Enola's Personality in the Enola Holmes Movie Using Jungian Archetype Theory

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A R T I C L E I N F O

A B S T R A C T

The intriguing facets of Enola Holmes' character in the eponymous film, encompassing her intelligence, independence, resourcefulness, and defiance of societal norms, have captured the researchers' interest, prompting a comprehensive exploration using an archetypal framework. This research aims to unravel the symbolic patterns that shape Enola's identity and, in turn, enlighten people about the diverse facets of human character and individuality. The researchers utilized a qualitative descriptive methodology, delineating the research design encompassing procedures such as watching, data gathering, classification, identification, and contextual as well as theoretical analysis of monologues and dialogues within the movie. The subject of the research was the protagonist of the Enola Holmes movie. The results indicated that among 51 data samples, five archetypal types were identified, including self, ego, persona, shadow, and animus. The most prevalent archetype in Enola's character is animus, highlighting her portrayal as a woman with masculine characteristics. The shadow archetype plays a minimal role in her personality, signifying that Enola embodies her internal desires and nonconformist elements.

INTRODUCTION

A movie is a storytelling medium that consists of a series of moving images accompanied by sound and serves as a vehicle for narrative expression and entertainment. Hornby (2006:950) defines a movie as a series of moving pictures recorded with sound that tell a story and are shown at a cinema/movie. A movie can express complex ideas and topics, elicit strong emotions, and serve as an escape or form of entertainment. A movie is a type of art that uses someone's life story, fiction, and biography to entertain the audience. Movie not only features a wide range of stories and art forms, but it also frequently delves into ethical quandaries, making it a medium that bridges creative expression and ethical exploration.

As a philosophical discipline of study, ethics is a systematic approach to understanding, analyzing, and distinguishing matters of right and wrong, good and bad, admirable and deplorable because it will relate to the well-being of and relationships among sentient beings. Ethical determinations are applied through the use of formal theories, approaches, and codes of conduct, such as those developed for professions and religions. When defined narrowly according to its original use, ethics is a branch of philosophy that studies ideal human behavior and ideal ways of being. The study of ethics, with its emphasis on ideal human behavior, provides a foundation for comprehending the moral dimensions that intersect with the complex aspects of human nature in the context of psychoanalysis.

The study of human nature and personality is known as psychoanalysis. Sigmund Freud developed this theory in Calvin S. Hall (1954). The id (pleasure), ego (act, behavior), and superego (moral, ethical, values, parental) mental systems exist in humans. It can be assumed that people's nature and behavior are carried out based on motives without being conscious, or based on thoughts, feelings, and tendencies to do without conscious and partly conscious. In Gisela (1985:57), Jatman explains that literary works and psychology have an indirect and functional relationship. Psychoanalysis has a direct relationship with literary works because it provides a theory of purpose that is hidden in deep human personality. Every human being has a distinctive personality. It does not only have one trait, but a diverse personality.

Personality is a term used in psychology to describe a person's character in everyday life. Long (2000:99) defines personality as the stable characteristics that distinguish individuals from one another and serve as the foundation for what they do. The complex interplay of an individual's enduring traits, emotions, thought processes, and behaviors culminates distinctly and consistently in engaging with the world and expressing one's identity. This is evident in thought habits, attitudes, interests, and a typical perspective on life when describing how a person reacts to surroundings. Delving into the study of personality naturally leads to a discussion about the role of universal symbols in human nature, as Carl Jung discusses archetypes.

Archetypes hold popularity in the realm of ethics due to their universal and timeless nature. These recurring symbolic patterns tap into fundamental aspects of human experience, transcending cultural and temporal boundaries.

Archetypes serve as powerful tools for conveying ethical principles, moral dilemmas, and virtues in a way that is easily relatable and comprehensible. By drawing on archetypal motifs, ethical discussions can access a collective understanding, fostering a sense of shared values and guiding principles that transcend cultural, societal, and individual differences. The archetypal framework becomes a bridge for ethical discourse, allowing for a more universally accessible and impactful exploration of moral concepts.

Enola Holmes, as a character in Enola Holmes's movie, presents a complex and dynamic canvas for exploration, offering layers of identity and narrative intricacies. The research problem is centered on conducting a comprehensive analysis of Enola's personality traits, behavioral patterns, and narrative significance. The primary objective is to understand and interpret the archetypal elements that play a role in her character development. By applying Carl Jung's archetype theory to Enola, this research aims to unveil the underlying patterns and symbolic representations that shape her character, offering insights into the broader themes of identity, societal expectations, and personal autonomy. This exploration not only contributes to a richer understanding of Enola Holmes as a cinematic character but also provides a nuanced perspective on how archetypal motifs operate within contemporary storytelling and resonate with people on a profound level.

THEORETICAL REVIEW

A movie is a kind of art that typically includes a person's life narrative, fiction, and biography to entertain viewers. Movies typically discuss topics like violence, politics, love, and life. A movie is a literary work that is frequently examined from a variety of angles, including why it works, how it works, and the effects it has on viewers. Within the realm of moviemaking, the portrayal of characters by actors plays a pivotal role in shaping the narrative. The significance lies in how the characters' behaviors, attitudes, and ethical considerations contribute to the overall intrigue and appeal of the movie.

Ethics is the systematic study of questions of good and bad, admirable and lamentable, and right and wrong as they pertain to the welfare of sentient beings and their relationships. Ethics entails determining what is right or wrong and then acting morally, although doing "the right thing" is not always as simple as it seems. Another name for ethics is moral philosophy or philosophical moral reasoning. This morality has been further developed into behavior and conduct that is concerned with what is considered "good" or "evil" for specific customs, communities, or individuals. The scientific field of ethics studies moral behavior, including what is right or wrong and good or evil in human behavior. It puts forward the moral precepts that guide human behavior. When we examine the origins of the terms good and right, it all becomes evident. Ethics plays a crucial role in the practice and application of psychoanalytic theory.

A hypothesis that describes the subject and personality changes is known as a psychoanalytic theory. The internal components of this topic, such as motivations and emotions, are the most crucial. According to this idea,

personality develops when issues arise from these psychological components, which are typically established in elementary school or early childhood. According to the theory of psychoanalysis, personality is composed of three interconnected psychological systems or elements. If the id is considered to be an inherent component of birth, the ego is the behavioral component, and the superego is the social component that emerges throughout time (Husin, 2018). Psychoanalysis also fortifies the souls of all those who rely on their unconscious wishes to be fulfilled, thus promoting the conscience that has existed since the birth of children. (Wahab, Abu Bakr Nurulhidayah, 2017). Psychoanalytic theory also plays an important role in understanding the origins and dynamics of individual personality.

According to Feist & Feist (2009), personality is a set of relatively enduring traits and distinctive qualities that provide a person's conduct both consistency and distinctiveness. Individual variations in behavior, behavioral stability in a variety of contexts, and behavioral consistency across time are all influenced by traits. According to Eysenck (1998), a pointed personality is an organism's current or potential behavioral patterns that are influenced by its environment and genetics. The four primary sectors are intellect, character, temperament, and constitution, into which these behavior patterns are categorized are where they begin and grow. Compared to other ideas about extrovert and introvert personality, Eysenck's theory has a more well-known concept. The extrovert-introvert personality can be characterized by seven traits, including activity, sociability, risk-taking, impulsivity, reflectiveness, expressiveness, and responsibility, according to Eysenck (1998). Certain theories of personality, like Carl Jung's personality theory, incorporate the notion of archetypes to comprehend and explain personality.

According to Jung (1919), every mind has an archetype. Jung characterizes these archetypes as being afraid of something that might happen in the future or as a form devoid of content that only symbolizes the potential for a particular kind of perception or behavior (Storm, 2017; Jung, 1919). Archetypes serve as building blocks for storytelling and myth, influencing how individuals perceive and interpret the world, both consciously and unconsciously. Jung's exploration of archetypes delves into the deep, symbolic layers of the human psyche, offering insights into the common threads that connect diverse cultures and narratives. Carl Jung's classification of archetypes includes the following elements.

a) Self : The self is regarded as the primary and most complete archetype. It stands for the integration of a person's conscious and unconscious personality traits. It represents completion, integration, and reaching one's full potential.

b) Ego: The logical and conscious side of a person's personality is their ego. It is the self that keeps one's identity intact, interacts with the outside world, and makes decisions. When self-discovering, the ego frequently clashes with other archetypes, such as the shadow.

c) Shadow: The shadow is a metaphor for the deeper, more obscure parts of a person's nature. It is made up of suppressed emotions, instincts, and

wants that the conscious mind is unable to easily accept or recognize. According to Jungian psychology, integrating the shadow is essential to achieving self-awareness and personal development.

d) Persona: A person's persona is their public face or social mask that they put on. It stands for the person's public persona and the roles they play in different social contexts. The persona serves as a means of adjusting to expectations and conventions in society.

e) Anima and Animus: The archetypes of anima and animus stand for the masculine and feminine aspects of an individual, respectively. Men have an inner feminine side called the anima, while women have an inner masculine side called the animus. These stereotypes have an impact on how people perceive and relate to people of the other gender, and they can also have an impact on how well relationships and personal growth go.

Enola Holmes, a cinematic gem, is a riveting movie that breathes new life into the world of detective mysteries. The narrative revolves around the youngest Holmes sibling, Enola, portrayed by the charismatic Millie Bobby Brown, who embarks on a quest to unravel the mystery of her missing mother. Enola's journey is captivating as it navigates the societal norms of Victorian England, challenging gender roles and expectations. The film intricately weaves together mystery, adventure, and coming-of-age elements, making Enola a complex and dynamic protagonist. Enola Holmes not only reimagines the detective genre but also explores themes of identity, independence, and resilience.

METHODOLOGY

This research uses the descriptive qualitative method as an approach for analyzing the archetype of Enola in the Enola Holmes movie. According to Philipsen and Vernooij (2007), qualitative research entails an in-depth exploration of the attributes of phenomena, encompassing their inherent qualities, diverse manifestations, contextual intricacies, and interpretive perspectives. It relies on non-numerical data gathered through methods like content analysis, providing insights into human behavior and social contexts.

In the process of data collection, the researchers watched, gathered, categorized, identified, and analyzed monologues and dialogues within the movie, both contextually and theoretically. Employing a qualitative descriptive research approach, the study drew upon the Archetype theory proposed by Carl Gustav Jung for comprehensive elucidation. The primary focus of the research was on the protagonist, Enola, from the Enola Holmes movie. The appended data serves the purpose of providing readers with a clear insight into the methodological framework employed in this investigation.

RESULTS AND DISCUSSION

Archetype offers a valuable framework to delve into the symbolic layers of people's personalities, examining how universal patterns and symbols contribute to character development. Archetypes provide a shared language

and understanding, offering narratives and symbols that resonate with individuals across diverse backgrounds. The following are the archetypes found in the character Enola Holmes:

Table. archetypes found in the Enola Holmes personality

No.	Types of Archetypes	Number	Percentage (%)
1.	Self	11	21,6
2.	Ego	12	23,5
3.	Shadow	1	2
4.	Persona	13	25,5
5.	Anima and Animus	14	27,4
Total		**51**	**100%**

1. Self

   a. Time/duration: 47.45 - 49.12
   The monologue:
   Enola's mother's monologue: *"Try to be excited, not disappointed, at the possibility of new things."*
   Enola monologue: *"Mycroft was right, You are dangerous. Sherlock was right too. You do have a plan. What are you planning, Mother? Do I want to find you?"*
   Enola comes to understand in this monologue that her mother was not merely leaving her daughter behind but rather had a noble mission and a secret identity. Enola also acknowledges that, aside from brilliance, bravery, and independence, she possesses certain characteristics and ideals that her mother did. Enola's self-awareness and self-acceptance have changed at this point because she is starting to appreciate her individuality and potential rather than striving to conform to social norms. This is an illustration of how the self archetype can be used to represent the process of individuation, or coming to terms with one's actual self.

According to the archetypal approach, the self-type archetype is something that Enola possesses. She understands that her mother gave her the freedom and resources to choose her path rather than abandoning her. This is how the self archetype can appear as a representation of individuation, the process of coming into one's self.

b. Time/duration: 54.43 - 55.10
The monologue:
Enola: *"The truth is, I did not ask for Viscount Tewkesbury, Marquess of Basilwether in my life. I did not want the Viscount Tewkesbury, Marquess of Basilwether in my life. So why do I feel responsibility for the Viscount Tewkesbury, Marquess of Basilwether? Because... some want to hurt him... and he has not the strength to stop them... and I do have that strength."*

Enola displays her archetypal self as an astute, fearless, and self-reliant investigator. She makes use of a variety of abilities she picked up from her mother, including fighting, disguising, and deciphering codes. Enola is compassionate and understanding toward Tewksbury, her first buddy. Enola's assistance to Tewksbury not only saves his life but also the future of England, as his vote in parliament will have an impact on it. According to the archetypal method, Enola's self-archetype enables her to express her true self in a world that seeks to limit her and to strike a balance between her social and personal functions.

2. Ego
   a. Time/duration: 13.12 - 13.42
   The dialogue:
   Miss Harrison: *"Aren't you the clever little tongue? I'll enjoy that"*
   Enola Holmes: *"I won't enjoy being imprisoned in those preposterous clothes."*
   Miss Harrison: *"These clothes will not imprison. They will be free. Allow you to fit into society, to take part in its numerous pleasures. To catch an eye, to attract"*
   Miss Harrison: *"At my finishing school, you will learn how to be a young you will learn how to be a young lady, and you'll make many new friends."*
   Enola: *"I don't need friends. I have my own company. And I don't need to go to your ridiculous school."*

   In this interaction, Enola Holmes represents the ego. The ego is a person's conscious and logical side of personality that interacts with the outside world, makes decisions, and maintains one's identity. Enola is self-assured and assertive about her own identity and values. Miss Harrison, who represents societal norms and expectations, tries to persuade Enola to conform to these

expectations by enrolling in a finishing school and taking on a more traditional and conforming role in society. Enola's aversion to finishing school and conforming to society's expectations reflects her ego's assertion of her identity and values. She is content with her current lifestyle, values her independence, and does not feel the need to conform to societal norms. The role of dialogue in maintaining one's identity and making decisions in the face of external pressures and expectations is demonstrated. Enola's refusal to conform to societal norms and determination to stay true to herself and her own company represent a clear assertion of her ego and sense of individual identity, both of which are important aspects of Jung's concept of the ego

b. Time/duration: 1.16.30 - 1.17.00
The dialogue:
Enola: *"See that window over there? It leads onto a roof. I need you to climb out and take off into nowhere."*
Tewkesbury: *"And leave you?"*
Enola: *"I need to hold this door! But you need to get away too!"*
"If he catches you, your life will be in danger. If he catches me, it's simply a life I do not want. Now go."
Tewkesbury: *"I don't want to leave you, Enola."*
Enola: *"Go! Go!"*

Enola exemplifies the role of the ego by making rational decisions, interacting with the outside world, and accepting responsibility for her actions and the safety of others. Enola's demand that Tewkesbury leave the room and flee reflects her sense of responsibility and self-preservation. According to Jungian theory, the ego is in charge of maintaining one's identity and protecting oneself. Enola's determination to protect Tewkesbury while facing danger herself exemplifies the ego's responsibility for self and others. The conflict between Enola and Tewkesbury emphasizes the ego's decision-making capacity, as Enola must make a difficult choice for the greater good. This is consistent with Jung's theory that the ego frequently faces conflicts and decisions that affect personal growth and development.

3. Shadow
Time/duration: 13.52- 14.15
The dialogue:
Enola: *"No! Please don't do this to me. Let me remain happy. I am happy here.*
Mycroft: *"You are a young woman now, Enola. You need an education.*
Enola: *Test me on anything you think I need to know! to be sufficient for this world."*
Mycroft: *"If she taught you so well, you wouldn't be standing in your undergarments in front of me. You have no hope of making a husband in your current state."*
Enola: *"I don't want a husband!"*

Mycroft: *"And that is another thing you need to have educated out of you"*

Enola can be seen as embodying the shadow archetype in this dialogue. The shadow represents the more obscure aspects of a person's nature, such as suppressed emotions, instincts, and desires that the conscious mind may find difficult to accept or acknowledge. Enola's opposition to societal norms, reluctance to conform to traditional expectations, and the declaration that she does not want a husband are all manifestations of her shadow self. The dialogue emphasizes the tension and conflict between Enola's shadow, which contains her inner desires and nonconforming elements, and Mycroft's ego, which represents societal expectations. To achieve self-awareness and personal development, Jungian psychology emphasizes the importance of integrating one's shadow into one's conscious personality.

4. Persona
    a. Time/duration: 12.26 - 12.34
       The monologue:
       Mycroft: *"She's inside, though I must warn you in advance, she's unbroken"*
       "We need to break her and buid her up"
       Mycroft expresses concern about Enola's unbroken nature, suggesting a desire to exert control over her and shape her according to a specific mold. The notion of needing to *"break her and build her up"* implies a desire for conformity and the imposition of a predetermined structure or set of values upon Enola. Mycroft's words reflect societal expectations and norms of the time, particularly regarding the expected roles and behaviors of women. It signifies an attempt to mold Enola into a conventional and socially acceptable figure, aligning with established norms rather than allowing her to embrace her unique identity and abilities. The persona represents the social mask an individual wears to conform to societal expectations. Mycroft's statement aligns with the concept of shaping Enola's persona, attempting to break down her current identity to reconstruct it according to established societal norms. However, Jung also emphasizes the importance of individuation, urging individuals to embrace their true selves beyond societal expectations.
    b. Time/duration: 38.57 - 39.18
       The monologue:
       Enola: "The corset: a symbol of repression to those who are forced to wear it.But for me, who chooses to wear it, the bust enhancer and the hip regulators will hide the fortune my mother has given me. And as they do so, they will make me look like that truly unlikely thing: a lady!"
       Enola challenges the conventional symbolism of the corset, which is often seen as a restrictive garment forced upon women. Enola acknowledges that by adopting the corset, she can present herself

as a lady, challenging societal expectations and stereotypes associated with her background. This monologue reflects Enola's rebellious spirit against the constraints of gender norms in Victorian society. She uses the corset, a symbol of repression, to subvert expectations and create her narrative. Enola's choice to wear the corset becomes an act of agency, allowing her to navigate the societal expectations imposed upon her. Relating this to Carl Jung's persona archetype, Enola's adoption of the corset can be seen as a deliberate construction of her persona, an external image she presents to the world. By manipulating her appearance, she navigates the societal expectations placed upon her as a woman of her time. Enola's act of choosing to wear the corset aligns with Jung's idea of conscious adaptation to societal roles while retaining a sense of individuality beneath the surface.

5. Anima and Animus
   a. Time/duration: 23.49 - 23.56
      The dialogue:
      Tewkesbury: *"You're a…a strange-looking gentlemen"*
      Enola: *"You think you look normal?"*
      Tewkesbury: *"You're not a boy at all"*
      Enola: *"I might be a boy"*
      Enola exhibits strong, independent animosity while dressing like a masculine, leading Tewkesbury to believe that Enola is a boy. When Tewkesbury tries to make fun of and irritate her, she doesn't hesitate to confront him. According to Carl Jung's theory of archetypes, the animus is a woman's unconscious masculine component that transcends her specific mind and symbolizes her natural tendency toward masculinity. Enola, disguising herself as a boy, exhibits bravery and boldness, demonstrating a strong sense of independence. Because of the clothes Enola wears and the animus archetype she exudes, Tewkesbury believes Enola to be a guy. She may follow her objectives and survive in a patriarchal culture because of her animus archetype.
   b. Time/duration: 42.44 - 43.18
      The dialogue:
      Edith: *"Enola? Enola Holmes. It is you, isn't it? Why you dressed like powder puff? Oh, my! You look the spit of her"*
      Enola: *"You Recognize me?"*
      Edith: *"Of course I do. I was your first teacher. You've progressed nicely"*
      "and the two got into a nice little fight"
      Edith and Enola demonstrate their animosity against one another in the discussion above by criticizing each other's beauty, identity, and abilities. Another way they show their animosity is by getting into a physical altercation. For women, the animus can be a source of inspiration and power. According to Carl Jung's theory of

archetypes, the animus is the unconscious, masculine aspect of women that exists outside of the individual's consciousness. By making fun of each other's appearance, identity, and abilities, Edith and Enola demonstrate their hostility. Another way they show their animosity is by getting into a physical altercation.

CONCLUSIONS AND RECOMMENDATIONS

The movie becomes a medium where characters, influenced by archetypal forces, navigate ethical challenges, contributing to a broader understanding of human behavior, societal norms, and the universal struggle between right and wrong. Archetypes serve as timeless templates that resonate with ethical themes, providing a shared language for people to interpret and engage with moral quandaries presented in the narrative.

Jung categorized archetypes into distinct elements, including self, ego, persona, shadow, anima, and animus. In the Enola Holmes movie, Enola's character embodies all these archetype components.

Figure. Results of archetype in Enola Holmes's personality
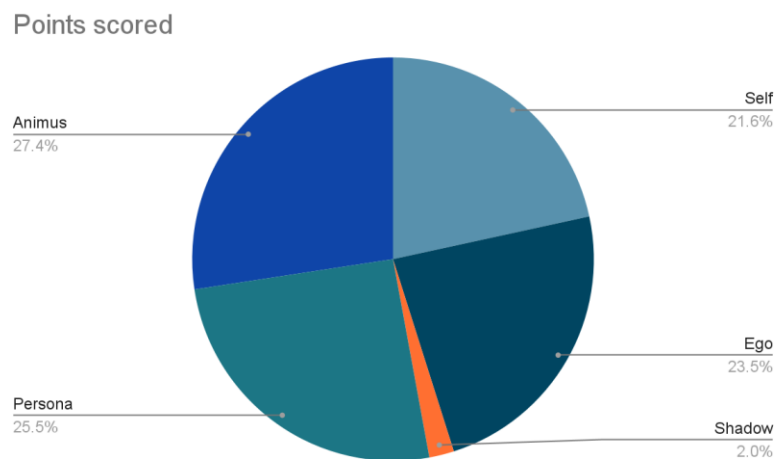
The primary distinguishing factor of a story's main characters is the personality they embody. The archetype of Animus is characterized by the presence of inner masculine traits in women. In the Enola Holmes movie, Enola vividly displays a significant masculine aspect, categorizing her as embodying the Animus archetype. Her courage, independence, and assertiveness defy conventional gender norms, resonating with the Animus archetype, which encapsulates the internal masculine facets within a woman's psyche. Enola's unconventional and resolute demeanor, coupled with her adeptness in navigating societal expectations, distinctly aligns with the Animus archetype, contributing layers of depth and complexity to her character in the Enola Holmes narrative

FURTHER STUDY

The first limitation of this research is that showing the personality of Enola, and the presence of masculine traits Enola get her courage.

ACKNOWLEDGMENT

I express my gratitude to the research team for their participation in this study/ we are grateful to the university for their unwavering support in seeing this article through completion

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