

## **The Self and Shadow of Lady Diana in Spencer**

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### **Article History**

Received : 01 January 2026

Revised : 05 January 2026

Accepted : 10 January 2026

Published : 08 February

2026

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### **DOI:**

<https://doi.org/10.56127/ijml.v5i1.2584>

**Abstract:** This research examines the portrayal of the Self and Shadow personality in the character of Lady Diana in the movie *Spencer* using Carl Jung's psychoanalytic theory. The film depicts Lady Diana's psychological struggle during Christmas 1991, a crucial moment when she considers divorcing Prince Charles and leaving the British royal family. This study applies Jung's concept of the Collective Unconscious, focusing on the Self and Shadow archetypes, to analyze her inner conflicts. The data consist of Lady Diana's expressions, actions, and dialogues that reflect elements of the Self and Shadow. Using a descriptive qualitative method, the findings reveal that Lady Diana is strongly influenced by her Shadow personality, manifested through emotional suppression, fear, anxiety, and resistance to royal constraints. Meanwhile, the Self emerges through her growing self-awareness and desire for personal freedom. The interaction between the Shadow and the Self significantly shapes Lady Diana's psychological development in the film.

**Keywords:** Self, Shadow, Carl Jung, Personality, *Spencer Movie*, Psychoanalytic Theory

## **INTRODUCTION**

Literature, as a form of artistic expression, extends beyond written texts to include films, which function as narrative texts that can be critically analyzed through literary and psychological frameworks. Films, like novels or dramas, present intrinsic literary elements such as plot, characterization, setting, and theme, enabling scholars to interpret them as cultural and psychological representations of human experience. Within literary studies, film analysis has increasingly incorporated psychoanalytic theory to explore the unconscious motivations and inner conflicts of characters as constructed texts.

Character analysis occupies a central position in literary criticism, as characters often serve as embodiments of psychological, social, and ideological struggles. Personality theory is particularly relevant in this context, as literary characters are designed with consistent patterns of thought, behaviour, and emotional response that reflect complex inner lives. From a psychoanalytic perspective, characters are not merely narrative devices but symbolic representations of the human psyche. Psychoanalytic literary criticism allows researchers to uncover latent meanings behind characters' actions, conflicts, and transformations by examining unconscious processes reflected in the text.

Among psychoanalytic theories, Carl Jung's analytical psychology provides a comprehensive framework for analyzing personality through archetypal structures of the psyche. Jung proposes that the psyche consists of the conscious and unconscious realms, with key archetypes such as the Self and the Shadow shaping individual identity. The Self represents the center and totality of the psyche, symbolizing psychological wholeness and the process of individuation. In contrast, the Shadow contains repressed desires, emotions, and traits that are denied or suppressed due to social norms and external pressures. The

tension between the Self and the Shadow often manifests as psychological conflict, which is frequently portrayed in literary and cinematic characters undergoing identity crises.

The movie *Spencer* (2021), directed by Pablo Larraín, offers a psychologically intense portrayal of Princess Diana during a pivotal moment in her life. Rather than presenting a conventional biographical narrative, the film adopts a subjective and symbolic approach, emphasizing Diana's internal struggle, emotional isolation, and fractured sense of identity within the rigid institution of the British monarchy. This cinematic representation foregrounds psychological realism, making *Spencer* particularly suitable for analysis through Jungian psychoanalytic theory. Lady Diana's confinement, hallucinations, and emotional breakdowns can be interpreted as manifestations of unconscious conflict, especially the repression of her authentic self under royal expectations.

Despite the growing body of research applying psychoanalytic theory to film and literary studies, existing studies on *Spencer* have predominantly focused on historical reinterpretation, feminist readings, or cinematic aesthetics. There remains a limited number of studies that specifically examine Lady Diana's character through Jung's analytical psychology, particularly the dynamic relationship between the Self and the Shadow. This lack of focused Jungian analysis reveals a research gap in understanding how the film represents Diana's psychological fragmentation and her struggle toward self-integration.

Therefore, this study aims to analyze the portrayal of the Self and Shadow personality in the character of Lady Diana in the movie *Spencer* using Carl Jung's psychoanalytic theory. The objectives of this research are to identify the manifestations of the Self and the Shadow in Lady Diana's character, to analyze how these archetypes interact throughout the narrative, and to explain how this interaction reflects Diana's psychological conflict and process of individuation. Through this analysis, the study seeks to contribute to psychoanalytic literary criticism by demonstrating the relevance of Jungian theory in interpreting contemporary cinematic texts.

## THEORETICAL REVIEW

### Carl Gustav Jung's analytical psychology

This study is grounded in **Carl Gustav Jung's analytical psychology**, particularly the concepts of the **collective unconscious**, **Self**, and **Shadow**, which are essential for understanding personality formation and psychological conflict in literary and cinematic characters. Jung's theory provides a comprehensive framework for analyzing how unconscious structures influence human behavior, identity, and emotional experience as represented in narrative texts (Jung, 1959).

Jung conceptualized the human psyche as consisting of the conscious mind, the personal unconscious, and the collective unconscious. The **collective unconscious** represents the deepest and most universal layer of the psyche, containing inherited archetypal patterns shared by all human beings. These archetypes shape perception, emotion, and behavior and are expressed symbolically through myths, dreams, cultural narratives, and artistic works (Jung, 1968). In literature and film, archetypes function as symbolic structures that allow audiences to recognize universal psychological experiences beyond individual or cultural boundaries.

### The Self and Shadow

Within the collective unconscious, the **Self** is the central archetype and represents the totality and unity of the psyche. It encompasses both conscious and unconscious aspects of personality and serves as the organizing principle of psychological life. The Self symbolizes wholeness, balance, and the integration of opposing forces within the psyche.

According to Jung, the realization of the Self occurs through the process of **individuation**, in which individuals strive to achieve psychological completeness by reconciling inner conflicts and external demands (Jung, 1959). In narrative texts, the Self is often reflected in a character's pursuit of identity, autonomy, and inner freedom.

In contrast, the **Shadow** archetype consists of the unconscious aspects of personality that are repressed or rejected by the ego. These aspects may include socially unacceptable impulses, emotional vulnerabilities, suppressed desires, or traits that contradict an individual's public identity. Although often perceived as negative, the Shadow also contains positive potential, such as creativity and emotional depth (Jung, 1968). Jung argued that ignoring or denying the Shadow can lead to psychological imbalance, anxiety, and self-alienation (Jung, 1959). In literary and cinematic narratives, the Shadow frequently emerges through inner turmoil, symbolic imagery, hallucinations, or moments of emotional collapse.

The dynamic relationship between the Self and the Shadow is central to Jungian psychoanalysis. The Shadow represents fragmented and suppressed aspects of the psyche, while the Self seeks integration and harmony. Confronting and integrating the Shadow is a crucial stage in the individuation process, enabling individuals to move toward psychological wholeness (Jung, 1968). Therefore, Jung's concepts of the collective unconscious, Self, and Shadow provide an effective theoretical framework for analyzing characters who experience identity conflict, emotional repression, and struggles for self-realization in films and literary works.

### Previous Research

Previous studies have demonstrated that psychological theories are frequently applied in the analysis of film characters to reveal personality structures, internal conflicts, and behavioral patterns. These studies provide important references for understanding how psychological approaches contribute to literary and film analysis.

The first study, entitled "*Personality Analysis of Jack Harper's Character in Oblivion Movie Directed by Joseph Kosinski*" (November, 2021), was conducted by Agnестesia Cinya Devi from Sekolah Tinggi Keguruan dan Ilmu Pendidikan (STKIP) PGRI Ponorogo. This research aimed to describe the personality structure of Jack Harper, the main character in the movie *Oblivion*, using a descriptive qualitative method. The researcher applied Sigmund Freud's psychoanalytic theory, which divides human personality into three components: the id, ego, and superego. The findings revealed that Jack Harper's id is reflected in his desire to uncover the truth about his identity and existence. His ego emerges when he realizes the conflict between reality and his personal needs, while his superego is demonstrated through his moral awareness and concern for others. This study shows that Freudian psychoanalysis is effective in identifying internal conflicts and moral struggles within cinematic characters.

The second study, titled "*An Analysis of Personality of Hiro Hamada's Life from Big Hero 6 Movie*" (July, 2019), was written by Diska Ayu T. R. from Universitas Islam Negeri Jakarta. This research focused on analyzing the personality traits of Hiro Hamada, the main character of *Big Hero 6*, using a descriptive qualitative method. The study employed the Big Five Personality Traits Theory proposed by Costa and McCrae. The findings indicated that Hiro Hamada exhibits several dominant personality traits, including conscientiousness (optimism, perseverance, and planning), openness to experience (creativity, curiosity, and intelligence), extraversion (bravery and sociability), and agreeableness (helpfulness and patience). Based on these traits, the researcher concluded that Hiro Hamada can be categorized as an extroverted individual. This study highlights how trait-based personality

theory can be used to analyze character behavior and interpersonal interaction in animated films.

Although both studies successfully analyze character personality in films using psychological theories, they differ significantly from the present research. The first study applies Freud's structural model of personality, focusing on instinctual drives, moral control, and reality principles, while the second study uses a trait-based approach that emphasizes observable personality characteristics. Neither study explores personality through **Carl Jung's analytical psychology**, particularly the archetypal concepts of the **Self** and the **Shadow**, which focus on unconscious processes, identity fragmentation, and psychological integration.

Therefore, the present study fills this research gap by applying Jung's psychoanalytic theory to analyze the portrayal of the Self and Shadow in the character of Lady Diana in the movie *Spencer*. Unlike previous research, this study emphasizes archetypal conflict and the process of individuation, offering a deeper exploration of unconscious identity struggle and psychological transformation within a cinematic narrative.

## RESEARCH METHOD

### Research Design

This study employs a qualitative research design, which focuses on understanding social phenomena through non-numerical data by interpreting meanings, experiences, and interactions (Crossman, 2020). Qualitative research is conducted in natural settings, with the researcher serving as the primary instrument for data collection and interpretation (Sugiyono, 2013, p. 8).

This method allows for an in-depth exploration of underlying values, motivations, and behaviors, emphasizing the meaning behind observable actions (Sugiyono, 2013, p. 9). Accordingly, qualitative analysis is particularly suitable for examining the personality of Lady Diana as depicted in *Spencer* (2021) by Pablo Larraín. Through this approach, the study can capture a nuanced understanding of her character, behaviors, and social interactions within the narrative context of the film.

### Data Collection and Analysis

The primary data for this study consist of the film *Spencer*, focusing on scenes, dialogues, and character interactions that reveal aspects of Lady Diana's personality. Secondary data include scholarly articles and relevant literature that provide context and support for the analysis.

Data collection follows a purposive approach, selecting scenes and moments that are most relevant to understanding the character. The analysis employs thematic content analysis, identifying recurring themes, patterns, and symbols that illustrate Lady Diana's personality traits. This process involves careful observation, coding of significant elements, and interpretation of the underlying meanings, ensuring that the findings provide an in-depth and coherent representation of the character within the film's social and cultural context.

## RESULT OF THE RESEARCH

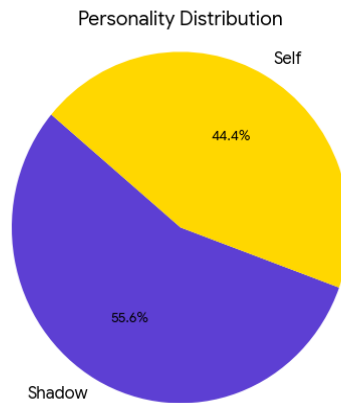
### Data Finding

This chapter presents the findings of the study in relation to relevant theoretical frameworks. The analysis focuses on Lady Diana, the main character in *Spencer*, using Carl Jung's concepts of the Collective Unconscious, the Self, and the Shadow as analytical lenses. Through careful observation and thematic analysis of the film, the researcher

identified nine significant data points that illustrate aspects of Lady Diana’s personality, inner conflicts, and psychological development. These findings are discussed in the context of Jungian theory to provide a deeper understanding of her character and the symbolic meanings portrayed in the film.

The pie chart representing the personality data is shown below.

- Shadow: 5 data (55 %)
- Self: 4 (44.4%)
- Total: 9



## Data Analysis

### Self

Jung defined ‘Self’ as a more complete personality than the ‘Ego’ which is merely a term that designates the whole personality (Press, 1977). The researcher finds 4 data of Diana that showing this stage.

### Datum 1

Time: 1:29:21-1:32:43



### Dialogue:

Anne Boleyn: “So I just tore it off.”

Anne Boleyn: “Run.”

## Scene Description and Analysis

At 1:29:21, Diana remains immersed in her hallucinations, envisioning the figure of Anne Boleyn calling to her. This vision prompts a realization: she can free herself from the ‘shackles’ that have constrained her. During this sequence, Diana holds her pearl necklace, a symbolic representation of these constraints, while shedding tears and recalling moments of happiness and freedom from her past. Her memories span from childhood, growing up, marriage, dancing at her wedding, playing with her sons, to the distressing incident at Christmas in front of the church. The sequence culminates with Diana running joyfully, visually manifesting her regained sense of freedom. At 1:32:43, she destroys the pearl necklace, symbolically rejecting the constraints it represents.

From the perspective of Jung’s concept of the Self, this scene represents Diana’s journey toward psychological wholeness. The Self, as the center of personality, encompasses the integration and realization of all aspects of one’s being. By removing and destroying the pearl necklace, Diana demonstrates an emerging awareness and acceptance of her true identity. She is no longer bound by external expectations or internalized pressures, and this act reflects her movement toward self-acceptance, autonomy, and the realization of her own completeness. The scene captures a pivotal moment in which Diana begins to embody her Self, asserting her individuality and reclaiming her personal freedom.

#### **Datum 2**

**Time: 1:34:28-1:40:19**



#### **Scene Description and Analysis**

At 1:34:28, Diana and Maggie go to a secluded place where they can be alone. They converse freely, like close friends spending time together, and Diana’s expressions are relaxed, showing frequent smiles and a sense of ease not seen earlier. Later, at 1:40:19, Diana returns to the scarecrow that her father used to dress in old clothes and asks Maggie to help her with it. In this scene, Diana openly expresses her preferences, from small



ordinary pleasures to simple indulgences like fast food, demonstrating her authenticity and personal taste.

From the perspective of Jung's Self, this sequence illustrates Diana's growing self-acceptance and realization of her true identity. The Self represents the totality of the personality, including both conscious awareness and the authentic core of the individual. Diana's relaxed demeanor, her enjoyment of simple pleasures, and her freedom to express her preferences indicate that she is embracing her own identity. She is no longer constrained by societal expectations or internalized pressures; instead, she demonstrates autonomy, self-expression, and alignment with her true Self. This scene marks a significant step in Diana's psychological journey toward wholeness, showing her courage to accept herself fully and live authentically.

### Datum 3

Time: 1:42:18



### Dialogue:

Diana: "I want to take you home."

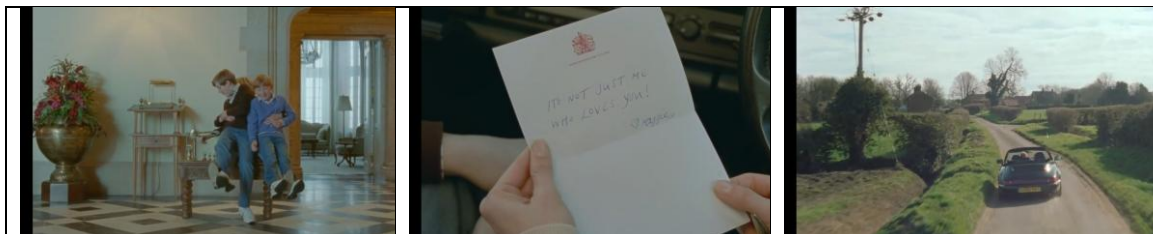
### Scene Description and Analysis

At 1:42:18, the royal family's entourage is engaged in pheasant hunting. In the midst of the event, Diana approaches the group and immediately stops the activity, asserting that she wants to take her children home. She refuses to move until her children come to her. Charles, initially silent, ultimately allows William and Harry to go with Diana.

From the perspective of Jung's Self, this scene represents the peak of Diana's self-realization and autonomy. The Self, as the center of the personality, embodies an individual's ability to recognize and assert their authentic needs and values. By openly expressing her wishes in the presence of other royal members, Diana demonstrates courage, self-confidence, and alignment with her true identity. Her actions show that she prioritizes her own values and those of her children over rigid social expectations, reflecting a fully emerging Self. This moment signifies Diana's ability to act in accordance with her authentic self, asserting both independence and personal integrity.

### Datum 4

Time: 1:45:54 - 1:47:39





### Dialogue:

*Diana: "Three times fries, two colas and an orange juice, please."*

*The worker: "And what name is it?"*

*Diana: "Spencer."*

### Scene Description and Analysis

At 1:45:54, Diana and her two sons change clothes and leave the palace with excitement. They spend time playing on the scales, an activity Diana usually avoids, and she deliberately places her sons on her lap, sharing in the moment of joy. Upon reaching the car prepared by Maggie, Diana finds a letter expressing Maggie's love and support. At 1:47:39, the scene shifts to Diana driving her sons in the car, singing along and clearly enjoying the outing. The sequence concludes with the family ordering fast food, with Diana identifying herself as "Spencer" rather than as the princess or a royal family member.

From the perspective of Jung's Self, this scene illustrates Diana's full emergence into her authentic identity. The Self represents the integration of all aspects of the personality and the ability to live in alignment with one's true nature. In this moment, Diana rejects external roles, expectations, and social constraints, embracing her identity as a mother and as herself—just Diana Spencer. Her enjoyment of simple pleasures, spontaneous play with her children, and freedom of expression demonstrate a conscious alignment with her Self. This scene reflects her psychological wholeness, autonomy, and the ability to act in accordance with her authentic desires, marking the culmination of her journey toward self-realization in the narrative.

Across these key scenes, Diana transitions from constrained and repressed behaviors to open self-expression, autonomy, and authenticity. Jung's Self personality theory frames this journey as the integration of conscious awareness with the true core of one's identity. By the end of the film, Diana embodies the Self: confident, autonomous, and aligned with her authentic desires, liberated from societal constraints and internalized pressures.

### The Shadow

The **Shadow** archetype consists of the unconscious aspects of personality that are repressed or rejected by the ego. These aspects may include socially unacceptable impulses, emotional vulnerabilities, suppressed desires, or traits that contradict an individual's public identity. Although often perceived as negative, the Shadow also contains positive potential, such as creativity and emotional depth (Jung, 1968). Jung argued that ignoring or denying the Shadow can lead to psychological imbalance, anxiety, and self-alienation (Jung, 1959). In literary and cinematic narratives, the Shadow frequently emerges through inner turmoil, symbolic imagery, hallucinations, or moments of emotional collapse. And in this film, the researcher finds 5 data of Diana showing her "shadow".

### Datum 5



**Time: 11:09**



**Dialogue:**

Darren: *"Where's your driver? Where's your security detail?"*

Darren: *"Do they know?"*

Diana: *"No."*

**Scene Description and Analysis**

At 11:09, after leaving a restaurant, Diana continues driving but becomes disoriented and unsure of her location. She pulls over to ask a passerby for directions. Shortly afterward, a car approaches—it is Darren, the head chef. Darren asks about the driver and security, but Diana explains that they are unaware she is driving alone.

From the perspective of Jung's Shadow, this scene represents the emergence of Diana's repressed feelings and desires. The Shadow encompasses parts of the personality that are hidden, suppressed, or rejected, often including frustrations, anger, and impulses that conflict with social expectations. Diana's desire to drive herself, even while becoming lost, signals her resistance to the rigid rules of royal life. Her actions demonstrate an unconscious accumulation of tension and dissatisfaction from obligations she resents, such as following formal protocols and attending ceremonial events. This scene illustrates the subtle manifestation of her Shadow: the part of Diana that seeks freedom and autonomy but is constrained by external rules and internalized pressures.

**Datum 6**

**Time: 15:30**



**Dialogue:**

Diana: *"Gary usually lets me off."*

Diana: *"I don't usually do the getting-weighed thing."*

**Scene Description and Analysis**

At 15:30, Diana finally arrives at the palace. She is greeted by one of the royal butlers, whose demeanor differs from those she has encountered before. A palace tradition requires her to weigh herself after dinner, as a sign that she has enjoyed the food. Diana, who strongly dislikes this ritual, immediately feels uncomfortable. Compounding her discomfort is the fact that the staff are more disciplined and formal than before. Overwhelmed by the tradition she cannot accept, Diana excuses herself to the bathroom

immediately after greeting her children, emptying her stomach in order to maintain the appearance of complying with the banquet.

From the perspective of Jung's Shadow, this scene illustrates the intensification of Diana's repressed emotions and inner conflict. The Shadow represents the parts of the self that are hidden, suppressed, or socially unacceptable, including anger, frustration, and unresolved emotional tension. Diana's discomfort with the tradition, combined with her behavior in the bathroom, reflects the manifestation of her Shadow—the accumulation of resentment toward societal pressures, rigid rules, and expectations that conflict with her authentic desires. Additionally, her eating disorder behavior highlights the deep psychological tension within her Shadow, demonstrating the struggle between the demands of royal life and her unexpressed personal needs. This scene exemplifies how the Shadow grows when desires and feelings are continually suppressed.

#### Datum 7

Time: 23:17 – 33:00



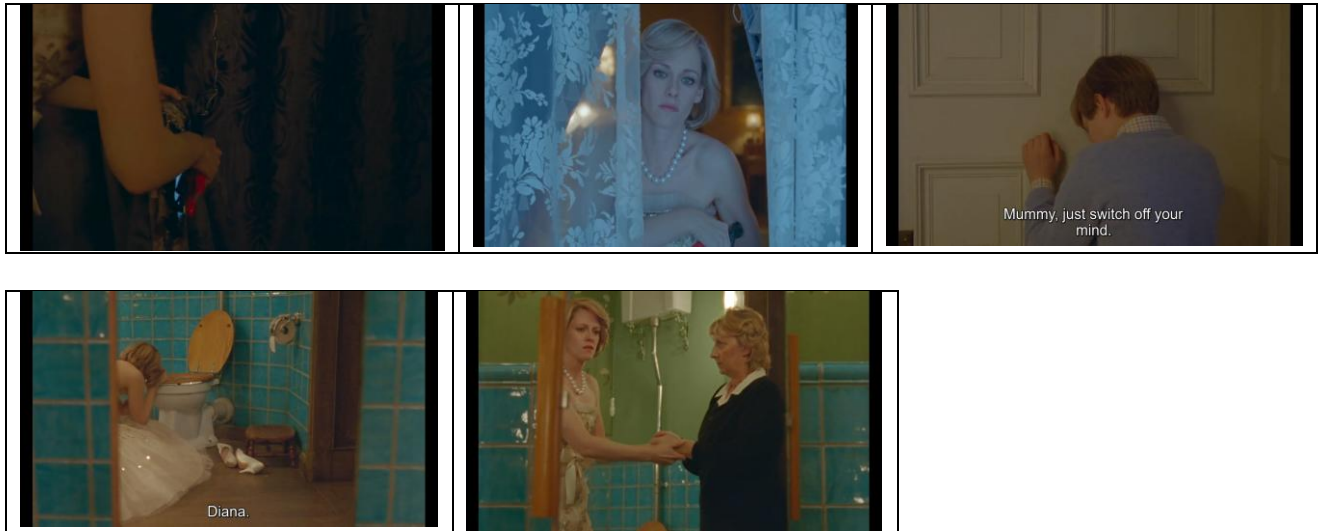
#### Scene Description and Analysis

At 23:17, Diana's Shadow begins to intensify when she receives a pearl necklace as a Christmas gift from Charles, realizing it is the same necklace he had previously given to Camilla. By 33:00, Diana deliberately wears the necklace as a symbolic acknowledgment of Charles's infidelity. Upon entering the dining room, she experiences discomfort due to her eating disorder, while simultaneously feeling scrutinized by the many eyes around her. In this scene, her Shadow manifests more strongly: she begins hallucinating, seeing a figure resembling Anne Boleyn seated in the Queen's chair. Diana touches the necklace with a tortured expression, ultimately imagining the pearls falling into her soup and attempting to eat them. In reality, she struggles with her disorder, ultimately vomiting in the bathroom.

From the perspective of Jung's Shadow, this scene illustrates the deepening of Diana's repressed emotions and inner conflict. The Shadow represents aspects of the self that are hidden, denied, or socially unacceptable, such as anger, pain, and unresolved trauma. The discovery of the necklace triggers feelings of betrayal, humiliation, and resentment, intensifying her Shadow. Her hallucinations and imagined consumption of the pearls symbolize the overwhelming presence of her repressed anger and psychological distress. Additionally, her struggle with her eating disorder reflects the Shadow's manifestation through self-punishing and self-destructive behaviors. This scene exemplifies how unacknowledged emotional conflicts and suppressed desires contribute to the growth of the Shadow, highlighting Diana's internal struggle and psychological turmoil.

#### Datum 8

Time: 1:13:54 - 1:20:02



#### Dialogue:

William: "Mummy, just switch off your mind."

The maid: "Diana."

#### Scene Description and Analysis

At 1:13:54, Diana discovers that her bedroom curtains have been sewn closed on Charles' orders, despite her preference to leave them open. While she initially tries to accept this, she ultimately forces the curtains open using pliers, showing a sense of relief. By 1:16:34, Diana is seen injuring herself with the same pliers. Panic ensues as Christmas dinner approaches in 30 minutes, and her mind becomes increasingly chaotic. She locks herself in the bathroom of her sons' room, where William attempts to persuade her to come out. Though she briefly leaves, Diana subsequently locks herself in her own bedroom's bathroom. At 1:20:02, she hears someone call her by name instead of "ma'am." Believing it to be Maggie, she immediately lets her in and hugs her. However, when she looks into the mirror, Maggie transforms into another royal maid whose name Diana cannot recall.

From the perspective of Jung's Shadow, this sequence illustrates the overwhelming manifestation of Diana's repressed emotions and inner turmoil. The Shadow contains hidden, denied, or socially unacceptable aspects of the self, such as anger, fear, and emotional pain. Diana's hallucinations, self-injury, and distorted perceptions reflect the intensity of her Shadow; her mind struggles to distinguish reality from imagination as

suppressed frustrations, anxieties, and psychological distress surface. The chaotic thoughts, self-harm imagery, and hallucinations demonstrate how the Shadow can dominate the psyche when unacknowledged, creating confusion and emotional instability. This scene underscores the growing presence of Diana's Shadow and its impact on her mental and emotional state, revealing the deep internal conflict she experiences while attempting to navigate restrictive expectations.

### Datum 9

Time: 1:21:35



### Dialogue:

Diana: "Tell them I'm not well!"

Anne Boleyn: "Diana."

### Scene Description and Analysis

At 1:21:35, Diana reaches the peak of her Shadow. She decides not to attend the Christmas dinner and openly expresses her distress by shouting at the waiters, making it clear that she is not okay. She then abruptly turns around and walks quickly toward her childhood home, a place associated with happiness, freedom, and emotional safety.

On her way there, Diana begins hallucinating again. She identifies herself with Anne Boleyn, recognizing their shared experiences as royal women whose husbands were involved in affairs with other women. While hallucinating, Diana releases her suppressed emotions by screaming repeatedly that she is not okay, indicating that she can no longer contain her emotional pain. She recalls her childhood, a time filled with joy, laughter, and freedom, when she could live without strict rules or expectations. Her gaze and behavior in this scene suggest a decisive inner conflict, as she contemplates ending her life by throwing herself down the stairs. Before this can occur, Diana hallucinates Anne Boleyn emerging from the darkness and stopping her.

From the perspective of Jung's Shadow theory, this scene represents the culmination of Diana's repressed psychological suffering. The Shadow consists of suppressed emotions, painful memories, and unacceptable impulses that are denied conscious expression. Diana's refusal to attend the formal dinner, her emotional outbursts, intense hallucinations, and suicidal thoughts indicate that her Shadow has fully surfaced and momentarily taken control of her psyche. The accumulated pressure from royal rules, formal events, public scrutiny, marital betrayal, and enforced appearances overwhelms her mental stability. This moment demonstrates how the unchecked Shadow can dominate the



individual, leading to emotional chaos and self-destructive impulses when long-suppressed emotions can no longer be contained.

### **The Relationship between the Self and the Shadow**

The relationship between Diana's Self and Shadow is **dynamic and intertwined**. Her Shadow often emerges when social expectations, rigid rules, or personal frustrations are suppressed, creating internal conflict and psychological distress. Conversely, her moments of self-expression, autonomy, and joy reflect the Self-asserting itself, reclaiming agency, and integrating previously suppressed feelings. For example, her act of destroying the pearl necklace (1:29:21–1:32:43) simultaneously confronts the Shadow—the symbolic “curse” of constraint—and affirms the Self, as she begins to act in alignment with her authentic identity. Similarly, her ability to drive her sons and enjoy everyday pleasures signals the Self's reclamation of autonomy, even as residual anxiety or past traumas hint at the Shadow's lingering presence.

In summary, Diana's personality in *Spencer* can be understood as a **tension and dialogue between the Self and the Shadow**. Her journey portrays a gradual emergence of the Self, asserting authenticity, autonomy, and wholeness, while the Shadow represents the repressed pain, frustration, and destructive impulses generated by prolonged suppression. Together, these aspects offer a nuanced understanding of her psychological complexity, illustrating how the struggle and integration of Self and Shadow shape her character and ultimately her path toward self-realization.

### **CONCLUSION**

This study analyzed the personality of Lady Diana, the main character in *Spencer*, through the lens of Carl Jung's Self and Shadow theories. The findings reveal a complex interplay between her authentic Self and her suppressed Shadow, which manifests throughout the film in both subtle and intense ways.

The **Self** aspects of Diana's personality appear in moments where she asserts autonomy, expresses genuine emotions, and reconnects with her true identity. Examples include her private conversations with Maggie, her intervention during the pheasant hunt, and her carefree time driving and enjoying simple activities with her sons. These moments illustrate Diana's emerging self-realization, highlighting her capacity for emotional honesty, personal freedom, and authentic expression beyond the constraints of royal expectations. The act of destroying the pearl necklace symbolically bridges the Shadow and the Self, as she confronts the constraints imposed upon her while reclaiming agency over her own life.

Conversely, the **Shadow** represents Diana's suppressed emotions, frustrations, anxieties, and self-destructive impulses. It intensifies when her personal desires clash with royal rules, social expectations, or marital betrayal. Scenes depicting hallucinations, panic, self-injury, and extreme emotional distress—such as the Christmas dinner incidents and her contemplation of self-harm—demonstrate the Shadow's dominance. These manifestations reveal how long-repressed emotions can overwhelm the conscious mind, creating psychological conflict and chaos.

The interaction between Diana's Self and Shadow highlights a dynamic psychological tension. Her Self emerges when she asserts control and expresses her true feelings, while her Shadow surfaces when societal constraints, familial pressures, and internalized trauma block her freedom. This interplay emphasizes the psychological realism in the film, portraying the profound inner conflict experienced by someone living under extreme social and personal pressures.

**Implications for literary and film studies:** This analysis demonstrates how psychological theories, particularly Jungian concepts, can enrich the interpretation of character development and narrative structure. By examining Diana's personality through the Self-Shadow framework, scholars can gain deeper insight into the symbolic and emotional layers of storytelling, especially in biographical and psychological dramas.

**Implications for psychology:** The findings underscore the importance of understanding the dynamics of the Self and Shadow in human behavior. Diana's experiences illustrate how prolonged repression, unacknowledged emotions, and social constraints can manifest as psychological distress, while moments of self-expression and authenticity facilitate emotional resilience and healing. Such insights can inform both clinical perspectives on stress, trauma, and identity, and broader discussions on mental health under social and cultural pressures.

In conclusion, *Spencer* presents a nuanced depiction of the struggle between the Self and Shadow, offering valuable contributions to both literary/film analysis and psychological understanding. The film not only portrays Diana's personal journey but also provides a lens through which to explore the universal dynamics of identity, repression, and self-realization.

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