which one is the data and which one is not the data. Then, the data will be sorted from the sources related to the analysis topic. As a result, the researcher has to dig deeper to find what they are looking for in the field they are discussing. In this study, the researcher focuses on the dialogue and actions of Polly Gray's character, which reflected Jung's four major archetypes.

2. Taxonomic Analysis

Taxonomy is a categorization system, classifying and grouping data to determine each data's specificity. The researcher focuses on separating specific to explain occurrences in response to the research question. The researcher used data coding to classify the data at this stage. The researcher classifies the data codes according to the data codes that have the same type.

Table 3.3: The example of taxonomic

No	Data Codes
1	07/PB/S1/E2/M00:08:00/P/EX
2	10/PB/S1/E2/M00:11:08/A/EX
3	43/PB/S3/E4/M00:06:49/SH/IN
4	68/PB/S4/E2/M00:32:26/S/IN
Total	4

3. Componential Analysis

Componential is a technique in domain analysis that aims to investigate cause and effect. According to Spradley (1980), componential is a systemic search for attributes associated with a cultural symbol. Through this technique, the researcher makes a table with X-axis and Y-axis that includes the research question.

Table 3.4: The example of componential

S	E	P		A		AN		SH		S	
		EX	IN	EX	IN	EX	IN	EX	IN	EX	IN
S1	E1										
	E2										
	E3										
	E4										
	E5										
	E6										
S2	E1										
	E2										
	E3										
	E4										
	E5										
	E6										
S3	E1										
	E2										
	E3										
	E4										
	E5										
	E6										
S4	E1										
	E2										
	E3										
	E4										
	E5										
	E6										
S5	E1										
	E2										
	E3										
	E4										
	E5										
	E6										
Total											

Notes:

No : Number of datum

PER : Persona

A : Anima

AN : Animus

SH : Shadow

S : Self

EX : Extraversion

IN : Intraversion

4. Cultural Themes Analysis

The cultural themes are the final step in data analysis techniques. In this step, the dominant phenomenon is revealed in the component analysis and will eventually become a cultural theme. In the cultural themes in this study, the researcher focuses on the archetypes as found in the dialogues and actions of Polly Gray in the *Peaky Blinders* TV series. The cultural theme concludes by considering the findings, theories, and previous studies.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Research Findings

In this chapter, there is a discussion of research findings to answer the research problem of the research. First, the researcher presents the result of the analysis of Jung's archetypes found in Polly Gray in the *Peaky Blinders* TV series by using psychoanalysis theory from Carl Gustav Jung in his book *The Archetype and The Collective Unconscious* (1980). Second, the researcher describes the way Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series based on *Psychological Types* from Jung (1976). This study aims to identify the archetypes in Polly Gray's characterization in the *Peaky Blinders* TV series and describe how Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series. The data of this research were taken from all the captured pictures from scenes and the transcribed dialogues from script, acts, and utterances by Polly Gray in the *Peaky Blinders* TV series from season one until season five.

1. Archetype

The researcher identified the archetype in Polly Gray in the *Peaky Blinders* TV series using the theory of *The Archetype and Collective Unconscious*, Jung (1980). There are several major archetypes; persona, anima, animus, shadow, and self. There is a total 100 number of data

found by the researcher in the *Peaky Blinders* TV series, from season one until season five. They are 30 data of persona, 0 data of anima, 30 data of animus, 27 data of shadow, and 13 data of self. The data revealed that Persona and Anima animus were the dominant archetypes in Polly Gray's character in the *Peaky Blinders* TV series.

The table below explains the findings of the archetypes found in Polly Gray in the *Peaky Blinders* TV series, from season one to five. The researcher reached the following conclusion:

Table 4.1: Archetype data summarize

Archetype	Total	Percentage
Persona	30	30%
Anima	0	0%
Animus	30	30%
Shadow	27	27%
Self	13	13%
Total	100	100%

a. Persona

Persona is the individual system of adaptation to or the manner people assume in dealing with the world. Carl Gustav Jung (1980) states, that persona is the mask of the actor. It aims to make someone able to display a character that does not necessarily belong to them. Persona is designed to make an impression on

others and, on the other hand, to hide the individual's true nature. This archetype is a compromise between the individual and society based on appearances (Jung, 1966). It can make us get along with people. The researcher discovered 30 data of persona. There are some data that the researcher intends to provide several examples of this archetype.

Elizabeth Polly Gray's character is a fierce woman in the *Peaky Blinders* TV series. Polly is a woman with the ferocity of a pit bull and a lion's heart. She is the unofficial head of The Shelby Family, a family that was making themselves bookmakers, racketeers, and gangsters involving criminal organizations, the *Peaky Blinders*. However, Polly exhibits a character distinct from others connected to her for a brief period. She presents a persona that aims to make others think favourably of her. For instance, when she first meets Inspector Campbell at the church, she behaves differently as though she were a devout person. She commented on Inspector Campbell's disrespect as he entered the church. She acts obediently to please Inspector Campbell and out of self-preservation because he wants to question her about the whereabouts of Thomas Shelby, her nephew and the boss of the *Peaky Blinders* criminal organization.

1) 07/PB/S1/E2/M00:08:00/P/EX



Figure 4.1 The archetype persona of Polly Gray

Polly: A gentleman would take off his hat.
Put out his pipe.

The data above is persona. The researcher identified a persona from the acts and dialogues utterances by Polly Gray. Polly met Inspector Campbell in the church. She ordered Inspector Campbell to remove his hat and put out his pipe as he entered the church. The researcher identified the persona archetype because Polly gave the impression to Inspector Campbell that she was a devout person. Polly and her nephews are the leaders of a criminal organization named *Peaky Blinders*. The data appears at minute 00:08:00 in the second episode of the first season of the *Peaky Blinders* TV series.

Personas allow us to get along with everyone, even those we do not particularly like. Persona is the mask we show to others. Regarding previous statements, Polly pointed out the same thing when she spoke at a union protest to criticize and support union

demands. She did not want to protest because she was one of the bosses at Shelby Company Ltd. he explained to Thomas that when he gave speeches at demonstrations, he was joking and having fun. In addition, Polly said that the crowd around him was larger than that around Jessie Eden, a representative from the union that initiated the demonstration. This shows that Polly's persona as a demonstrator was acceptable to the people around her at that time.

2) 38/PB/S3/E4/M00:30:31/P/EX



Figure 4.2 The archetype persona of Polly Gray

Thomas: I heard you were giving speeches off the back of a wagon, Pol.

Polly: I can't remember a fucking thing.

Thomas: Well, Moss tells me you were threatening to burn down the town hall.

Polly: Oh, Tommy, we were having a laugh.

Polly: You know, actually, the crowd around me was bigger than the crowd around Jessie Eden.

Based on the data above, the researcher identified the archetype persona of Polly Gray's speech acts and dialogues. In this case, Polly was identified as displaying an archetypal persona when she staged a demonstration with the

union. Personas allow us to get along with everyone, even those we do not particularly like. This is so that someone can display characters that are not necessarily his own. In this data, the Archetype persona is identified through dialogues and actions performed by Polly Gray. Polly admitted that she was only joking when responding to Thomas' statement regarding Polly's speech about setting fire to the city hall. In addition, Polly said that the crowd around her was bigger than the crowd around Jessie Eden, the union representative who initiated the demonstration. This fact shows that Polly exhibits an archetype persona, in terms of which persona functions to enable us to get along with all people, including those we do not like. This is so that someone can display characters that are not necessarily his own. Personas are designed to impress others and, on the other hand, to hide the individual's true nature. The crowd around him, much larger than Jessie Eden, a trade union representative who initiated the demonstration, proved that her persona was acceptable to those around her at that time. As Jung said, the persona is a compromise between the individual and society based on appearance (Jung, 1966). Data appears at 00:30:31 in the third episode of the fourth season of the TV series *Peaky Blinders*.

However, like other archetypes, the archetypal personas in the human personality can be detrimental and beneficial. One persona in Polly Gray is revealed to be part of the Peaky Blinders, a criminal organization from Birmingham. She is forced to wear the mask of the Peaky Blinders when Thomas orders him to pick up his son Michael Gray who has arrived from America with his wife, Gina Grey. She gets orders from Thomas to interrogate Michael about rumours that he intends to betray the family.

3) 90/PB/S5/E2/M00:20:37/P/EX



Figure 4.3 The archetype persona of Polly Gray

Michael: Hello, Mum. This is Gina. Gina Gray. The captain married us on board.

Michael: She's my wife, Mum. At least look at her.

Polly: Tommy said to ask you to tell me the truth.

Gina: We've been travelling for 15 days, Mrs Gray. Maybe we could talk about this at another time.

Michael: Yes. Let's go home and we can talk.

Polly: You have no home until you tell me the truth.

The data above is persona. The researcher identified the persona of Polly Gray's action speech and dialogue. Polly picked up Michael Gray, who had just arrived from New York

with his wife, Gina Gray. In this case, Polly should have welcomed her daughter's arrival with joy, especially since she had visited her with her daughter-in-law, whom she had met for the first time. However, he is forced to wear the mask of Peaky Blinders when he meets Michael and Gina, his daughter and daughter-in-law. In his book, C.G. Jung (1980) stated that the persona is the actor's mask. In Jungian psychology, personas are archetypes that serve the same purpose as masks worn by an actor, enabling him or her to play a unique role in a performance. Polly's presence was not only to welcome her son and daughter-in-law. He gets a special assignment from Thomas to investigate Michael, suspected of having betrayed the family. Polly met Michael not as a mother but as Peaky Blinders. The data appears at 00:20:37 in the second episode of the fifth season of the TV series Peaky Blinders.

b. Anima

Carl Jung used the term syzygy to refer to the masculine and feminine principles united in the human soul. Jung described women who are very feminine as having a masculine soul and men who are very masculine as having a feminine soul (Jung, 1980). Syzygy forms the basis of the masculine and feminine principles represented by the anima in men and the animus in women. It is much like Chinese traditional medicine symbols of yin and yang.

Although this trait is most prominent in the actions of the opposite sex, feminine in man and masculine in woman, it shows how the human experience of the opposite sex is created.

The wholeness of every human being consists of the union of the conscious and unconscious personalities. Just as each individual is descended from masculine and feminine genes, the predominance of the corresponding genes determines sex. Hence, in the soul, only the conscious mind, in men, has masculine markings, while the subconscious has feminine traits. In his book titled *The Archetype and Collective Unconscious*, Jung (1980) explains the wholeness of a man, as long as he is not constitutionally homosexual, he can only be a masculine personality, and a feminine anima cannot be categorized as a superordinate personality type. But requires a different evaluation and position. A lower number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinated position.

The Anima and Animus live and function in the deeper layers of the subconscious, which Jung called the collective unconscious. In the Vision Seminar of 1925, quoted in the glossary in *Memories, Dreams, Reflections*: The Anima and Animus are to serve as bridges, leading to an image of the Collective Unconscious, as the persona becomes a kind of bridge to the world

(Jung, 1961). If we examine their content, the anima and animus contain the fantasy material that forms their phenomenology, and we find countless ancient and historical associations and representations of archetypal traits (Jung, 1980). they bring into our mortal consciousness an unknown psychic life belonging to the distant past. It is the thoughts of our unknown ancestors, their way of thinking and feeling, their way of experiencing life and the world, gods, and humans (Jung, 1980). Nixies are a more instinctive version of the magical feminine creatures I call anima. She can also be a siren, a Melusine (mermaid), a forest nymph, Grace, Erlking's princess, or a lamia or a succubus, driving young men crazy and sucking out their lives. These creatures were both feared and revered (Jung, 1980, p. 53).

Anima is an archetype embodied in every man's subconscious mind, which contains the experiences and impressions that women have made (Jung, 1981). Furthermore, a mother's experience is a major contributor to the development of a boy's anima. For the son, vividly animated forms appear on the mother, and this gives her a more attractive radiance of power and pre-eminence or an aura of satanism (Jung, 1980, p. 357). "Since this image is unconscious, it is always subconsciously projected onto the loved one and is one of the principal reasons for passionate attraction or repulsion (Jung, 1981)." For men, the positive contents

of the anima archetype are what are considered positive feminine traits such as empathy, humility, sensitivity, and so on. Based on Jacobi (1999) noted that the anima resembles inspiration that brings humans together with their pleasure principle. For Jung, the anima is the priority element for human moods, reactions, impulses, and spontaneity.

Like the "superior personality," the anima is bipolar and therefore can appear positive at one moment and negative at the next; now young, now old; now mother, now girl; now a good fairy, now a witch; now a saint, now a prostitute (Jung, 1980). When a man is possessed by anima, he is drawn into dark moods and tends to become sullen, overly sensitive, and withdrawn. A poisonous atmosphere surrounded him as if he was immersed in a psychological fog (Sanford, 1981). When a person is possessed by anima, a condition that usually comes and goes with mood, he is sensitive and resentful, and his feelings are very easily hurt. The key characteristic of a person possessed by Anima is an attitude full of hatred and disappointment. Another way of saying it is that the man possessed by the anima is inappropriately gentle (Jung, 1979).

The researcher discovered 0 data of anima, because this archetype trait is most prominent in the actions of the opposite sex, feminine in man and masculine in woman. The anima contains the feminine aspect in a man. Carl Gustav Jung (1980) explains the

wholeness of a man, as long as he is not constitutionally homosexual, he can only be a masculine personality, and a feminine anima cannot be categorized as a superordinate personality type. But requires a different evaluation and position. A lower number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinated position. Furthermore, as previously explained, the researchers did not find any anima archetypes in Polly Gray. Because Polly is a woman, the feminine aspect in her is identified as part of her consciousness, not as the contents of the anima archetype.

c. Animus

As we know from the discussion about the meaning of anima above, if the sex of each individual is determined by the dominance of the appropriate gene and forms a conscious mind, men only have masculine signs. At the same time, in their unconscious, there are feminine traits. Hence, in the case of a woman in her conscious mind, she has only feminine marks. According to Jung (1980), feminine consciousness confronts the masculine personification of the unconscious, which can no longer be called anima but animus. For Jung, the animus is a creative and procreative being (Jung, 1966). Animus likes to project itself onto intellectuals and heroes, including tenors, artists, and sports

celebrities (Jung, 1971). When the anima possesses a man, he becomes prone to irrational moods, and when the animus possesses a woman, she becomes prone to irrational opinions. In his book titled *Aion*, Jung (1979) describes a woman possessed by animus which is stubborn, argumentative, and fragile. When the animus reaches its apex, it becomes inappropriately hard.

The ultimate goal of the masculine and feminine principles that make up this syzygy is coniunctio, their union. This dynamic, the syzygies' insistence on achieving community, supports themselves in external life in a fairly distinctive way (Jung, 1979). This dynamic is syzygy's drive to achieve connection. Lives itself in external life in a fairly characteristic way. A man and a woman fall in love; in other words, they fall into the anima and animus projection together. Researchers found 30 Animus data. In addition, there are some data that the researcher wants to provide some examples of this archetype. Examples can be seen in the data below:

In addition, because the anima and animus are products of the collective unconscious produced through living and interacting with one another over generations, each sex receives characteristics of the opposite sex that facilitate adequate responses and understanding for the other sex. If the anima is the master of mood in men, the animus is the master of opinion in women. She usually

expresses herself in judgments, generalizations, critical statements, and apodictic statements, which do not originate from the thought processes and feelings of the woman but have been drawn from various authoritative sources, mother or father, book or article, church or some other collective organizations (Sanford, 1981).

The main contributor to the experience of animus in women is the father. However, besides the father, there are other factors in women's experience of the animus: brothers, sons, husbands, lovers, co-workers, and all that is privately acquired. For women, the positive contents of the animus archetype are what are considered positive masculine traits such as strength, courage, independence, leadership, and assertiveness. Polly Gray is a rough, masculine-looking woman who lives in a harsh environment. She is a member of *Peaky Blinders*, a criminal gang. As a result of her circumstances, Polly exhibits masculine traits such as strong leadership and a tough attitude.

1) 09/PB/S1/E2/M00:11:08/AN/EX



Figure 4.4 The archetype animus of Polly Gray

Polly: So go on. Drink your beers. Get out.

Polly: You better show people you'll still the cocks of the walk.

Based on the above data, the researcher identified the animus archetypes from Polly Gray's speech acts and dialogues. In context, Polly gave orders to Peaky Blinders to go to residents whose houses and pubs were searched by the police under the guise of Arthur Shelby. In this case, the animus archetype is identified in Polly Gray when she displays her assertiveness and leadership toward the Peaky Blinders. Polly gives orders to clear Arthur Shelby's name and clear the name of the *Peaky Blinders*, who previously guaranteed security in their territory. In this case, Polly showed strong leadership and a firm attitude for the sake of local people's trust in Arthur Shelby or *Peaky Blinders*, which indirectly impacted the progress of the Shelby family business. Data appears at 00:11:08 in the second episode of the first season of the TV series *Peaky Blinders*.

All archetypes must benefit each person and race; otherwise, they would not be an important aspect of human nature. As for what distinguishes the animus from the anima, Jung (1966) states that he can only comment that although the anima gives the mood, the animus produces opinions. The anima signifies illogical moods or emotions for males, but it influences rational thinking for females. Men and women's masculine and feminine sides must be

allowed to express themselves through consciousness and behaviour if we are to live a balanced life. For example, Polly Gray believes that rejecting old traditions in favour of more modern creations will enhance the development of family businesses. In this case, he suggested they hire a professional shooter rather than support Arthur Shelby in seeking revenge on Luca Changretta.

2) 65/PB/S4/E3/M00:15:22/AN/EX



Figure 4.5 The archetype animus of Polly Gray

Ada: We should wait for Arthur.

Polly: Arthur's not here, Ada.

Thomas: We need Luca Changretta dead. That's it.

Polly: Dropping the law of the bullet is part of the process of modernization that I was working on before I...Before I was executed.

The above data is animus. The researcher identified the animus archetypes from Polly Gray's speech acts and dialogues. Polly leads a family meeting with Thomas, explaining the strategy they both plan for dealing with Luca Changretta to all family members with good leadership and intellectual abilities. He can convince all the family members

about the plan they are carried out. As for what distinguishes the animus from the anima, Jung (1966) states that he can only comment that although the anima gives the mood, the animus produces opinions. The anima signifies illogical moods or emotions for males, but it influences rational thinking for females. The animus archetype in Polly Gray is identified when she displays the ability to think rationally. At a family gathering, Polly shares her calculated ideas; she believes that rejecting old traditions in favour of more modern creations will be better for the development of the family company. In this case, he suggested they hire a professional shooter rather than support Arthur Shelby in seeking revenge on Luca Changretta. Data appears at 00:15:22 in the third episode of the fourth TV series Peaky Blinders season.

One of the attitudes that men naturally possess is courage. Men's power and contribution as soldiers in each conflict that happens from generation to generation prove this. In the family conflict between the Shelby family and the Peaky Blinders and the Changretta Family and the troops he recruited from America, Polly Gray's character is shown in the bravery she exhibits as she stands in front of Luca Changretta.

3) 81/PB/S4/E6/M00:33:46/AN/EX



Figure 4.6 The archetype animus of Polly Gray

Thomas: But if you were to die in a vendetta with some fucking bookmaker in Birmingham, they could take over your business without a war.

Polly: We also contacted a businessman in Chicago.

Polly: He's also interested in moving into the liquor business in New York.

Thomas: His name is Alphonse Capone.

The data above is animus. The researcher identified an animus archetype from the acts and dialogues utterances by Polly Gray. Polly, Thomas, and Finn are at the forefront of representing the Peaky Blinders to face Luca Changretta. Polly and Thomas strike back at Luca Changretta by carrying out the strategy they had previously planned. They managed to beat Luca with courage and well plan. Polly's courage to be at the forefront and her intelligence in planning show one aspect of the animus archetype: masculine traits like strength, courage, independence, leadership, and assertiveness. For a female, animus influences rational thinking (Jung, 1966). The data

appears at minute 00:33:46 in the sixth episode of the fourth season of the Peaky Blinders TV series.

d. Shadow

The archetype of the shadow is essential and profoundly rooted in the journey of evolution, and it lives in people as an animal instinct. Jung (1980) identified other factors that may overwhelm the individual, one of the most important of which is the so-called "inferior function." He points out that inferior functions are practically identical to the dark side of the human personality. The shadow is people's hidden and denied brother, and it is the thing that the individual has no wish to be (Jung, 1966). Shadow contains negative primitive instincts in the form of animalistic or savage elements, such as evil, anger, or greed. Therefore, it is easier to project the dark side of our personality onto others. In addition, shadow not only consists of tendencies that are not morally acceptable but also consists of several constructive and creative qualities.

The false perception that people are in perfect order under normal conditions is caused by the terrible idea that everything enters the human psyche from without and is created from a "tabula rasa" (Jung, 1980). Due to this immaturity, the person feels utterly dependent on his surroundings and loses his capacity for introspection. He had not yet realized that he was likely capable of

acting on moral impulses and did so even when no one was looking. Knowledge of what is permitted or prohibited or prohibited replaces the code of ethics in this way (Jung, 1980).

Since shadows are a living aspect of personality, they somehow seek to coexist with us. Since confrontations with oneself are among the more painful things that may be avoided as long as we can project everything negative into the surroundings, this is the first test of courage on the inner path, a test sufficient to frighten most people. In the end, we must acknowledge that some issues are beyond the scope of available resources. Such a confession has the benefit of being accurate, sincere, and faithful to reality, and it also lays the groundwork for the collective unconscious's compensatory response.

When we recognize the archetype shadow within us, we tend to pay more attention to helpful ideas, intuition, or thoughts that were not previously allowed to speak for ourselves. Carl Gustav Jung (1980) states, “if you have this attitude, then a helping force dormant in the deeper layers of human nature can arise and intervene because helplessness and weakness are the eternal experiences and problems of humanity. To this problem, there is also an eternal answer; otherwise, everything would have been the problem of humankind a long time ago.” The researcher discovered 27 data of shadows. There are some data that the researcher intends to provide

several examples of this archetype. The examples can be seen in the data below:

Shadow is a strong archetype who does not easily break under pressure. Shadow embodies the fundamental animal spirits of humankind, including spontaneity and deep emotions. The knowledge of our innate nature is reflected in this archetype. Additionally, it has aspects of wickedness and awfulness. Carl Gustav Jung, (1980) claims “anyone who enters a deep well will eventually experience the painful narrowing of the shadow, which is the narrow door and the narrow passage. But in order to know who one is, one must come to know oneself. Since there appears to be nothing inside or outside, above or below, here or anywhere else, there is nothing that belongs to me or you, and there is nothing that is good or bad, what is beyond the door is, shockingly enough, a limitless expanse filled of unprecedented ambiguity (p. 45).” In order to engage with others, people tend to repress these shadow aspects of themselves, which causes the shadow to get set in their unconscious. However, suppose the person is experiencing a crisis or difficult condition such as a traumatic, challenging condition or experiencing a conflict that he cannot handle. In that case, the shadow uses the opportunity to exert his power over the ego. With its persistent nature, the shadow can affirm evil ideas or images or good things equally effectively. Polly displays the ego archetype when she is

driven to kill Inspector Campbell, who has hurt her. Archetype shadow uses the opportunity to force its energy power over Polly Gray's ego when Polly is experiencing a difficult situation in her life.

1) 29/PB/S2/E6/M00:28:04/SH/EX



Figure 4.7 The archetype shadow of Polly Gray

Polly Kill Inspector Campbell

The data above appears at minute 00:28:04 in the sixth episode of the second season of the Peaky Blinders TV series. The researcher identified the shadow archetype from the acts and dialogues utterances by Polly Gray. The context is that Polly killed Inspector Campbell because she had a grudge against him. His bad actions were influenced by his psychological situation, which was in a bad state. Polly once allowed herself to be raped by Inspector Campbell as a guarantee so that her son, who was arrested by the police, could be released from prison. However, Polly could not control her psychological condition, which was influenced by a

sense of revenge for the evil deeds that Inspector Campbell had done to her. Archetype shadow uses the opportunity to force its energy power over Polly Gray's ego when Polly is experiencing a difficult situation in her life. With its persistent nature, the shadow affirms evil ideas that drive Polly Gray to kill Inspector Campbell.

Like other archetypes, the shadow archetype can be advantageous to us and unfavorable. Any negative thoughts we have can be projected into the environment. Since shadows are a living aspect of personality, they seek to exist with us somehow. It cannot be rationalized out of existence or made harmless by argument (Jung, 1980). However, in the end, we have to admit that there are problems that our abilities cannot solve. In his book *The Archetype and the Collective Unconscious*, Carl Gustav Jung (1980) stresses that recognition has the advantage of being honest, truthful, and accurate to reality, and it prepares the ground for a compensatory reaction of the collective unconscious. It is easier to reflect the negative aspects of our personalities onto other people. This archetype is seen when Polly Gray makes a case by naming various persons from the past who were responsible for a murder she committed. She admits to a priest that murder is not always sinful, which is supported by the previous reason.

2) 35/PB/S3/E4/M00:06:49/SH/IN



Figure 4.8 The archetype shadow of Polly Gray

Priest: The taking of any human life is a mortal sin.

Polly: No, the unjust taking of a human life is a mortal sin.

Polly: Look it up. Look who did it. Moses, Samson, Lord Kitchener.

The data above appears at minute 00:06:49 in the fourth episode of the third season of the Peaky Blinders TV series. The researcher identified the shadow archetype from the acts and dialogues utterances by Polly Gray. The context is that Polly confesses to a priest about a murder she once committed. To the priest, she said that murder was not always an evil deed. It depends on who was killed. Polly gives an argument by revealing several people from the past who were murdered for the same reason as her. He projected the evil he did to others outside of himself to justify his evil deeds. In this case, Polly reflected on the trait identified as belonging to the shadow archetype. Carl Gustav Jung (1980) claims, “The Shadows would rather think of themselves as heroes who

transcend good and evil, and break the Gordian knot rather than untie it (p. 44).” Carl Gustav Jung (1980) states, “the collective unconscious is by no means an encapsulated personal system; it is sheer objectivity, worldwide and open to the whole world (p. 46).”

Shadow has an aspect of evil and ugliness. Carl Gustav Jung (1980) says “the unconscious is generally regarded as a sort of encapsulated fragment of our most private and intimate lives, and it is something like what the Bible calls the heart and is considered to be the source of all evil thoughts (p.42).” The image embodies negative primal tendencies like wickedness, rage, or greed in the shape of savage or animal aspects. The image might encourage these undesirable primal instincts when dealing with challenging circumstances she cannot control because of its persistent nature. When Polly bargains with their enemy Luca Changreta and gives Thomas Shelby a trade in exchange for saving the rest of the family without the knowledge of the family, she executes a dark plan. It is usually assumed that anyone who goes into the unconscious encounters a stifling atmosphere of egotistical subjectivity (Jung, 1980).

3) 68/PB/S4/E3/M00:55:42/SH/EX



Figure 4.9 The archetype shadow of Polly Gray

Luca: This is public enough, no?

Polly: Yes.

Luca: So?

Polly: The boy in the hospital is out of bounds. And I will ask you to spare Finn and Arthur.

Luca: In return for what?

Polly: Tommy Shelby.

The data appears at minute 00:55:42 in the third episode of the fourth season of the Peaky Blinders TV series. The researcher identified the shadow archetype from the acts and dialogues utterances by Polly Gray. The context is that Polly tries to betray her own family. She negotiates with their enemy, Luca Changretta, beyond her family's knowledge. She offers Thomas Shelby a deal to save the rest of the family. Polly reflects on the heart, which Jung said is the source of all evil thoughts. The phenomenon experienced by Polly Gray is one of the compensations for knowing herself deep into her collective unconscious. Carl Gustav Jung (1980) stresses, "The

collective unconscious is objective, global, and accessible to everyone; it is by no means a contained personal system. In this state, a person changes from constantly being a subject possessing an object to become the object of every subject, which is the exact reverse of their normal consciousness. There, they integrated totally with the environment (p, 46).” In his book titled *The Archetype and the Collective Unconscious*, Carl Gustav Jung (1980) claims that the shadow archetype is an endless area filled with incredible mystery, with what appears to be nothing inside and nothing outside, above and below, here and nowhere, mine and yours, nothing pleasant and nothing harmful.

e. Self

The self is a transpersonal force that transcends the ego and is the archetype of completeness and the controlling core of the soul. In his book *Alchemical Studies*, Carl Gustav Jung (1990) stated that the self is the god image archetype associated with the collective unconscious. Jung's formula expanded to self equals ego plus archetypes, which equates with the usual definition of the self as a combination of the conscious and the collective and personal Unconscious (Ryce, 2016). The self is a transpersonal force that transcends the ego and is the archetype of completeness and the controlling core of the soul.

The self archetype is the core of Jung's psychology. Each personality's ultimate objective is to reach a state of self-identity and self-realization. We shall sense ourselves in harmony with the outer world once we have achieved that state. In *Aion* (1951), Jung describes self as the manifest organizing principle of the unconscious, the quaternity, or squared circle of the self. It is the structure of Jung's psychology that lays the foundation for the individuation process to occur. The individual becomes conscious of his psychological process through recognizing and constellating the archetypal process, which allows the archetypal self to emerge. The researcher discovered 13 data of self. There are some data that the researcher intends to provide several examples of this archetype. The examples can be seen in the data below:

The archetype of order is the self, which may also be viewed as an organizing principle or the totality of all archetypes. But it takes a very lengthy, tough, and hard effort to bring about the harmonic state of a harmonious soul. Because the route to psychic evolution and progress involves pain and suffering, it has numerous risks and hazards for the entire psyche. The inherent terror of this journey is noted by Jung in *Psychology and Alchemy* because of the potential for the entire mind to disintegrate (Jung, 1968).

When Polly Gray has had many difficult conditions in her life, she might exhibit the archetypal self. Thomas Shelby expresses

his view on Michael's safety, and Polly reacts calmly. Polly has her own views on what she believed to. She is able to acknowledge her gypsy ancestry, deliberately project her unconscious to develop it, and improve her perception, comprehension, and life direction.

1) 53/PB/S4/E2/M00:08:28/S/EX



Figure 4.10 The archetype self of Polly Gray

Thomas: Michael is badly wounded, they say it's 60/40 in his favour.

Polly: There's no number, there's no percentages.

Polly: So the hand, the hand beneath him stops him falling. Spoke to someone...my son will live.

The data above is self. The researcher identified the self archetype from the acts and dialogues utterance by Polly Gray. Polly's second sight allows her to see and talk to supernatural beings. In this case, Polly speaks with something unseen about Michael's safety. Polly's second sight comes from her ancestry as a gypsy. Polly realized this after almost dying on a noose because of the murder case she committed against Inspector Campbell. The data appears at minute 00:08:28 in

the second episode of the fourth season of the *Peaky Blinders* TV series.

Our lives are in harmony with the outer world and ourselves when we recognize the archetype of the self. Because they have a higher degree of consciousness, those who have realized their archetypal selves lead calmer lives. After overcoming her trauma from nearly dying on the gallows, Polly Gray develops into a stronger, more controlled, and more liberated individual because she has come to identify herself and has a greater awareness of the world.

2) 58/PB/S4/E2/M00:32:26/S/IN



Figure 4.11 The archetype self of Polly Gray

Thomas: You know, our mother went this way.

Thomas: Spirits and ghosts, tablets, fucking...fucking séances, scaring us kids halfway to fuckin' death.

Polly: Yeah, well. I'm not going that way. 'Cause in the smoke I realized something. I'm just like you now. You and Arthur.

Polly: I was dead in that noose and then I was saved, so everything from now on is extra. But what I didn't understand until today is when you're dead already... you're free. Fucking love it.

The data above is self. The researcher identified the self archetype from the acts and dialogues utterance by Polly Gray. Polly realized her second sight after she went through a difficult time in her life. Polly once nearly died on the noose for the murder of Inspector Campbell. However, after she went through this difficult time, she could see a wider perspective on life. She grows into a stronger, calmer, and freer person. With the advantages she has, she believes that this ability can help her in living life. Polly returns and lives a life with a higher consciousness after going through the worst period of her life. This data indicates that she has achieved individuation by being able to control all aspects of herself and the environment around her. The data appears at minute 00:32:26 in the second episode of the fourth season of the *Peaky Blinders* TV series.

Self-realized individuals trust their own judgment of what is happening rather than turning to others for the truth since they already know more about themselves than others do because to their religious experiences. In this instance, Thomas and Polly differ on how to interpret Thomas' dream in context of the black cat. In this instance, they talk about it because Thomas believes Polly's son Michael will betray their family company. Polly has her own ideas

about what the black cat's dream means, but she doesn't hold Thomas's interpretation responsible.

3) 93/PB/S5/E2/M00:30:30:/S/EX



Figure 4.12 The archetype self of Polly Gray

Thomas: I had a dream...about a black cat last night, poll.
Thomas: A black cat dream means there is a traitor close by. It was you who taught me that.
Polly: Black cat can mean lots of things. Can mean you're hurting yourself. Betraying yourself.
Polly: Are you seeing things, Thomas?
Thomas: Yes, I am. Yes, I am. Very clearly. Coming from every fucking direction

The data appears at minute 00:30:30 in the second episode of the fifth season of the *Peaky Blinders* TV series. The researcher identified the self archetype from the acts and dialogues utterance by Polly Gray. The context is that Thomas also has the same second-sight ability as Polly; they have the abilities of their gypsy ancestors. Polly and Thomas argue about interpreting the black cat's dream in Thomas's dream. In this case, they discuss it because Thomas suspects Michael, Polly's son, intends to visit their family business.

2. Psychological Types

Humans with instinctive desires concerning the self never stop to be explored and discovered; humans are always looking for themselves in genuine authenticity. However, Jung (1976) revealed that character is a basic human form. The human personality type trait is deeply ingrained in a person's personality, making it difficult to break free from it. This research describes how Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders* TV series using Jung's theory titled *Psychological Types* (1976). Jung gives a general description of the types; he labelled the two main types as introverted and extroverted, which must be his priority (Jung, 1976).

Extraversion and Introversion represent orientations that essentially condition all psychic processes - the reaction habitus, that is, through the way a person behaves, experiences subjectively, and even compensation through the unconscious is given (Jacobi, 1999). Jung's habitus calls "the central connecting board, from which on the one hand external behavior is regulated and on the other hand special experiences are formed (Jung, 1976). the types of introversion and extraversion characterize a general psychological orientation, that is, a general direction of psychological energy that is considered to be libido.

The researcher discovered 100 data on two psychological types; extraversion and introversion. The researcher found 81 data for extraversion and 19 data for introversion. The data revealed that an

extraversion attitude in Polly Gray's character in the *Peaky Blinders* TV series dominated Polly Gray Psychological types. The table below explains the findings of the psychological type that influence Polly Gray to show her archetypes in the *Peaky Blinders* TV series, from season one to five. The researcher reached the following conclusion :

Table 4.2: Psychological Types data summarize

Psychological Type	Total	Percentage
Extraversion	81	81
Introversion	19	19
Total	100	100

a. Extraversion

These kinds of people think, feel, and act; in other words, they are so alive as to be in direct contact with their objective condition, whether in a good or bad sense. Their life makes it abundantly clear that objective values play a more significant role as determinants of their consciousness than subjective values. In addition, they naturally also have subjective values, but their decisive power has less impotence than external objectives conditions. Objects are things, things, or people that are the subject of discussion. Jolande Jacobi (1999) stresses, “Extraversion is characterized by a positive relationship with objects. The extrovert

follows in conformity and response patterns that are more external, collectively valid norms, ideals, time, etc. The extravert thinks, feels, and acts with respect to objects, he shifts his interest from the subject to other objects, he orients himself predominantly with that which is outside of him. Jung believed that the production of extraverted characters stems from the artistic re-creation of experiences in the outside world." The researcher discovered 81 data of extraversion. In addition, there are some data that the researcher intends to provide several examples of this psychological type. The examples can be seen in the data below:

This kind of person with an extroverted type is never expected to find any absolute factors in their own inner life because the only thing they knew was outside themselves (Jung, 1976). The context is that Polly tried to find the information she did not know. She questioned the wives of factory hands and also asked Thomas directly. In this case, Polly tends to highlight an attitude of extraversion which can be identified from her positive reaction to things, matters or people that are the subject of conversation. In this case, Polly asked Thomas about what was happening in their area regarding the sending of a Chief Inspector to their area.

1) 05/PB/S1/E1/M00:19:20/AA/EX

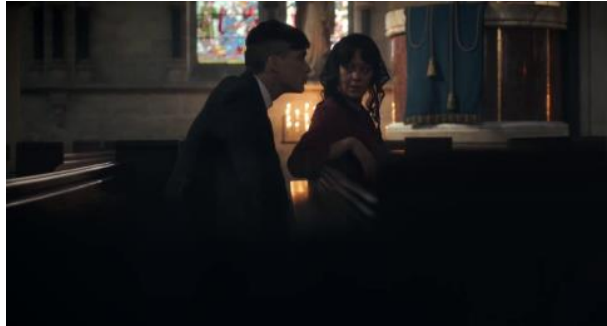


Figure 4.13 Extraversion Types of Polly Gray

Polly: People round here talk. Some of them work at the BSA.
Polly: I've been talking to the wives of factory hands. Detectives have been asking questions in the proofing shops.
Polly: Nothing happens in that factory without you knowing about it.
Polly: Speak... God and aunt Polly are listening.

Based on the data above, the researcher identified the type of extraversion shown in the acts and dialogues spoken by Polly Gray. The context is that Polly tried to find the information she did not know. She questioned the wives of factory hands and also asked Thomas directly. Polly asks Thomas what is going on in their area; this is related to the arrival of a chief Inspector to Birmingham. They did not expect the arrival of the chief Inspector because he could jeopardize their business associated with criminal organizations, *Peaky Blinders*. Polly was identified as highlighting the attitude of extraversion that she showed from her positive reactions to things, matters, or people that were the

subject of conversation. The data appears at minute 00:19:20 in the first episode of the first season of the *Peaky Blinders* TV series.

Polly seeks an external solution to the problem rather than a solution with her inner wisdom. It is related to the extraversion type explained by Jung. This kind of person with an extroverted type is never expected to find any absolute factors in their inner life because the only thing they knew was outside themselves (Jung, 1976). The extravert thinks, feels, and acts in relation to objects, he shifts his interest from the subject to other objects, he orients himself dominantly with what is outside himself (Jacobi, 1999).

2) 14/PB/S1/E4/M00:23:38/SH/EX



Figure 4.14 Extraversion Types of Polly Gray

Freddie: What do you want?

Polly: Came to warn you. They've lifted Stanley Chapman.

Freddie: How do you know? Police don't spill that information.

Polly: I know because it was me and Tommy who tipped him off.

Polly: Tommy did a deal. In return for safe passage for you and Ada, he's given them Stanley and the money.

Based on the data above, the researcher identified the type of extraversion shown in the acts and dialogues spoken by Polly Gray. The context is that Polly chooses to sacrifice Stanley Chapman, a communist figure she does not know to the police to save Freddie Thorne. Freddie is the husband of Ada, Polly's only niece. Polly tries to keep Freddie away from the police to save Ada's marriage. Her decision to sacrifice Stanley Chapman indicated an attitude of extraversion. This kind of person with an extroverted type is never expected to find any absolute factors in their inner life because the only thing they knew was outside themselves (Jung, 1976). Extraverts think, feel, and act in relation to objects, they shift their interest from the subject to other objects, they orient themselves dominantly with what is outside themselves (Jacobi, 1999). The data appears at minute 00:23:38 in the fourth episode of the first season of the *Peaky Blinders* TV series.

These kinds of people think, feel, and act; in other words, they are so alive as to be in direct contact with their objective condition, whether in a good or bad sense. Their life makes it abundantly clear that objective values play a more significant role as determinants of their consciousness than subjective values. Jolande Jacobi (1999) stresses, "Extraversion is characterized by a positive

relationship with objects. The extrovert follows in conformity and response patterns that are more external, collectively valid norms, ideals, time, etc.”

3) 98/PB/S5/E4/M00:35:30:/P/EX



Figure 4.15 Extraversion Types of Polly Gray

Michael: Coal Haulage?

Polly: Yeah. Tommy wants you to reopen those books and become managing director.

Michael: So i've comeback from Detroit to become a coal man?

Polly: The first delivery is bound for San Fransisco, but if it works Tommy thinks he can find distribution for it here.

The data appears at minutes 00: 35:30 in the fourth episode of the fifth season of the *Peaky Blinders* TV series. The researcher identified the type of extraversion shown in the acts and dialogues spoken by Polly Gray. The context is that Polly assigns the task to Michael at Thomas's wish. Polly forces Michael a little so that he wants to do the task so that Michael can regain Thomas's trust. Dari sikap Polly tersebut teridentifikasi sebagai ciri-ciri atau sifat dari extraversion. Jolande Jacobi (1999) stresses, “Extraversion is characterized by

a positive relationship with objects. The extrovert follows in conformity and response patterns that are more external, collectively valid norms, ideals, time, etc.”

b. Introversion

The introversion type is distinguished from the extraversion type because it is subjectively oriented. According to (Jung, 1976), introverted people place a subjective view between the perception of objects and their own actions. Those subjective orientations prevent action that assumes the character follows the objective situation; they prefer subjective determinants as the determining factor. In his book titled *Psychological Types*, Jung (1976) notes, introversion according to his inclinations as with general bias. He tends to confuse his ego with the self and elevate his ego to the position of the subject, thereby affecting the unnatural subjectivity of consciousness. He is so alienated from the object. Introversion directs their energy within. They tend to be close to the environment around them (Jacobi, 1999).

In addition, If Extraversion is characterized by a positive relationship with objects, introversion is more likely to be negative. Introvert reactions, on the other hand, are determined by subjective factors, namely factors that require him to express his opinion about a subject or topic of discussion. Introverted production comes through artists who are controlled by inner content, which flows full

of meaning within (Jung, 1976). People with the introversion type are often out of touch with the outside world. With introverts, the subject is the starting point of their orientation and the object is mostly given secondary and indirect value. This type of person retreats at the first moment in a given situation, as if by an unvoiced, and only then follows his actual reaction (Jung, 1976). The researcher discovered 19 data on introversion. There are some data that the researcher intends to provide several examples of this psychological type. The examples can be seen in the data below:

Polly suggested that Ada should have an abortion based on her personal experience. This opinion is Polly Gray's inner expression in her conversation with Ada about the baby in Ada's womb. Jung notes that introverted people place a subjective view between objects' perceptions and actions (1976).

1) 12/PB/S1/E2/M00:30:47/SH/IN



Figure 4.16 Introversion Types of Polly Gray

Polly: The longer you leave it, the worse it gets.
Polly: Believe me. I know. I was 16. And I didn't dare tell anyone.
Ada: Polly, Freddie'll come back.
Polly: In the end, I did it myself.

Polly: I did it to myself. And I almost died. And he didn't come back. They don't. Why should they?

Polly: You know the words. You're a whore. Baby's a bastard. But there's no word for the man who doesn't come back.

The data initially shows at minute 00:30:47 in the second episode of *Peaky Blinders* TV series. The researcher determined the sort of introversion indicated by Polly Gray in her actions and verbal exchanges. The situation occurs when Polly informs Ada about her troubled history. She once aborted her pregnancy to live everyday life and avoid the insults of society. She aborted her pregnancy because her lover never returned, and it is terrible for a woman to raise her baby without a husband. Introverted production comes through artists who are controlled by inner content, which flows full of meaning within (Jung, 1976). In this case, Polly was identified as showing an introversion attitude. She suggested that Ada should have an abortion based on her personal experience. This opinion is Polly Gray's inner expression in her conversation with Ada about the baby in Ada's womb.

Polly identified shows the introversion type because she place a subjective view between objects' perceptions and actions. The context is that Polly confesses that she has no regrets about the murder she committed against Inspector Campbell because he was an evil man. For people who have the introversion type, the subject is the starting point of their orientation and the object is mostly given

secondary and indirect value. This type of person retreats at the first moment in a given situation, as if by an unvoiced, and only then follows his actual reaction (Jung, 1976).

2) 34/PB/S3/E4/M00:06:24/SH/IN



Figure 4.17 Introversion Types of Polly Gray

Priest: Are you saying you want to confess to a murder?

Polly: No. My confession is that I feel no regret. He was a policeman. He was a bad man. He hurt me.

The data appears at minute 00:06:24 in the fourth episode of the third season of the *Peaky Blinders* TV series. The researcher identified the type of introversion shown in the acts and dialogues spoken by Polly Gray. The context is that Polly confesses that she has no regrets about the murder. In this case, Polly has her own opinion regarding the murder case she committed against Inspector Campbell because he was an evil man. He had hurt Polly; he had raped Polly when Polly begged him to release her son from prison. Polly was identified as showing introversion, she showed her own opinion regarding the murder she committed against Inspector

Campbell. He expressed an opinion that contradicted the outside world. This type of person retreats at the first moment in a given situation, as if by an unvoiced, and only then follows his actual reaction (Jung, 1976).

According to Jung, introverted individuals put a personal spin on how things are seen and how they behave (1976). Polly shows that she has had a deeper understanding and belief in herself, which affects Polly's outlook and attitude towards life. Introverted production comes through artists who are controlled by inner content, which flows full of meaning within (Jung, 1976).

3) 58/PB/S4/E2/M00:32:26/S/IN



Figure 4.18 Introversion Types of Polly Gray

Thomas : You know, our mother went this way.
Thomas : Spirits and ghosts, tablets, fucking...fucking séances, scaring us kids halfway to fuckin' death.
Polly : Yeah, well. I'm not going that way.
Polly : 'Cause in the smoke I realized something. I'm just like you now. You and Arthur.
Polly : I was dead in that noose and then I was saved, so everything from now on is extra.
Polly : But what I didn't understand until today is when you're dead already... you're free. Fucking love it.

The data first occurs at minute 00:32:26 in the second episode of the *Peaky Blinders* TV series' fourth season. The researcher determined the sort of introversion indicated by Polly Gray in her actions and verbal exchanges. In this case, Polly returns and lives life with a higher consciousness after going through the worst period of her life. Polly shows that she has had a deeper understanding and belief in herself, which affects Polly's outlook and attitude towards life. Polly shows an attitude that is in accordance with the characteristics of introversion, she expresses an opinion from within herself which contains a very deep meaning. According to Jung, introverted individuals put a personal spin on how things are seen and how they behave. Introverted production comes through artists who are controlled by inner content, which flows full of meaning within (Jung, 1976).

B. Discussion

Based on the research findings above, there are two things discussed research findings; they are Jung's archetype and psychological types as found in Polly Gray in the *Peaky Blinders* TV series. Polly Gray is the unofficial head of The Shelby Family. She looked after her nephews Arthur, Thomas, John, Finn, and niece Ada Shelby since they were young. Elizabeth Polly Gray is the matriarch of the Shelby Family. She is the

treasures, a certified accountant and company treasure of Shelby Company Limited. Polly leads the criminal organization *Peaky Blinders* as the tools to run the family business with Thomas. She managed the *Peaky Blinders* when the boys were absent during the great war. She often advises Thomas Shelby on the family business. She married a river Gypsy Gray and had two children, but both children were taken from her by the parish authority. In summary, Polly Gray is a strong woman, a strength emboldened by life's pain. After all of the findings of this research, the discussions are presented as follows:

First, an analysis of Jung's archetypes of acts and utterances by Polly Gray is based on Jung (1980). According to Jung's theory, there are several major archetypes: persona, anima, animus, shadow, and self. In this research, the researcher has found all the archetypes of acts and utterances by Polly Gray in the *Peaky Blinders* TV series. In addition, the researcher has found 100 data on the acts and utterances by Polly Gray in the *Peaky Blinders* TV series from season one until season five.

Both persona and animus were the dominant archetypes found in Polly Gray in the *Peaky Blinders* TV series. The researcher has found that 30 data acts and dialogues indicate persona and 30 data acts and dialogues indicate animus. Persona is the individual system of adaptation to or the manner he assumes in dealing with the world. This archetype is a compromise between the individual and society based on appearances (Jung, 1966). It aims to make someone able to display a character that does not necessarily belong to them. The persona is a compromise between the

individual and society based on appearances (Jung, 1966). With the individual being well adapted to the external world and his inner world, the persona can be said to be a necessary elastic barrier, which ensures relatively natural, regular, and easy contact with his environment. Polly is a career woman. She is required to carry out her role as a career woman who must do her job well and professionally;

Both Persona and anima animus become Polly Gray's dominant archetypes. The researcher also found that 30 data acts and dialogues indicate animus. At the same time, Jung explained that the man consists of a feminine called the anima, and a woman also consists of a masculine side called the Animus (Jung,1980). Jung explained that animus is a creative and procreative creature (Jung, 1966). Animus likes to project itself upon intellectuals and heroes, including tenors, artists, and sporting celebrities (Jung, 1976). Polly and Thomas are the leader in the Family business. Polly is also required to be a leader in a family business which requires her to manage the business and the people in it.

The shadow is people's hidden and denied brother, and it is the thing that the individual has no wish to be (Jung, 1966). Shadow is the opposite of persona, which contains a good image. In addition, Jung explained that shadow contains negative primitive instincts in the form of animalistic or savage elements, such as evil, anger, or greed (Jung,1980). Therefore, it is easier to project the dark side of our personality onto others. Based on the findings above, Polly projects shadow in negative behaviors,

such as crimes, betrayals, murder, and depressive episodes. However, it not only consist consists of tendencies that are not morally acceptable but also of several constructive and creative qualities. The researcher has found that 27 data acts and dialogues indicate shadow.

In Aion (1979), Jung describes the self as the manifest organizing principle of the unconscious, the quaternity, or the squared circle of the self. Jung implies that the self is the archetype of order, or it can be seen as an organizing principle or the totality of archetypes. It is the structure of Jung's psychology that lays the foundation for the individuation process to occur. Moreover, the path of psychic growth and evolution is through pain and suffering, fraught with danger for the totality of the psyche. In conclusion, Polly might represent this archetype because she has encountered several challenging issues during her life. The anguish of having an abortion, being separated from her son, and the passing of her unidentified girl is all part of Polly's almost-death experience in the noose. The circumstances she had previously experienced helped her to evolve into a lady with a mature attitude. She has given herself a purpose, a sense of unity, and power. She is at a point of self-realization. 13 behaviors and talks, according to the study, indicate the self.

Second, the analysis of the psychological type of acts and utterances by Polly Gray is based on Jung's theory (1976). According to Jung, there are two psychological types of general attitude: extraversion and introversion. Third, the researcher has found all the psychological types of

acts and utterances by Polly Gray in the *Peaky Blinders* TV series. The researcher has found 100 data expressed by Polly Gray in the *Peaky Blinders* TV series from season one until season five.

Extraversion is the most dominant type expressed by Polly Gray through her acts and dialogues in the *Peaky Blinders* TV series. The researcher has found 81 data on extraversion. This kind of person, who has an extroverted type, is never expected to find any fundamental factors in their own inner life because the only thing they knew was outside themselves (Jung, 1976). However, Polly's psychological type makes it evident that objective values are more critical as determining factors in the case of her position as the matriarch of The Shelby Family, a certified accountant, and the Shelby Company Limited's treasurer. A family was making themselves bookmakers, racketeers, and gangsters involving criminal organizations, the *Peaky Blinders*.

Some introverted individuals establish a subjective viewpoint between perceiving things and behaving (Jung, 1976). Those subjective orientations prevent action that assumes the character follows the objective situation; they prefer subjective determinants as the determining factor. The researcher has found 19 data on extraversion. This kind of psychological type is identified when Polly prefers subjective determinants as the determining factor. She placed a subjective view between the perception of objects and her actions.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusion

Overall, This study report Jung's major archetypes as a psychological phenomenon reflected by Polly Gray in the *Peaky Blinders TV series* and describe the way Polly Gray's psychological types influenced Polly Gray to show her archetypes in the *Peaky Blinders TV series*. This study used qualitative research with a case study method. Based on Jung's Theory, there are several major archetypes; Persona, anima, animus, shadow, and self. The researcher found 100 data in the four major archetypes of Polly Gray in the *Peaky Blinders TV series* on. Persona has 30 data with a percentage of 30%; Anima has 0 data with percentage 0%, Animus has 30 data with a percentage of 30%; Shadow has 27 data with a percentage of 27%: Self has 13 data with a percentage of 13%.

The researcher concludes that persona and anima animus becomes the dominant archetype in Polly Gray. Persona is the individual system of adaptation to or the manner people assume in dealing with the world. It aims to make someone able to display a character that does not necessarily belong to them. Persona is designed to make an impression on others and, on the other hand, to hide the individual's true nature. Persona becomes the dominant archetypes because Polly is a career woman. Polly must carry out her role as a career woman who must do her job well and professionally.

Animus also becomes the dominant archetype in Polly Gray. Jung describes a very feminine woman as a masculine soul, and a very masculine man has a feminine soul (Jung, 1980). For Jung, animus is a creative and procreative creature (Jung, 1966). Animus becomes the dominant archetypes because Polly is the unofficial head of Shelby Family who runs the business involving a criminal organisation, *Peaky Blinders*. She and Thomas are the leader in the Family business. Polly has a important role in family business where she must lead and oversee the company and its employees. Because Polly exhibits strong leadership and a forceful attitude, qualities that exhibit male characteristics that are influenced by her connection with the criminal organization *Peaky Blinders*, the animus archetype was also identified in Polly.

The shadow is people's hidden and denied brother, and it is the thing that the individual has no wish to be (Jung, 1966). Shadow not only consists of tendencies that are not morally acceptable but also consists of several constructive and creative qualities. With its persistent nature, the shadow can affirm evil ideas or images or good things equally effectively. When Polly experiences difficult conditions that she cannot control, archetypal shadows appear. For instance, she murdered Inspector Campbell after raping her to free her son from jail. In addition, Polly exhibits archetypal shadows when she is addicted on drugs and alcohol and is going through a difficult time after nearly died in the noose. When she meets the priest, she

too casts archetypal shadows and justifies her murder by naming a number of people who killed people in the past for similar reasons to her own.

The self archetype is the core of Jung's psychology. We shall sense ourselves in harmony with the outer world once we have achieved that state. The archetype of order is the self, which may also be viewed as an organizing force or the sum of all archetypes. More than anybody else, Polly exemplifies the archetypal self through her self-awareness. When faced with issues from the outside world, she has control over her perception, comprehension, and path in life.

The researcher discovered 0 data of anima. Carl Gustav Jung (1980) explains the wholeness of a man, as long as he is not constitutionally homosexual, he can only be a masculine personality, and a feminine anima cannot be categorized as a superordinate personality type. But requires a different evaluation and position. A lower number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinated position. Furthermore, as previously explained, the researchers did not find any anima archetype in Polly Gray. Because Polly is a woman, the feminine aspect in her is identified as part of her consciousness, not as the contents of the anima archetype.

There are two psychological types based on Jung's Theory: extraversion and introversion. The researcher found both psychological types in Polly Gray's character that influence her attitude in the *Peaky Blinders* TV series. Extraversion has 81 data with 81%, and introversion has 19 data with a

percentage of 19%. Extraversion is the dominant data of the psychological types found in Polly Gray in the *Peaky Blinders* TV series. Polly makes it abundantly clear that objective values play a more significant role as determinants in the case, expressing her archetypes in the actions and dialogues she utters in the *Peaky Blinders* TV series from season one until season five.

The researcher discovered 81 data of extraversion with percentage 81%. This kind of people with extraversion type think, feel, and act; in other words, they are so alive as to be in direct contact with their objective condition, whether in a good or bad sense. Their life makes it abundantly clear that objective values play a more significant role as determinants of their consciousness than subjective values. Objects are things, things, or people that are the subject of discussion. Jolande Jacobi (1999) stresses, "Extraversion is characterized by a positive relationship with objects. The extrovert follows in conformity and response patterns that are more external, collectively valid norms, ideals, time, etc. The extravert thinks, feels, and acts with respect to objects, he shifts his interest from the subject to other objects, he orients himself dominantly with that which is outside of him. Carl Gustav Jung (1976) believed that the production of extraverted characters stems from the artistic re-creation of experiences in the outside world." Polly tends to highlight an attitude of extraversion which can be identified from her positive reaction to things, matters or people that are the subject of conversation.

The researcher discovered 19 data of introversion with percentage 19%. The introversion type is distinguished from the extraversion type because it is subjectively oriented. According to (Jung, 1976), introverted people place a subjective view between the perception of objects and their own actions. In his book titled *Psychological Types*, Jung (1976) notes, introversion according to his inclinations as with general bias. They tend to confuse their ego with the self and elevate their ego to the position of the subject, thereby affecting the unnatural subjectivity of consciousness. They are so alienated from the object. Introvert reactions are determined by subjective factors that require him to express his opinion on a subject or topic of discussion. Introverted production comes through artists who are controlled by inner content, which flows full of meaning within (Jung, 1976). Polly shows an attitude that is in accordance with the characteristics of introversion, she expresses an opinion from within herself which contains a very deep meaning.

B. Implication

Based on the explanation of the findings above, the implication related to this research is that in Polly Gray, archetypes and psychological types connected each other. All the significant archetypes are present in Polly Gray's character, where they are at various stages of self-realization. Additionally, psychological types have affected the recognized archetypes as Polly expresses them in her behaviors and conversation.

This study shows the most dominant findings, Polly Gray exhibits the dominant persona and animus archetypes. She exhibits persona archetypes to give people an impression of her role as a career woman, the heart of a family, and a leader in the company. In conducting the poll, she demonstrates strong leadership and an aggressive attitude, another example of the anima animus archetype. In addition, Polly Gray tends to have an extraversion psychological type when expressing the archetypes in case she is the unofficial head of The Shelby Family, the matriarch of the Shelby Family, and a certified accountant and company treasure of Shelby Company Limited. A family was making themselves bookmakers, racketeers, and gangsters involving criminal organizations, the *Peaky Blinders*.

C. Suggestion

Based on the conclusion above, the researcher gives some suggestions:

1. For the reader

This research provides helpful information, especially for those interested in psychoanalysis. This research gives additional information on understanding the archetypes, especially the portrayal of the characters in TV series. This research can help the reader to increase their individuation by knowing the archetype.

2. For the other researcher

This research analyzes Jung's archetypes found in Polly Gray in the *Peaky Blinders* TV series. The researcher hopes that this research can be a

reference and give a new contribution to the field study of the archetypes found in the character of TV series. In addition, it could reference the other researcher who will observe further research related to Jung's archetypes.

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