



**JMS: Journal of Multidisciplinary Studies**

Vol. 1, No.2 April 2026, Page 55-60

P-ISSN: XX-XX

E-ISSN: XX-XX

Available Online at <https://pusatpublikasi.com/index.php/jms/index>



## MANIFESTATIONS OF JUNGIAN ARCHETYPES IN ABUELA ALMA MADRIGAL IN ENCANTO MOVIE

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**Abstract:** Literature and movie serve as vital mediums for exploring human psychology, particularly through Carl Jung's archetype theory, which reveals universal patterns in character behavior and family dynamics. However, previous studies on Jungian archetypes in movies often neglect matriarchal figures in animated family narratives, such as Disney's *Encanto* (2021), focusing instead on individual rebellion or pathology without addressing intergenerational authority and trauma. This study aims to identify and analyze Jungian archetypes embodied by Abuela Alma Madrigal through her attitudes, dialogues, and actions in family contexts. Employing qualitative descriptive analysis on selected scenes from the Disney+ Hotstar version of *Encanto*, data were gathered through note-taking and highlighting during repeated viewings, then categorized by archetype. Findings reveal four dominant archetypes: Shadow (repressed trauma manifesting as denial), Persona (rigid guardian mask suppressing vulnerability), Great Mother (conditional nurturing that transitions into Devouring Mother control), and Self (individuation through confession and integration). Abuela's journey from strict perfectionism to wholeness heals wounds that have been passed down through generations. This moves matriarch psychology forward in animation by giving a way to look at cultural trauma in stories from different cultures and suggesting ways to build on Disney or non-Western analyses.

**Keywords:** Jungian Archetypes; Abuela Madrigal; *Encanto*; Matriarch Psychology; Individuation

### INTRODUCTION

Literature is a specific field of science that serves as a medium for humans to think, feel, and experience the world. It transcends linguistic and cultural boundaries by providing creative expressions that reflect human consciousness and emotion. Literary works are not limited to traditional written forms such as poetry, prose, and drama but have expanded into modern modes of expression such as films, digital recordings, and performances (Rohaeni et al., 2019). Through literature, readers and audiences can engage with diverse perspectives and experiences, fostering empathy and critical awareness toward various social, cultural, and psychological phenomena. As a communicative and educational art form, literature possesses the power to shape individual understanding and contribute to the formation of collective social and cultural identity (Bahri et al., 2025). Within this broader literary range, movies emerge as modern extensions of literature, combining visual and auditory elements that enhance storytelling and emotional resonance.

A movie is an artistic and narrative medium that records and represents stories or events through moving images displayed on screens, whether in theaters or other platforms. Each movie consists of interrelated components such as characters, dialogue, sound, and visual imagery that together form a coherent narrative whole (Barsam & Monahan, 2010). Beyond entertainment, movies serve as a reflection of human life, values, and psychological realities. They closely relate to the field of psychology, especially through their portrayal of characters and human behavior. Psychology, as the science that studies the human mind and behavior, provides analytical tools to understand movie characters' motivations, inner conflicts, and

transformations (Fathi & Ahmadi, 2020). Therefore, cinematic narratives offer a dynamic platform for the exploration of psychological theories in contemporary forms of artistic expression.

One of the most prominent psychological approach is Carl Gustav Jung's theory of archetypes. Introduced in 1919 and later elaborated in *The Archetypes and the Collective Unconscious* (1959), this theory explains archetypes as universal, inherited patterns of thought and behavior that emerge in myths, dreams, art, and cultural texts. Archetypes such as The Self, The Shadow, The Persona, The Wise Old Man, The Hero, The Animus, and The Great Mother are dynamic psychological templates that define human experience and symbolic meaning across cultures. Their manifestations in movie characters allow researchers to examine how modern visual narratives reinterpret these timeless patterns within contemporary contexts.

Previous studies have applied Jungian theory to film characters but reveal key limitations. For example, Fatihah and Mustofa (2022) analyzed Estella/Cruella's transformation through Persona-Shadow-Self integration, focusing on individual rebellion. Safitri et al. (2023) identified Shadow dominance with supporting archetypes in Alicia Berenson's trauma-driven antagonism in *The Silent Patient*, emphasizing pathology over family dynamics. Similarly, Muslim et al. (2025) explored Persona, Shadow, Anima/Animus, Hero, and Self in *Bridgerton*'s romantic leads, highlighting personal growth in relational contexts, while Bahri et al. (2025) examined Otto Anderson's archetypes in *A Man Called Otto* for grief and isolation. These works are useful to understanding an individual or group of people, but they often lack matriarchal figures in stories related to families. For example, they don't talk about how archetypes are portrayed in authority, tradition, and tension between generations in animated movies. Neither specifically addresses a Disney matriarch such as Abuela Alma Madrigal in *Encanto* (2021), where her role as family guardian integrates protective Great Mother instincts with controlling Shadow aspects, leading to restricting insights into the cultural inheritance of archetypes.

This study aims to identify the Jungian archetypes embodied by Abuela Madrigal in *Encanto* (2021) and analyze their manifestations through her attitudes, dialogue, and actions within the Madrigal family dynamics, therefore addressing existing gaps to better understand matriarch psychology in modern animation.

## METHODS

This study employs a qualitative descriptive method, as the analysis focuses on interpreting psychological meanings embedded in the character of Abuela Alma Madrigal in the animated film *Encanto* (2021). Qualitative research is appropriate for this study because it allows in-depth exploration of symbolic, narrative, and psychological aspects that cannot be reduced to numerical data. The film *Encanto*, produced by Walt Disney Animation Studios and released in 2021, serves as the primary data source, specifically the version available on Disney+ Hotstar. Abuela Alma Madrigal is selected as the main subject because her central role in the story provides rich material for examining Jungian archetypes through her experiences, decisions, and influence on family dynamics.

The data in this research consist of selected dialogue and their English subtitle from the movie that reflect Jungian archetypes manifested in Abuela Alma's character. Data collection is conducted through repeated viewings of *Encanto* to closely observe each plot segment involving Abuela Alma, with particular attention to her interactions, attitudes, and symbolic roles within the Madrigal family. During these viewing sessions, a note-taking technique is applied, in which relevant scenes, dialogues, and character behaviors are recorded systematically without interrupting the flow of the movie. After the initial notes are compiled, a highlighting technique is used to mark dialogue lines and narrative moments that strongly correspond to Carl Jung's archetypal concepts, such as the Self, the Shadow, the Persona, the Wise Old Man, the Animus, and the Great Mother. These highlighted elements then form a refined data set focused on psychological and symbolic patterns.

The collected data are subsequently categorized based on similarities in archetypal representation. Dialogue excerpts and narrative elements are grouped into thematic categories that correspond to specific Jungian archetypes relevant to Abuela Alma's characterization. Redundant or overlapping data are

eliminated to ensure that each selected item contributes unique insight into the psychological dimensions under study. The analysis method applied is descriptive qualitative analysis, drawing on a psychological literary approach inspired by Creswell and Creswell's qualitative framework, in which meaning is derived through detailed interpretation of textual and contextual evidence. In this stage, the researcher interprets how Jungian archetypes are manifested in Abuela Alma's attitudes, speech, and actions, and how these archetypal roles function within the narrative structure of *Encanto*.

To ensure analytical consistency and theoretical accuracy, the categorized data are reviewed and validated by revisiting both the film and the archetypal framework. Each identified excerpt is re-examined in its narrative context to confirm its relevance to Jung's archetypal concepts and to avoid misinterpretation. The final step involves drawing conclusions about the types of Jungian archetypes manifested in Abuela Alma Madrigal, their narrative representation, and their impact on her role and relationships within the movie. The results of the analysis are presented informally in descriptive form, using detailed narrative explanations that connect Jungian psychoanalytic theory with specific dialogues and behaviors, supported by embedded textual evidence from the film.

## RESULT AND DISCUSSION

Four archetypes are identified in Abuela Madrigal's character in the *Encanto* movie. These archetypes can be analyzed through her activities and communication patterns. Through these two aspects, it can be concluded that in the movie *Encanto* Abuela Madrigal distinctly embodies multiple archetypes. Her character is therefore analyzed using Carl Jung's archetypal theory. Some of the data found are:

### 1. The Shadow

The unconscious, repressed, or denied aspects of the personality that are rejected by society and the conscious ego are reflected in the Shadow. It stands for the worst aspects of human nature, such as undesirable desires, needs, and actions. Abuela's action in the movie also consisting of shadow aspect, it can be shown through the following scene:

[Data 1]

Mirabel: "The cracks were there, they were everywhere, the house was in trouble, the candle was....Abuela, I promise..."

**Abuela: "That's enough. There is nothing wrong with La Casa Madrigal. The magic is strong, and so are the drinks. Please! Music!"**

The dialog between Abuela and Mirabel in *Encanto* illustrates the shadow archetype within Abuela's character, which is the parts of the mind that are hidden from conscious awareness, like fears, anger, and insecurities. This scene shows that Abuela is still dealing with the trauma of losing her husband and the fragile miracles that came with him. She does this by being strict, shutting down emotionally, and constantly trying to be perfect, which puts a lot of stress on the family. Mirabel's courageous confrontation, "The cracks were there, they were everywhere, the house was in trouble, the candle was...Abuela, I promise..." breaks the family's appearance and shows that the Shadow is coming out. The "cracks" do not only refer to physical damage; additionally, they mean profound problems in Abuela's mind, where her fear of the miracle fading makes her protective matriarchal role diminished. Abuela's sharp denial, "That's enough. There is nothing wrong with La Casa Madrigal. The magic is strong, and so are the drinks. "Please! Music!" externalizes her emotional state. She refuses to accept the truth and instead creates an exaggeration of unbroken strength and stability to protect her "persona," the public face of the perfect magical family. Her glare and request for music distract her from painful self-awareness, showing how repression leads to harmful control. Yet, this confrontation is a sign of growth, Mirabel's honesty makes Abuela see her flaws, which shows the Shadow's dual nature. When repressed, it destroys relationships when integrated, it makes Abuela's arc whole and heals.

## 2. The Persona

The Persona is the social mask or image that a person shows to the outside world to be accepted in. Abuela's action in the movie also consisting of persona aspect, it can be shown through the following scene:

[Data 2]

Abuela: "The magic is strong! Everything is fine! We are the Madrigals! (slam the door)"

Abuela: "Mirabel!! (Thunder rumbles)"

Abuela Madrigal shows Jung's Persona archetype, which is the strict social mask people wear to fit in with society. Abuela, who is known as "The Guardian of the Miracle," acts like she can't be destroyed and hides her deep fears of being weak and losing everything in order to keep the family's perfect image in the community. Her outbursts of "Everything is fine!" and "We are the Madrigals!" before slamming the door and screaming "Mirabel!!" as thunder rumbles in the background. These actions aggressively suppress the Shadow, the harsh reality of the cracking house and familial fragility, prioritizing her curated role over genuine survival. Mirabel becomes the Shadow-bearer, showing the uncomfortable truth that breaks Abuela's magical realism. This brings out Abuela's "Devouring Mother" side, a violent overprotection that keeps the truth-teller quiet to protect the mask. The thunder stands for the repressed Shadow's chaotic explosion, which overwhelms the Persona and shows how Abuela's archetype-driven obsession with image puts the Madrigals' reality in danger, pushing her toward confrontation and growth.

## 3. The Great Mother

The Great Mother archetype represents femininity's nurturing, caring, and life-giving qualities.

Abuela's action in the movie also consisting of aspect, it can be shown through the following scene:

[Data 3]

Abuela : We swear to always help those around us, and earn the miracle that somehow found us. The town keeps growing, the world keeps turning, but work and dedication will keep the miracle burning, and each new generation must keep the miracle burning.

In this Encanto dialogue, Abuela Alma represents Jung's Great Mother archetype in its dictatorial and conditional form, which is close to the Devouring Mother shadow. As the family's moral center and protector of tradition, she protects the "miracle" by saying that it must be earned through "work and dedication." She views the "miracle" not as a gift, but rather as a delicate flame that each new generation must maintain through selfless service to the community. Her insistence that the miracle will only last if they "help those around us" makes them very anxious because it ties family value to consistent performance and community service. This protective love turns into a heavy conditional love, where the family's image and survival are more important than each person's needs and freedoms. This Devouring Mother dynamic stems from Abuela's fear of loss, compelling her to devour her family's autonomy, prioritizing endless responsibilities to the miracle over authentic lives until her growth allows integration of this archetype's healthier aspects.

## 4. The Self

The self was the center of the psyche and the goal of individuation. A person becomes an individual by bringing together their conscious and unconscious minds into one distinct person.

[Data 4]

Abuela: I was given a miracle, a second chance, and I was so afraid to lose it, that I lost sight of who our miracle was for, and I am so sorry. You never hurt our family, Mirabel. We are broken, because of me.

In this important Encanto confession, Abuela Madrigal achieves Jungian individuation by bringing her Shadow into her conscious Self, which makes her whole psychologically. She confronts her persona as the controlling "protector" who, driven by paralyzing fear of loss and generational displacement trauma, lost sight of the family's true miracle by stating, "I was so afraid to lose it that I lost sight of who our miracle was for." By saying "We are broken because of me," she stops blaming Mirabel or other people and fully accepts her role in the family's problems. This is the end of Shadow integration. Her apology "I am so sorry. "You never hurt our family," validates Mirabel as the essential

truth-teller, heals inherited trauma, breaks the shame cycle, and establishes the self as the family's renewed, healthy center.

## CONCLUSION

This study successfully identifies and analyzes four key Jungian archetypes manifested in *Abuela Alma Madrigal* in Disney's *Encanto* (2021), such as the Shadow, Persona, Great Mother, and Self. *Abuela* is a complicated matriarch whose protective instincts clash with repressive fears, causing tension between generations before she finally becomes whole. She performs this through her words, actions, and attitudes, such as denying family cracks to protect a perfect image (Shadow and Persona), enforcing conditional miracles through communal service (Great Mother), and finally admitting responsibility for family fractures ("We are broken because of me") to achieve integration (Self).

These findings expand Jungian film analysis by filling gaps in previous research that frequently neglected matriarchal figures in animated family narratives. This study examines how archetypes such as the Devouring Mother maintain cultural trauma in Disney's multicultural narratives, contrasting with research centered on individual rebellion or romantic development, while individuation through the Self provides opportunities for healing. By employing qualitative descriptive methodologies to analyze the visual-psychological complexity of *Encanto*, the study enhances character psychology in contemporary animation, offering a framework for the exploration of authority, tradition, and generational dynamics in similar matriarchal representations. Further studies could broaden this to include comparative analyses of Disney films or non-Western animations, thereby enriching cross-cultural archetype theory.

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