

ALFRED ADLER'S INDIVIDUAL PSYCHOLOGY IN PROTAGONIST OF "SOUL" MOVIE

Fitri Nurawaliyah

fitrifitry29@gmail.com

Sastra Inggris, Universitas Muslim Indonesia

Andi Mulyani Kone

koneandimulyani@gmail.com

Sastra Inggris, Universitas Muslim Indonesia

Sitti Halijah

sittihalijahlekki@gmail.com

Sastra Inggris, Universitas Muslim Indonesia

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan aspek psikologi individual dari protagonis, Joe, dalam film Soul dan mendeskripsikan prinsip yang secara dominan mempengaruhi kepribadian protagonis. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis data dan pendekatan psikologi sastra. Adapun teori yang digunakan adalah teori psikologi individual Alfred Adler. Sumber data penelitian ini yaitu film Soul yang disutradarai oleh Pete Docter. Hasil dari penelitian ini, menunjukkan bahwa karakter Joe mengandung keenam prinsip psikologi individu Alfred Adler dan ada beberapa di antaranya yang paling mendominasi kepribadiannya.

Kata Kunci: *Psikologi, Film, Jiwa, Sastra*

Abstract

This study aims to describe the individual psychological aspects of the protagonist, Joe, in the movie Soul, and to describe the principle that dominately influences the protagonist's personality. This study uses a qualitative descriptive method with data analysis techniques and literary psychology approach. The theory used is Alfred Adler's individual psychology theory. The data source for this study is the film Soul directed by Pete Docter. The results of this study indicate that Joe's character contains the six principles of Alfred Adler's individual psychology, and there are some of them that dominate his personality.

Keywords: Psychology, Movie, Soul, Literature

INTRODUCTION

Individual psychology is significant in terms of understanding human behavior (Sryabrata, 2016). Alfred Adler established individual psychology as a comparative method for understanding the individual and its relationship to the social environment. Individual psychology is the name Adler gave to his theory because it represents his idea that each personality is unique and invisible (Ewen, 1988). Adler's theory focuses on social characteristics of human behavior rather than biological aspects, such as the direction of its aims. Adler's method also emphasizes responsibility, striving for superiority over others, and the pursuit of goals and meaning in life (Natawidjaja,

1987). Individual psychology theory used by Alfred Adler contains the following principles: inferiority principle, superiority principle, style of life principle, creative self principle, fictional goals principle, and social interest principle. This theory is strongly tied to a more detailed examination of the psychological states of the film *Soul's* protagonist characters. The writer also wants to show that the psychological state of the characters during his struggle to realize his dreams is quite intriguing and can be used as an example. With good psychological conditions, the characters' problems can be conquered. Based on the above, the writer aims are to describe the six principles in Joe's character related to Adler's individual psychology and to describe the principles are dominantly affecting the protagonist's personality.

The terms "psychology" derived from the Greek words "psyche" and "logos." In which psyche refers to the soul, spirit, sukma, atma, and life, while logos refers to science or study. It is frequently interpreted etymologically as the science of the soul, the study of the soul, or the spirit. Psychology, according to Atkinson, is the science that investigates and studies human behavior (Minderop, 2010). Humans can understand the problems they have and overcome them by using psychological theory. By using psychological theory, any complex problem will look easy. People can fix their difficulties if they look at them positively. In this case, psychology plays a significant part in developing a positive mindset. Endraswara (2008) Literature and psychology seem to be directly opposed. There is a divide between literature and psychology. However, when observed, the two are actually identical in terms of research essence. Only their research area is different. Film is one of the forms of literature. Film, often known as movies, theater movies, or moving photographs, is a series of stationary images that, when exhibited on a screen, give the illusion of a moving image. Film is a great work of art and culture since it attempts to provide audiences the inner satisfaction (Syarifuddin, Salmia (2017; Pratista, 2008). Idy (2011) describes cinema as a crucial component of the system used by individuals and organizations to send and receive messages. Thus, film is one of the modes of communication that conveys a moral life lesson.

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process. They have a place in the plot, regardless of how intense or brief their involvement is. They aid in the logical and smooth progression of a story to its conclusion. The protagonist is one of the many characters in literature. A protagonist is a main character who drives the plot forward. He or she is also the driving force behind the plot. "Protagonist" literally translates to "first actor" from the Greek terms *prōtos* and *agōnistēs*. Protagonists could be found in anything from literature to video games to film. They serve as a type of character conduit, connecting the reader/viewer/player to the universe of that particular media. Literature is a term used to describe written or spoken material. The term "literature" is refer to anything from creative writing to more technical or scientific works, but it is most commonly used to refer to works of the creative imagination, such as poetry, drama, fiction, and nonfiction. Literature represents "life," and "life" itself is largely drawn from social reality, even though the natural environment and the inner or subjective world of the individual have also been literary targets (Wellek and Warren, 1967). There are two types of literary: fiction and non-fiction. Nonfiction works are essays that objectively express the thoughts. Nonfiction works include articles, papers, theses, literature, and books. Whereas literary fiction is a subjective construct, literary works included in works of fiction include short stories, romances, novels, movies, and poems.

METHOD

Descriptive qualitative approaches is used in this study since the data is in the form of statements, sentences, or quotes rather than numbers. Qualitative research is descriptive; rather than numbers, data is collected in the form of words or pictures (Bogdan and Bikle, 1992). Creswell and Poth (2017) define qualitative research as the process of gathering and interpreting non-numerical data, such as language. The writer does library research to gather the data for this paper. This is done in order to identify supportive aspects relevant to the subject of study. This study also uses a literary approach, specifically the literary psychology approach. In analyzing Joe's psychology, there are two data source used for the analysis, which are primary data and secondary data. The primary data of this study is a movie entitled Soul. Soul is a 2020 American computer-animated film produced by pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures. It was written and directed by Pete Docter. The file of the movie video is downloaded from Disney+ Hotstar application. The secondary data source on this study are the file of the subtitle, is downloaded from website and the script of Soul movie, is downloaded from website as well.

Data collection techniques are the most crucial phase in research because the main goal of research is to get data (Sugiyono, 2013). The writer collected data by seeing and listening to the film "Soul," then collecting data and book references connected to the subject of study. To better comprehend the protagonist, the writer also examines the script for the film "Soul," and then analyzes Joe's character in relation to Alfred's individual psychology. The data acquired from this study are qualitative data, which means they are in the form of words and sentences. As a result, the data analysis technique used in this study was descriptive analysis, which involves first describing the data and then evaluating it. This study takes a literary approach by using Alfred Adler's individual psychology theory. In order to analyze the data, the writer watched the film Soul multiple times, identifying the psychology of Joe, the film's protagonist, using Alfred Adler's individual psychology approach, then make conclusions based on the results.

FINDINGS AND DISCUSSION

Analysis the Principles Character of Joe as The Protagonist in Soul Movie Inferiority Principle

All humans begin life utterly dependant on others for survival and, as a result, experience emotions of inferiority. Such vulnerability, similar to what Joe has been through. Joe is driven to overcome existing reality in order to secure a brighter future in his ongoing struggle for stability. Joe's character's inferiority principle begins when he felt he is less than perfect for what he has currently. He has wanted to be a professional jazz pianist since he was a child. His father's encouragement throughout his youth inspired him to have high expectations for him. However, as he grew older, he was rejected in a variety of circumstances. Even though he ended up working as a music instructor in a school, this did not discourage him. The protagonist's inferiority principle is also apparent in scene (24:39-24:50), he reflects about his life when mentoring 22. All of his traumatic experiences are exposed to him, and he concludes that his entire life has been a failure. He then asked for help and negotiated a deal for 22. With 22's help, he must find his way back to his body and therefore awaken from the coma before time runs out and he dies permanently. In addition, the inferiority of Joe is also seen in scenes (36:20-36:40) when his soul and 22 are swapped. Joe is shocked to find his soul in the body of a therapy cat. He felt even more helpless knowing 22's soul was in his body. He feels upset because he has a performance tonight but he

cannot do anything to their bodies. He then asks for help from Moonwind to restore Joe to his body.



Figure I
Performed 24:39 – 24:50

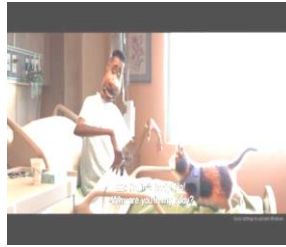


Figure II
Performed 36:20 - 36:40

Superiority Principle

The superiority principle of Joe's character is the basic principle for making changes in him. His struggle to achieve perfection and the success of every effort he made for himself. This struggle was driven by his determination to become a professional jazz pianist. Joe's consistent, unyielding nature is shown in the psychological portrayal of Joe's character as he consistently achieves his dream. Since he was a kid, he's aspired to be a successful jazz musician but wasn't able to get his big break. He became a teacher for the middle school band. When he finally got his big break, he accidentally fell down an open manhole and got into a coma. Later on, he finds himself as soul heading into the Great Beyond. Not wanting his life to be over when his big break is about to come, he refuses to go to the Great Beyond and volunteers to be a mentor to 22, who lived in the soul world for a hundred years, having many mentors who all failed to convince her to spark. Joe reveals to 22 the real reason why he is here and looks back at his life up to the point where he supposedly died. He realizes that he has not done much with his life, which gives him more incentive to return. 22 reveals that she has a badge that fills up with traits. She needs to find her "spark" to complete it and say she will give it to Joe to return home. Joe and 22 end up returning to Earth, but 22 ends up in Joe's body while Joe ends up in Therapy Cat's body. In addition, the superiority principle seen in Joe's character when 22 in his body, he had an argue with his mother, Libba. His mother asked him to accept the full-time job at the school. She was worried that Joe's career would end up like his late father's. The debate ensues. Joe wants to prove to his mother that a pianist has a future. And in the end, Joe managed to convince Libba to support his decision.

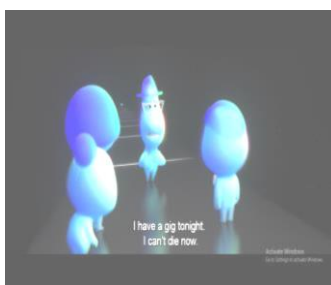


Figure III
Performed 10:34 – 11:00



Figure IV
Performed 13:30 - 36:38



Figure V

Performed 25:12 – 25:30



Figure VI

Performed 1:02:09 – 1:03:09

Another superior principle contained in Joe's character is seen at the (1:14:11 – 1:15:21) Joe can finally afford to show up and have a great performance after he has been through. Because of his big desire to fulfill his dream, which is just about to come true, Joe's inferiority became a trait of superiority that enabled him to fight for what he had dreamed of and this did not stop him from continuing to achieve perfection.

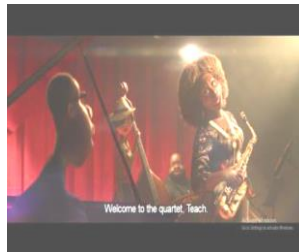


Figure VII

Performed 1:14:11 – 1:15:21

Style of Life Principle

Style of life principle of the main character, Joe, who doesn't give up easily and believes in himself. Joe's unyielding spirit is able to make him a successful person, achieving what he dreams of. The encouragement from within the main character can be seen at (1:19:08) since he's young, his father taught him about jazz and from that, music and jazz became his goals. He is always diligent in teaching at school. Never complained about teaching music to his students. Joe believes he was born to play professionally, and though he's 46 years old, he feels his opportunity to land a high-profile gig could come any day. Joe has an encyclopedic knowledge of jazz history, and even if his passion for music may have hampered his social life over the years, it has not hampered his confidence. He lives alone, immersing himself in what he loves best : music. No matter how many knockbacks he gets or how many times people tell him to stop, Joe continues to believe, even after he technically dies.

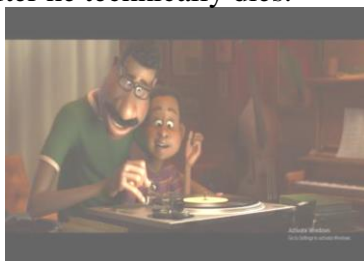


Figure VIII

Performed 1:19:08



Figure IX

Performed 01:46 - 02:44

Creative Self Principle

Joe is the kindest and most caring character. He clearly thinks of others before himself. His big sacrifice at the end of the movie showcases everything people need to know about Joe as a character, which is why he's such a brilliant lead character. This is shown when he is able to use the experience, he has in helping 22 find her "spark". Joe starts to guide 22 to discover what passion can turn her badge into an earth card. Everything Joe had tried, from music to cooking to flying rockets, just wasn't a proper spark for 22. Long story short, 22 finally discovers the joy of life on earth (1:06:59 – 1:07:14). Joe's creative self is also seen when 22 and him had argued and ended up 22 was disappeared. When Joe is looking at the objects that 22 collected while in his body, he recalls the moments they enjoyed together. Joe realizes that these experiences have given 22 her spark. By playing the piano, he enters the zone with the intent of returning her badge, but discovers that she has become a lost soul. He chases her down, showing her a maple seed she collected to remind her of her time on Earth. They realize that a spark is not a soul's purpose but indicates an intention to live. Joe's actions restore 22 to normal, returning her badge and escorting her out of the Great Before for her journey to Earth.



Figure X
Performed 1:06:59 – 1:07:14

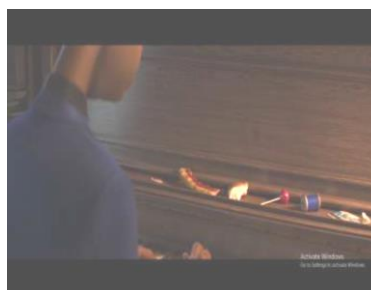


Figure XI
Performed 1:18:23 – 1:20:50



Figure XII
Performed 1:21:34 – 1:25:34

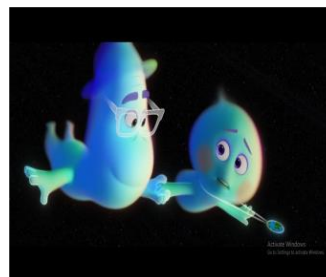


Figure XIII
Performed 1:26:50 – 1:28:21

Fictional Self Principle

Joe has known about jazz since he was a kid. He decided that becoming a professional jazz pianist was his goal ever since. He aspires that one day his name will be included among the best jazz pianists of all time. He is passionate about art. We could say that he is almost obsessed. In his 30s, he managed to become a teacher in high school, even though being a teacher was not his main passion. He did it just to make a living. He has a big dream of being able to appear on stage to bring jazz music and become a musician just like his dad and other African-American musicians. When Joe was appointed as a permanent teacher at the school where he taught, he chose to pursue his musical passion. Joe gets the chance to audition as a pianist in the famous Jazz band, The

Dorothea Williams Quartet. Joe doesn't miss the opportunity and rushes to The Half Note, where the audition is being held. Dorothea (Angela Bassett), the owner of a jazz band, is fascinated by Joe Gardner's piano playing and accepts him to take part in the evening show. His biggest dream finally came true. Joe finally performed at the concert he tried so desperately hard to get into, and he discovered it wasn't what he thought it would be. Joe then realized that pursuing a dream is cool and all, but there's more to life than endlessly chasing a dream. So, when he got a second chance to live, he told Jerry that he would live his life every minute of it.



Figure XIIV
Performed 1:16:00 – 1:16:16



Figure XV
Performed 1:11:40 – 1:12:08



Performed 1:29:50 – 1:30:12

Social Interest Principle

The character of Joe as an individual who has a high sense of sympathy for anyone, not only people he knows but also to strangers. For example, in the barbershop, Dez is an amazing barber. He cuts hair well and gets along with all of the people who come in, so Joe tells 22 that Dez was "born to cut hair". But Dez actually reveals that he wanted to be a veterinarian. That's not where life led him, though. Instead of being defeated or feeling like he has not fulfilled his purpose, he embraces his career as a barber and finds many things to love about it. From their conversation, Dez helps Joe to realize that we can be happy and successful even when we are not doing what we think we are "born to do." In another scene where Joe inspires his students. Joe has such an impact on Curley that he still thinks of Joe all these years and tries to help him get his big break. And that happened again to one of his students in school, Connie, who wants to quit. But Joe managed to make her stay by showing her that she has some real talent and giving her the encouragement, she deserves. In addition, the social interest principle of Joe seen where 22 has been mentored by some major historical figures, but Joe was the only mentor who could guide 22. Before he died, he also did it during his journey with 22, as showing her the maple seed was what made her want to finally come to the planet in human form. He accepts that his purpose is to guide and spark people into

loving all things in life, making him feel complete at last and willing to give back the pass to 22. Joe's ready to die in order for her to use all of his wisdom to find her own purpose.



Figure XVII
Performed 54:04 – 54:17



Figure XVII
Performed 47:47 - 48:30



Figure XIX
Performed 10:34 – 11:00



Figure XX
Performed 13:30 - 36:38

Principles Are Dominantly Affecting the Protagonist's Personality Along the Story

Inferiority Principle

Joe feels inferior and insecure because he has not achieved his dream, which led him to come to the conclusion that his life was meaningless. He blames himself for not fighting harder for his dream. But he conquered those feelings by asking 22 for help to realize his goals.

Superiority Principle

The struggle for superiority is carried out with maximum results in realizing his dream. Joe, who finally gets the opportunity to realize his dream, actually finds his soul and body separated due to an accident, but he does not immediately give up. He tried various ways to get back into his body. Because of his struggles, Joe finally succeeded in realizing his dream, which was to be able to perform in a famous jazz club and become a professional jazz pianist.

Style of Life Principle

Joe's passion, his goals, and the reason he lives on this planet are music and jazz. Joe believes he was born to play professionally Joe has an encyclopedic knowledge of jazz history. He doesn't give up easily and believes in himself. He is always diligent in teaching at school. never

complained about teaching music to his students. No matter how many knockbacks he gets or how many times people tell him to stop, Joe continues to believe that he can pursue his dream because jazz is the one thing that makes him happy to live.

Fictional Goals Principle

Fictional Goals principle is dominant in Joe's character ever since his dad took him downtown to see a performance at the Half Note when he was a boy, all he has ever wanted to do is to become the next Duke Ellington. His passion for music makes him never give up on his dream. For him, he thinks music is his purpose. It's why he was brought to earth and what he was meant to do. At the end of the movie, Joe realizes that music is not his purpose. It is his "spark". Having a purpose in life involves the idea that we are meant to live for some specific reason and to bring something to the world. A spark is not our purpose, it is what makes us want to live.

CONCLUSION

Joe has a complex psychological aspect in the film. He was a man who had dedicated his entire life to jazz. He seemed to have an identity crisis as a result of his strong ambition throughout his struggle to achieve his dream. First, inferiority principle, where he feels inferior because all of his efforts in achieving his dreams always end in failure. Second, superiority principle, his struggle towards perfection makes Joe not give up on his dream. Third, style of life principle, Joe has loved jazz since childhood, he is diligent in practicing to realize his goals. Fourth, creative self principle, Joe is able to use his experiences to achieve the success he dreamed of. Fifth, fictional goals principle, Joe focuses on his dream and believes that it was what brought him to live on earth, and ended up realize that purpose of life is not about reaching goals. Sixth, social interest principle, Joe's empathy and sympathy for helping 22 proved beneficial as a psychologically healthy individual. And the dominant principles that influence the protagonist's personality are the inferiority principle, superiority principle, style of life principle, and fictional goals principle.

REFERENCES

- Bogdan, R., & Biklen, S. K. (2006). *Qualitative research for education: An introduction to theories and methods (5 th ed.)*. Boston: Allyn and Bacon.
- Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches(4th ed.)*. London: SAGE Publications, Inc.
- Endraswara, S. (2008). *Metode Penelitian Psikologi Sastra*. Yogyakarta: Media Pressindo
- Idy, Subandy Ibrahim. (2011). *Budaya Populer sebagai Komunikasi; Dinamika Popscape dan Mediascape di Indonesia Kontemporer*. Yogyakarta: Jalasutra.
- Minderop, Albertine. 2005. *Metode Karakterisasi Telaah Fiksi*. Jakarta: Yayasan Pustaka Obor Indonesia.
- _____. 2010. *Psikologi Sastra*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Natawidjaja, Rochman. 1987. *Pendekatan-Pendekatan Dalam Penyuluhan Kelompok I*. Bandung: CV. Diponegoro
- Pristita, H. (2008). *Memahami Film*. Yogyakarta: Homerian Pustaka.
- Syarifuddin, Salmia (2017) Character values in Harun Yahya's Fable 'Long-Legged Storks'. *International Journal of English Research*. Vol. 3, No. 5, p.61-63.
- Sugiyono. (2005). *Memahami Penelitian Kualitatif*. Bandung: Alfabeta.
- Wellek, Rene and Austin Warren. 1966. *Theory of Literature*. London: Cox and Wyman Ltd.

Wellek, Rene & Warren Austin. 1977. *Theory of Literature*. London: Harcourt Brace Javanovich Publisher.

Retrieved from:

Universitaspsikologi.com. 1 Mei 2018. *Teori Psikologi Individual Menurut Alfred Adler*. <https://www.universitaspsikologi.com/2018/05/teori-psikologi-individual.html> Accessed on Tuesday, January 25th 2022 at 05.53 pm

Disney.fandom.com. 24 January 2021. *Soul*. <https://disney.fandom.com/wiki/Soul> accessed on Tuesday, January 25th at 10:31pm