Archetype Analysis Of The Main Characters In *The Three Stooges*

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Abstract::::*This study delves into the portrayal of character archetypes in "The Three Stooges" through the lens of Jungian psychology, suggesting that by understanding these archetypes, individual can learn to choose and cultivate better personality traits, such as caring for friends, recognizing and managing one's ego, navigating the facade that social situations may necessitate, and addressing feelings of envy. The purpose of this study is to explore the portrayal of character archetypes in "The Three Stooges" through the lens of Jungian psychology, providing nuanced insights into the complexities of character portrayal in fiction. Employing a qualitative descriptive approach, through qualitative analysis and quantitative data, the study offers nuanced insights into character portrayal, enhancing comprehension of psychosocial dynamics in fiction. the research scrutinizes dialogues and scenes to unveil the embodiment of archetypal elements by Moe, Larry, and Curly. As findings the self archetype emerges as predominant having 50%, reflecting their journey towards personal growth and integration of conscious and unconscious elements, followed by the persona archetype with 37%, highlighting adaptation to social norms. Glimpses of the ego archetype having 7% reveal desires, self-perception, and social interactions, while moments depicting the shadow archetype having 7% unveil darker, repressed aspects, illuminating internal conflicts. This research underscores the enduring relevance of archetype theory in literary analysis. The study concludes that "The Three Stooges" predominantly exemplifies the self archetype, with Moe, Larry, and Curly's character portrayals reflecting significant personal growth and integration of conscious and unconscious elements, while also highlighting adaptation to social norms, desires, self-perception, social interactions, and internal conflicts.*

Keywords: *Archetype, Drama, Movie, Characters*

INTRODUCTION

Background

Literature serves as a diverse toolbox, brimming with various storytelling techniques that help us explore and understand our experiences, aspirations, and challenges, reflecting the multifaceted nature of human life. Poetry uses concise and evocative language to create vivid imagery and emotional depth, much like a painter with words. Drama involves characters acting out stories on stage, engaging the audience as if they are part of the unfolding narrative. Prose encompasses both fiction and nonfiction; fiction transports readers to imagined worlds and experiences that resonate with real-life emotions, while nonfiction provides factual accounts and insights into the real world. These literary forms include poetry, drama, and prose (Roberts, 2018; Eagleton, 2013).

Drama, as a genre, encompasses a wide range of emotions and situations, often delving into complex human experiences and conflicts. Renowned drama expert Robert Cohen who is an actor states that drama "explores the subtleties of human emotion and the intricacies of

relationships, making the audience reflect on the essence of the human condition." This deep exploration can be seen in various forms, including comedic drama. A prime example is the film "The Three Stooges" (2012), which, while primarily a comedy, incorporates dramatic elements to highlight the characters' struggles and relationships. The movie revives the classic antics of Larry, Moe, and Curly, blending slapstick humor with moments that underscore their camaraderie and resilience in the face of adversity, thereby adding a layer of dramatic depth to their timeless comedy.

Many films have undergone remarkable transformations into riveting dramas under the expert guidance of skilled directors, writers, and actors. Examples such as "To Kill a Mockingbird," "Schindler's List," and "The Shawshank Redemption" illustrate this phenomenon. "To Kill a Mockingbird," directed by Robert Mulligan and starring Gregory Peck, captivated audiences with its exploration of racial injustice and moral integrity. Steven Spielberg's "Schindler's List," based on Thomas Keneally's novel, depicted Oskar Schindler's heroism during the Holocaust, earning widespread acclaim and numerous awards. Similarly, Frank Darabont's adaptation of Stephen King's novella "Rita Hayworth and Shawshank Redemption" transformed into "The Shawshank Redemption," delivering a poignant narrative of hope and redemption in the face of adversity. Through meticulous scriptwriting, character development, and powerful performances, these adaptations not only entertain but also offer fresh perspectives on beloved tales, garnering critical acclaim and resonating deeply with audiences worldwide.

Researchers aim to deepen their understanding of character archetypes to enhance the analysis and comprehension of fictional personalities through Jungian archetype theory. Jung posited that archetypes are universal, symbolic patterns within the collective unconscious that shape human behavior and thought. These archetypes include the self, ego, persona, and shadow, each representing distinct aspects of the psyche. The self embodies the integrated whole of an individual's conscious and unconscious elements, steering the process of individuation and personal growth. The ego, as the conscious aspect, manages personal identity and social interactions, often seeking validation and recognition. The persona is the social facade individuals use to align with societal norms, while the shadow comprises the suppressed, darker traits necessary for holistic self-awareness. By examining characters through these archetypal lenses, researchers can uncover deeper insights into their motivations, behaviors, and development, resulting in a richer, more nuanced understanding of their personalities (Jung, 1959; Campbell, 2004).

> They're all I've ever had.

Man	: wow they really mean a lot to you, don't they?
Moe	: **They are all I ever had**
Woman	: Moe is right honey
Woman	: We can't possibly separate these three boys

In this scene, Moe's declaration, "**They are all I ever had,**" poignantly encapsulates his deep emotional bond with Larry and Curly. This statement reveals that Moe's identity and sense of self are fundamentally anchored in his relationship with these two individuals. Larry and Curly are not just friends to Moe; they are a vital part of his life and history, representing stability, companionship, and an unbreakable bond. Moe's plea for their inclusion in the adoption process underscores the indispensable role they play in his life. His sense of belonging and identity is so closely tied to Larry and Curly that being separated from them would mean losing a part of himself. This moment powerfully illustrates how Moe's self-identity is profoundly shaped by his connections with others, demonstrating the intrinsic value of meaningful relationships in defining who we are.

As for related studies:

1. Polvinen, M., & Sklar, H. (2019). *Mimetic And Synthetic Views Of Characters: How Readers Process "People" In Fiction. Cogent Arts & Humanities*, *6*(1), 1687257. 2. Nurdayanti, C., and at all (2020). *The Archetype Analysis Of Main Character In Hush, Hush Novel. Ilmu Budaya: Jurnal Bahasa, Sastra, Seni Dan Budaya*, *4*(1), 81–92. 3. Van Raalte, C. (2021). *The Poetics Of Obsession: Understanding Kathryn Bigelow's Characters. New Review Of Film And Television Studies*, *19*(3), 256–276. 4. Bahri, S., and at all. (2022). *Archetype Analysis Of*

The Main Character In Winston Groom's Movie Forrest Gump. Parafrase (Surabaya), *22*(1), 64–74. 5. Fitzgerald, C. (2023). *Character Development In Higher Education Using Classical Archetypes*. *Journal Of College And Character*, *24*(1), 21–40.

This study stands out from previous research by focusing specifically on the personalities of the main characters in the movie "The Three Stooges." Unlike other studies that often look at broader themes or filmmaking techniques, this research takes a closer look at the traits and behaviors of characters like Moe, Larry, and Curly. By examining how these characters act and why they behave the way they do, this study aims to uncover what makes them so memorable and beloved by audiences. Using psychological theories and careful analysis of the movie's content, the goal is to offer new insights into why these characters continue to resonate with viewers and remain culturally significant.

LITERATURE REVIEW

The researchers aim to delve deeper into character or personality analysis using the archetypal approach outlined by Jung (1981), which categorizes archetypes into several elements: 1) the self, 2) the ego, 3) the persona, and 4) the shadow

1. The self represents the integration of an individual's unconscious and conscious aspects, forming the core of their personality. It guides the process of individuation, where creativity from the unconscious is channeled into productive actions. For instance, in the movie "Good Will Hunting," Will Hunting wrestles with his internal conflicts as he discusses his troubled past with his therapist.

> Will: "You wanna know what the best part of my day is? It's for about ten seconds from when I pull up to the curb to when I get to your door. **Because I think maybe I'll get up there and I'll knock on the door and you won't be there.**"
>
> Sean: "No goodbye. Just 'see ya later, honey.' I'm sorry you're upset, but maybe you should've thought about that before you decided to insult me."
>
> Will: "You're not perfect, sport. And let me save you the suspense. This girl you met, she isn't perfect either."

Sean: "The question is whether or not you're perfect for each other."

In the poignant scene from "Good Will Hunting," the setting is significant in shaping the emotional depth of the dialogue. It unfolds within the safe confines of Sean Maguire's office, a space where Will Hunting, a troubled but brilliant young janitor, engages in therapy sessions with Sean, a seasoned psychologist. The dimly lit room provides a stark contrast to the tumultuous inner world of Will, who, despite his intellectual prowess, grapples with profound emotional scars from his tumultuous past. As Will opens up about his inner turmoil, his vulnerability becomes palpable, amplified by the intimate setting that encourages honesty and introspection. Against this backdrop, Will's statement, "**Because I think maybe I'll get up there and I'll knock on the door and you won't be there**," shows the self archetype because it shows the raw expression of his deepest fears and insecurities. It unveils his profound vulnerability and fear of abandonment, rooted in a lifetime of shattered relationships and emotional neglect. Will's admission captures the essence of the self archetype, which represents the integration of an individual's unconscious and conscious aspects.

2. The ego is closely associated with human desires and conscious perceptions. It processes sensory experiences, while unconscious aspects remain outside its awareness. In the movie "Gone with the Wind," Scarlett O'Hara displays her egoistic tendencies in a conversation with Rhett Butler.

Scarlett: "**I can't think about that right now. If I do, I'll go crazy**. I'll think about that tomorrow."

Rhett: "After all, tomorrow is another day."

Scarlett: "I won't think about it now. I'll go crazy if I do. I'll think about it tomorrow."

Rhett: "Frankly, my dear, I don't give a damn."

In the pivotal scene from "Gone with the Wind," set against the backdrop of the American Civil War, Scarlett O'Hara finds herself in the midst of personal and societal turmoil. The location, the grandiose Tara plantation in the South, serves as a poignant stage for Scarlett's internal conflicts to unfold. As she converses with Rhett Butler, a suave and enigmatic figure, their exchange brims with tension and emotional intensity. Here, she embodies the archetype of the ego, which grapples with the immediate demands of the present moment while

sidestepping the deeper, unsettling truths lurking beneath the surface. Scarlett's reluctance to confront her emotions reflects the ego's inclination to prioritize short-term relief over long-term resolution. By deferring introspection and opting for postponement, she seeks to shield herself from the discomfort of confronting her fears and uncertainties. Scarlett's words, "**I can't think about that right now. If I do, I'll go crazy**," shows the ego archetype as it shows her desperate attempt to maintain a semblance of control amidst chaos. This avoidance mirrors a universal human tendency to prioritize psychological stability, even if only fleetingly, over the discomfort of facing challenging emotions head-on. Rhett's response, "After all, tomorrow is another day," serves as a poignant reminder of the transient nature of Scarlett's avoidance strategy. In this dialogue, the dynamic between Scarlett and Rhett illuminates the complexities of the ego archetype, showcasing its role in navigating the delicate balance between confronting discomfort and seeking refuge in temporary reprieve.

3. The persona, or public mask, refers to the social facade individuals present to the world. It serves as a means of adaptation to societal norms while preserving individuality. In the movie "The Devil Wears Prada," Miranda Priestly maintains her authoritative persona during a conversation with Andy Sachs.

> Miranda: "Is there some reason that my coffee isn't here? **Has she died or something?**"
>
> Andy: "No, not that I know of."
>
> Miranda: "That's all."
>
> Andy: "I'm so sorry, Miranda. I'll get it right away."

In the bustling, high-stakes world of fashion journalism depicted in "The Devil Wears Prada," the scene unfolds in the sleek, polished environment of Runway magazine's office. Miranda Priestly, portrayed by Meryl Streep, reigns supreme as the formidable editor-in-chief, her presence commanding respect and instilling fear among her staff. It's a setting where every detail, from attire to attitude, is meticulously scrutinized, reflecting the pressure-cooker atmosphere of the fashion industry. Against this backdrop, Miranda's interaction with her assistant, Andy Sachs (played by Anne Hathaway), becomes a microcosm of the power dynamics at play. When Miranda sharply questions the absence of her coffee, her tone drips with disdain and impatience, signaling her expectation of flawless execution from those around her. Her biting remark, "**Has she died or something?**" shows the persona archetype because

it shows the persona archetype in action. Here, Miranda adopts a persona of unyielding authority, leveraging sarcasm and hyperbole to assert dominance and maintain control. It's a calculated move, aimed at reinforcing her reputation as a formidable figure in the cutthroat world of fashion. Thus, within the context of the scene, Miranda's cutting remark not only underscores her authority but also offers a glimpse into the intricate dance of power and perception within the fashion industry's elite circles.

4. The shadow represents the darker, unconscious aspects of the self that are often repressed but must be acknowledged for holistic self-awareness. It encompasses the negative traits and impulses individuals suppress. In the movie "The Dark Knight," The Joker reveals his shadow side during a conversation with Batman.

> The Joker: "**You have nothing, nothing to threaten me with**.
> Nothing to do with all your strength."
>
> Batman: "Don't talk like one of them. You're not!"
>
> The Joker: "To them, you're just a freak, like me. They need you
> right now, but when they don't, they'll cast you out like a leper."
>
> Batman: "You're garbage who kills for money."

In the pivotal scene from "The Dark Knight," the dialogue between Batman and The Joker unfolds against the backdrop of a tense confrontation atop a Gotham City skyscraper. The setting, with its stark, windswept heights, mirrors the psychological abyss that separates the two characters. The Joker, clad in his chaotic garb, stands defiantly, a visual representation of the shadow archetype incarnate. As he taunts Batman with his nihilistic worldview, his words cut through the night air like shards of broken glass. Here, The Joker embodies the darker, unconscious aspects of the psyche that society often represses. His words reverberate with the essence of the shadow archetype, highlighting his complete detachment from societal norms and moral constraints. When he utters the line, "**You have nothing, nothing to threaten me with,**" it shows the shadow archetype because it's a chilling proclamation of his embrace of chaos and unpredictability. By asserting his invulnerability to threats, The Joker challenges Batman's sense of order and righteousness, exposing the fragility of societal constructs. Batman, in turn, grapples with The Joker's nihilistic provocations, resisting the pull of his own shadow. This dialogue encapsulates the inherent tension between societal norms and primal instincts, illustrating the necessity for individuals to confront and integrate their shadow selves

for holistic self-awareness and psychological balance within the chaotic, shadowy depths of Gotham City's skyline.

METHODOLOGY

This study employs a descriptive qualitative method to examine the archetypes of the main characters in the 3 Stooges movie. Following the approach advocated by Pope and Mays, qualitative researchers delve into the natural settings to understand the meanings attributed by the subjects themselves, rather than imposing the researchers' interpretations (Bram, 2013: 25). Data collection involved watching the movie, gathering relevant information, categorizing, identifying, and analyzing monologues and dialogues within the movie's context and through a theoretical lens. The research applies a qualitative descriptive approach, drawing on Carl Gustav Jung's archetype theory for detailed analysis

RESULT AND DISCUSSION

Result

NO.	Types of Archetypes	Number	Percentage (%)
1.	Self	15	50%
2.	Persona	11	37%
3.	Ego	2	7%
4.	Shadow	2	7%
Total		30	100%

Discussion

In the discussion section of the archetype analysis of the main characters in "The Three Stooges," we delve into the nuanced portrayal of Moe, Larry, and Curly through the archetypal lens of Jungian psychology.

1. The Self

Dialogue:

Scene: (Timestamp: 00:34:51)

Moe: "**Okey you bumps just keep your lips zippered**"

Moe: "I'll sweet-talk our way in. (Clear Throat)"

Moe: "Hey, Bulldog how about being a sport and let us visit an old pal? What do you say?"

Receptionist: "can't you read? Visiting hours are over."

Explanation: In the scene where Moe, Curly, and Larry attempt to enter the hospital to visit a friend, they encounter a setback when the receptionist informs them that visitors are no longer allowed. Moe's initiative to devise a plan to "sweet-talk our way in" demonstrates his problem-solving skills and readiness to take charge of the situation, essential qualities for effective leadership. Despite the initial rejection from the receptionist, Moe persists in his attempts to persuade her, showcasing his perseverance, adaptability, and strategic thinking in challenging circumstances. His assertive direction, "**Okey you bumps just keep your lips zippered**," shows the self archetype, it immediately establishes his authority within the group, portraying him as a confident leader. His composure and assertiveness in the face of adversity highlight his leadership qualities, illustrating the self archetype through his integration of conscious leadership traits with unconscious instincts. Moe's ability to navigate the complexities of the social interaction exemplifies a balanced and unified personality capable of overcoming obstacles with confidence and determination.

2. The Persona

Dialogue:

Scene: (Timestamp: 00:50:40)

Moe: "Back off!"

Curly: "I won't"

Moe: "**Okay, kid, you got me.**"

Moe: "You know I'm proud of you finally standing up for yourself"

Explanation: In this scene within the mysterious building, tensions rise as Moe, Curly, and Larry find themselves in a conflict unable to complete their mission, resulting in a heated confrontation. Moe's initial command, "Back off!", highlights his authoritative persona, a front he maintains to assert dominance and control within their trio. Curly's defiant response, "I won't," challenges Moe's authority, prompting a shift in Moe's demeanor. As the confrontation escalates, Moe's vulnerability emerges as he sincerely expresses pride in Curly for standing up for himself, peeling back the layers of his public facade to reveal genuine emotional support. Instead of maintaining his commanding stance, Moe adopts a more conciliatory tone, acknowledging Curly's defiance with, "**Okay, kid, you got me.**" Shows the persona archetype as this moment reveals a deeper layer of Moe's persona, showcasing his adaptability and willingness to adjust to changing dynamics within the group. This scene captures the complexity of the persona archetype, depicting how individuals navigate social interactions by

balancing their public masks with moments of authenticity to foster deeper connections and support within their social group.

3. The Ego

Dialogue:

Scene: (Timestamp: 01:11:59)

Larry: "You're up pal!"

Man: "No, thanks! That's an interesting haircut"

Larry: "ahh thanks. But it's not without some help. I have a great deal of products in there."

Larry: "**Hey! Where are your manners?**"

Explanation: In this scene at Kevin's mansion, Larry and Curly attempt to blend in as guests at the party. When Larry eagerly prompts the man with, "You're up pal!" he seeks validation and inclusion, displaying his desire for social recognition. The man's comment on Larry's haircut shifts the focus to Larry's appearance, leading Larry to boast about his grooming habits, revealing his vanity and concern for self-image. However, when Curly displays poor table manners, Larry's response, "**Hey! Where are your manners**?" shows the ego archetype as it exposes his own ego-driven belief in superiority, despite both of them lacking proper etiquette. This interaction underscores Larry's preoccupation with how he is perceived by others and his efforts to conform to social expectations, reflecting the ego archetype's focus on human desires, self-perception, and social interactions.

4. The Shadow

Dialogue:

Scene: (Timestamp: 00:52:13)

Moe: "**Being with you two is like dragging around a couple of boat anchors.**"

Curly: "well fine. Goodbye Moe"
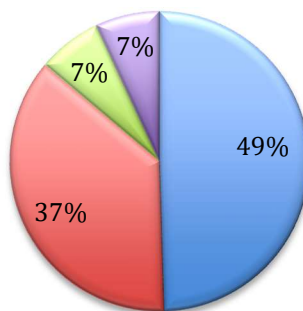
Larry: "Yeah… Goodbye"

Moe: "Well what are ya waiting for? Go scram!"

Explanation: In this scene within the unknown building, tensions between Moe, Curly, and Larry escalate as they engage in a physical altercation. Curly and Larry's responses, "Well fine. Goodbye Moe" and "Yeah… Goodbye," convey their hurt and readiness to depart, highlighting

Percentage

■Self ■Persona ■Ego ■Shadow

the emotional toll of Moe's outburst. Moe's subsequent command, "Well, what are ya waiting for? Go scram!" underscores his impatience and aggression, further exacerbating the rift between them. This scene vividly portrays how Moe's unresolved negative emotions surface under pressure, revealing the influence of the shadow archetype on his behavior. When Moe exclaims, **"Being with you two is like dragging around a couple of boat anchors,"** it shows the shadow archetypeas he unveils deep-seated frustration and resentment towards his companions, exposing his suppressed feelings of irritation and intolerance showing the Shadow archetype. His harsh words and actions reflect a struggle to manage these darker impulses, emphasizing the importance of self-awareness and integration of the shadow for fostering healthier relationships and personal growth.

CONCLUSION

In conclusion, this study provides a comprehensive analysis of character archetypes in "The Three Stooges," employing Jungian psychology to dissect the personalities of Moe, Larry, and Curly. Through a qualitative descriptive approach, dialogues and scenes are scrutinized to unveil the characters' embodiment of archetypal elements, including the self, persona, ego, and shadow. The self archetype emerges as the most prevalent, accounting for 50% of the identified archetypes, reflecting the characters' journey towards personal growth and integration of conscious and unconscious elements. Meanwhile, the persona archetype underscores the characters' adaptation to social norms, comprising 37% of the identified archetypes, while glimpses of the ego archetype, at 7%, reveal their desires, self-perception, and social interactions. Additionally, moments depicting the shadow archetype, also at 7%, unveil the characters' darker, repressed aspects, illuminating their internal conflicts and struggles for self-awareness.

By combining qualitative analysis with quantitative data, this research offers nuanced insights into the complexities of character portrayal in fiction. The integration of Jungian archetype theory enhances our understanding of the characters' psyches, shedding light on their motivations, behaviors, and interpersonal dynamics. Ultimately, this study underscores the enduring relevance of archetype theory in literary analysis, providing a framework for deciphering the intricate layers of human psychology depicted in fictional narratives like "The Three Stooges."

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