VERBAL PORTRAYAL OF THE SCORNED WOMAN ARCHETYPE (IN MAINSTREAM CINEMA)

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The paper focuses on the narrative analysis of the verbal portrayal of eleven female cinematic characters representing the Scorned Woman archetype. The hypothesis of the research is that the characters' narratives are defined by their archetype. The archetype is a repetitive image of the collective unconscious, as proposed by C. Jung. The present study revises post-Jungian archetype typologies, focusing on the classification by V. Schmidt. Schmidt's typology is compatible with A. Maslow's hierarchy of human needs. The Scorned Woman is a villainous antipode of the Matriarch archetype as both are ruled by the same basic needs for love and esteem. Thus, the characters need to form and maintain an alliance with the partner of their choice. Usually, the idea takes the form of matrimony and family; however, the energy might be redirected into creating and ruling some entity (serving as a surrogate family). The need defines her narratives on marriage, family, common future, love, support, home, order, and faithfulness. Unlike the Matriarch's needs, the Scorned Woman's aspirations are thwarted, and the characters of the latter archetype feel betrayed, rejected, left, discarded, abandoned, unwanted, and hurt. It defines the Scorned Woman's narratives on sorrow, loneliness, unrequited love, indifference, contempt, betrayal, retaliation, punishment, revenge, and gloat. To balance the negative feelings, she needs to exercise some kind of control, simulating the semblance of order and structure in her life. She might go to extremities, turning into a tyrant and dictator. She directs her vengeance against different characters, including the man who wronged her. Usually, her actions seem justified as she is represented as a victim of male betrayal, and thus deserves to have her retaliation. Thus, the Scorned Woman is an antagonist (predominantly), or a villain. Possible arc developments for the Scorned woman include 1) forgiveness and matrimony; 2) acceptance and moving on with her life; 3) justified revenge and moving on; 4) unjustified revenge and consequent confrontation; 5) unjustified revenge and death/incapacitation. The outcome depends on the genre, rating, and target group of the film, the character's role (antagonist or villain), and arc development (negative valence, contamination, or redemption).

ВЕРБАЛЬНИЙ ПОРТРЕТ ПЕРСОНАЖІВ АРХЕТИПУ «ЗНЕВАЖЕНА ЖІНКА» (У ФІЛЬМАХ МАСОВОЇ КУЛЬТУРИ)

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Ключові слова: архетип, психолінгвістичний образ, архетип «Зневажена жінка», вербальний портрет, наративний аналіз, жіночий персонаж.

Дослідження зосереджується на наративному аналізі вербального портрета одинадцяти жіночих кіноперсонажів, що належать до архетипу «Зневажена жінка». Гіпотеза дослідження передбачає, що наративи персонажів визначаються архетипом. Архетип – повторюваний образ у колективному несвідомому, за визначенням К. Юнга. Дослідження звертається до пост-юнгівських типологій архетипів, беручи за основу класифікацію В. Шмідт. Типологія В. Шмідт сумісна з класифікацією людських потреб А. Маслоу. «Зневажена жінка» є антиподом позитивного архетипу «Матріарх», оскільки обоє керуються однаковими базовими потребами у любові та повазі. Таким чином, персонажі прагнуть створити та зберегти союз з обраним ними партнером. Зазвичай ідея втілюється у вигляді шлюбного союзу та створення родини; втім енергія може бути скерована на створення та управління певною групою осіб (яка слугує сурогатною родиною). Потреба визначає її наративи про шлюб, родину, спільне майбутнє, любов, підтримку, дім, порядок, та вірність. На відміну від потреб «Матріарха», прагнення «Зневаженої жінки» не задоволені, і персонажі другого архетипу почуваються зрадженими, неприйнятими, покинутими, зневаженими, забутими, небажаними та скривдженими. Це визначає наративи «Зневаженої жінки» про страждання, самотність, нерозділене кохання, байдужість, образу, зраду, відплату, покарання, помсту, та зловтіху. Щоб врівноважити негативні почуття, «Зневажена жінка» потребує контролю та влади, що створює враження порядку та структури у певному аспекті її життя. В цьому вона може вдаватися до крайнощів, перетворюючись та тирана та диктатора. Вона скеровує жагу помсти проти різних персонажів, не обмежуючись чоловіком, який образив її. Зазвичай її дії видаються виправданими, оскільки вона представлена як жертва чоловічої зради, яка заслуговує компенсації. Таким чином, «Зневажена жінка» переважно виступає антагоністом, рідше – злодійкою. Розвиток арки персонажа для «Зневаженої жінки» передбачає: 1) пробачення та шлюб; 2) прийняття ситуації та рух вперед; 3) справедливу помсту та рух вперед; 4) необґрунтовану помсту та подальшу конфронтацію; 5) необґрунтовану помсту та смерть / недієздатність. Кінцевий результат залежить від жанру, рейтингу та цільової аудиторії фільму, ролі персонажа (антагоністка чи злодійка) та розвитку персонажної арки (негативна валентність, контамінація чи виправлення).

Problem statement. The subject of women and how they were regarded over the course of the modern era is not by any means new. But at the start of the twenty-first century, as a mainly print-based culture gave way to image- and media-based one, it was the way the physical/cultural/social expectations for women were tied together with and within the medium of film, and disseminated in the person of the "actress" (be she a live woman or a drawing), which became important [1, p. 1]. The images of

female characters in mass culture top box office cinema reflect the vision of the wide public around the glove of the female place and role the society.

Cinematic narratives employ archetypes as easily recognized images, having clear-cut motives and needs. The idea of the archetype rooted in the collective unconscious, first proposed by Jung [2], has been later developed by researchers in different fields of study. Several classifications of archetypes, focusing on the individuals' psychological characteristics have been proposed and applied. However, there has been no attempt to compose a typology of psycholinguistic archetypes to account for common narratives and linguistic characteristics in the verbal portrayal of the same female archetype. As narratives about an individual's life trajectory, including subjective descriptions of the past and the future, appear to be central to selfhood and identity [3, p. 524], the present research proposes a set of narratives characteristic of the Scorned Woman archetype (the term by Schmidt [4]).

Objective. The objective of the present article is to establish narratives common to the Scorned Woman archetype by means of the cinematic characters' speech analysis. The material under research consists of the turns of eleven female characters featured in twelve English-language mass culture films. Despite being characters of different significance for the plot (from leading to subsidiary heroines), and opposite moral valence (from heroes to villains), the Scorned Women demonstrate similar narratives, distinguishing for the archetype. The turns taken for the research belong to Donna Sheridan-Carmichael (*Mamma Mia! The Movie*, 2008), Rosalie Hale (*The Twilight Saga: Eclipse*, 2010), Leah Clearwater (*The Twilight Saga: Breaking Dawn – Part 1*, 2011), Ravenna (*Snow White and the Huntsman*, 2012), Maleficent (*Maleficent,* 2014), Sara (*The Huntsman: Winter's War*, 2016), Christine Palmer (*Doctor Strange*, 2016 and *Doctor Strange in the Multiverse of Madness*, 2022), the Enchantress (*Beauty and the Beast*, 2017), Queen Ingrith (*Maleficent: Mistress of Evil,* 2019), Zorii Bliss (*Star Wars: Episode IX – The Rise of Skywalker*, 2019), and Valentina Allegra de Fontaine (*Black Panther: Wakanda Forever*, 2022).

Main findings. Female cinematic archetypes are based on the images of women in myths and fairy tales: princesses and hags, mothers and daughters, dragons and water spirits, sirens, and beautiful sorceresses. They were various incarnations of two archetypes (distinguished by Jung) – the anima and the Great Mother. Perhaps not surprisingly, up until the end of the 1970s, cinema and television have mostly been depicting female development as tied to the male as well as connected with the family [5, p. 120–121]. Nowadays the archetype stays popular with directors and wide public, proposing numerous representations of the Hera proto-archetype.

Schmidt [4] defines the Hera proto-archetype as consisting of two antipodes: the protagonist Matriarch archetype and the antagonist Scorned Woman. The two are ruled by common aspirations for love and esteem (distinguished by Maslow in his hierarchy of needs [6]). Schmidt defines the Matriarch as the woman in charge, who sees to the needs of her family and demands respect in return. The Matriarch has no identity outside of her role as wife and mother, but unlike the Nurturer she is extremely strong, resourceful, and tough-skinned. She does not take it well if her husband is unfaithful, and she will not ignore the wrongs done to her [4, p. 92].

The archetype, demonstrating several similar key characteristics in the classification proposed by Faber & Mayer, is termed the Ruler. The Ruler archetype is represented by a strong sense of power and control: the leader; the boss; the judge. The archetype is highly influential, stubborn, and even tyrannical. Maintaining a high level of dominance, it can apply to an administrator, arbiter, or a manager of others [7, p. 309].

Likewise, Mark & Pearson distinguish that the Ruler archetype strives to create a prosperous, successful family, company, or community. The archetype is represented by 'the king, the queen, the corporate CEO, the president of a country, the super-efficient soccer mom – or anyone with a commanding, authoritative manner'. The Ruler knows that the best thing to do to avoid chaos is to take control. Gaining and maintaining power is therefore a primary motivation. To the Ruler, it is the best way to keep oneself and one's family and friends safe [8, p. 244–245].

Similarly, Cowden, LaFever & Viders define that the Boss takes charge of her circumstances and makes things happen. She is a strong, tough woman, who gets her way no matter what the obstacles. She remains unconcerned when she ruffles feathers and steps on toes. Her goals and priorities are far more important than hurt feelings. She is outspoken, resourceful, and persuasive. Once she decides to love, she is fierce and intense – capable of wrapping her loved ones in a strong, caring embrace. The Boss knows how to focus and accomplish anything [9, p. 78].

In general, the characters of the archetype need to form and maintain an alliance with the partner of their choice. Usually, the idea takes the form of matrimony and family; however, the energy might be redirected into creating and ruling some entity (serving as a surrogate family). The need defines her narratives on marriage, family, common future, love, support, home, order, and faithfulness. See a separate research by the author on the narratives in the Matriarch's turns [10].

Out of the reviewed classifications, only the typology by Schmidt specifically separates the antagonist form of the archetype, terming it the Scorned Woman. While the Matriarch's needs are satisfied, the Scorned Woman's aspirations are thwarted. Being accepted,

included, or welcomed leads to a variety of positive emotions, whereas being rejected, excluded, or ignored leads to potent negative feelings [11, p. 508]. The Scorned Woman feels betrayed, rejected, left, discarded, abandoned, unwanted, and hurt. It defines the Scorned Woman's narratives on sorrow, loneliness, unrequired love, indifference, contempt, betrayal, retaliation, punishment, revenge, and gloat. The lack of love, support, and faithfulness from the partner turns the Matriarch heartbroken and revengeful and defines her as a villain or an antagonist.

One of the common narratives for the Scorned Woman is the story of a failed relationship, particularly a marriage. The image of matrimony is of crucial significance for the Scorned Woman. The scenes of marriage vows and white dresses are found in eight (out of twelve researched) films; five of them being the wedding day for the examined heroines:

- Christine: *'What? For you, at my wedding? Nah. I think it was perfect'*.
- Donna: *'I have a wedding, my… Local girl's getting married'*.
- Sara: *'I'm marrying you. It was my mother's. My only treasure. I lived for her. Now… I live for you'*.

Due to different reasons, all the characters have been in temporally / constantly malfunctioning relationships:

- Queen Ingrith: *'Forced by fate into marriage with King John of Ulstead. Another weak king speaking of tolerance and civility'*.
- Donna: *'What happened to our love? / It used to be so good'*; *'I don't wanna talk / About things we've gone through / Though it's hurting me / Now it's history'*; *'And someone way down here / Loses someone dear'*.
- Leah: *'I'll do whatever you want, except go back to Sam's pack and be the pathetic ex-girlfriend he can't get away from'*.
- Valentina: *'Actually, wouldn't mind… Apologizing to you for a couple of things I said during our marriage'*.
- Christine: *'It was never gonna work out between us'*.

Closely connected to the idea of marriage stands the narrative about family and home:

- Donna: *'I was in your arms / Thinking I belonged there / I figured it made sense / Building me a fence / Building me a home / Thinking I'd be strong there'*.
- Rosalie: *'There were things I still wanted, to be married, with a nice house and a husband to kiss me when he came home. A family of my own'*.

The motherhood narrative in the turns of the Scorned Woman differentiates the characters of the archetype as adulteresses (illegitimate mothers), childless women, and bad mothers. These are "other" women who represent the dark side of the feminine [12, p. 87]. Thus, Donna is a single mother, bringing up her daughter alone, as the supposed father *'had to go home to get married'*. Ravenna is an evil stepmother who proclaims that she *'should have killed Snow White when she was a child'*. Queen Ingrith is pictured as a bad mother: *'…you think I'm a monster. But what I did to the king, to Maleficent, to my son… I did for Ulstead'*. Rosalie is desperate about not being able to have children: *'But we'll always be this. Frozen. Never moving forward. That's what I miss the most. Possibilities. Sitting on a front porch somewhere, Emmett gray-haired by my side, surrounded by our grandchildren, their laughter'*.

The Scorned Woman feels she has done everything for her family and they owe her their loyalty [4, p. 100]:

- Ravenna: *'You swore that you would protect me! You swore! Now there's no one I can trust. No one. There's no loyalty, no loyalty. None, not even from you!'*

For the Scorned Woman, betrayal is the worst type of offense. She would rather have her husband ruin himself before he ruins their sacred union [4, p. 100]. She becomes jealous and speaks about other women:

- Donna: *'I was cheated by you / And I think you know when'*; *'But tell me does she kiss / Like I used to kiss you? / Does it feel the same / When she calls your name?'*
- Valentina: *'I've been privy to every conversation you've had, including that treasonous call with the queen'*.
- Sara: *'Dead? Is that what you told everyone? You poor, heartbroken widower. That story must've wet the eyes of many a young lass. Maybe more than their eyes'*.

The narratives about being offended, hurt, discarded, and left prevail in the Scorned Woman's turns:

- Ravenna: *'I was ruined by a king like you once. I replaced his queen, an old woman. And, in time, I, too, would have been replaced. Men use women. They ruin us and when they are finished with us they toss us to the dogs like scraps'*; *'There was a time I would have lost my heart to a face like yours. And you, no doubt, would have broken it'*.
- Rosalie: *'On the last night of my life, I left a friend's house late. I wasn't far from home… They left me in the street, thinking I was dead. Believe me, I wanted to be'*.
- Leah: *'Being unwanted isn't exactly a new thing for me…'*.
- Christine: *'No! You had fun. They weren't about us, they were about you… Stephen. Everything is about you'*; *'This is the part where you apologize'*.
- Maleficent: *'I must say I really felt quite distressed at not receiving an invitation'*.
- The Enchantress: *'Repulsed by her haggard appearance… the prince turned the woman away… he dismissed her again…'*
- Zorii: *'You know, I'm still digging out of the hole you put me in when you left to join the Resistance'*.
- Sara: *'Did you think I'd forget? Did you think I'd forgive? "Stand or fall", you said. You'd never leave*

my side, you said. You swore it. And then you fled. I see you fight, and I see you run'.

Next come the narratives of loneliness and sorrow, (pretended) indifference and estrangement:

- Donna: *'Okay, here's the thing. I love being on my own. I really do. You know, every morning, I get up and I thank God that I don't have some middle-aged, menopausal man telling me how to run my life. You know, I'm free and I'm single. And it's great'; 'Yes, I've been broken-hearted / Blue since the day we parted'; 'I was angry and sad / When I knew we were through / I can't count all the times / I have cried over you…'*

- Leah: *'I mean, being any kind of happy is better than being miserable about someone you can't have'.*

- Christine: *'Whatever I was to you in your universe does not matter'.*

- Zorii: *'Babu? Babu only works with the crew. That's not you anymore'.*

The Scorned Woman does not believe in love anymore:

- Maleficent: *'True love's kiss? Have you not worked it out yet? I cursed her that way because there is no such thing'.*

- Donna: *'I don't need to be taken care of… Oh, God, I'm so glad that whole part of my life is over'.*

- Sara: *'It wouldn't matter. You'd leave again. We blind ourselves to the truth because we're weak, because we hope. But there's no hope for love. Love ends in betrayal. Aye and always'; 'The one you loved is dead. I don't even remember what it feels like to be her'.*

Having accepted the harsh reality, the Scorned Woman might decide to move on with her life and part with the man she loves:

- Donna: *'I don't wanna talk / 'Cause it makes me feel sad / And I understand / You've come to shake my hand…'*

- Christine: *'Goodbye, Stephen'; 'I'd really like that. But I have to go'.*

- Sara: *'Whatever power this mirror contains, I'll not let Freya wield it. We'll find it, and we'll bring it to the Sanctuary. And then you and I will part forever'.*

To balance the negative feelings, the Scorned Woman needs to exercise some kind of control, simulating the semblance of order and fighting the chaos in her life. She might go to extremities, turning into a tyrant and dictator:

- Donna: *'Nothing works around here, except for me. I've been running this hotel for fifteen years, and I have never had a day off'; 'Well, this is my reality. Hard work and a crippling mortgage. And a hotel that's crumbling around me. No, that's all right, I can deal my own disasters'; 'Oh, my God! I got a crack in my courtyard. I gotta go fix it'.*

- Queen Ingrith: *'They overthrew my father. The land fell into chaos. I was cast out'; 'I am protecting the kingdom… and your throne'.*

As an alternative, the Scorned Woman might focus on revenge and punishment. She directs her vengeance against different characters, including the man who wronged her:

- Ravenna: *'First, I will take your life, my lord. And then I'll take your throne'.*

- Maleficent: *'I like you begging. Do it again'; 'I was so lost in hatred and revenge'.*

- Rosalie: *'I got my revenge on them. One at a time. I saved Royce for last, so he'd know I was coming. I was a little theatrical back then'.*

- Zorii: *'I could pull this trigger right now… I wanna see your brains in the snow'.*

- The Enchantress: *'The prince begged for forgiveness, but it was too late… As punishment… she transformed him into a hideous beast'.*

The research demonstrates that out of four types of affective processing within personality change stories [13], the Scorned Woman can go through three. In the case of redemption, the antagonist turns into the protagonist, having successfully solved the conflict and processed the traumatic experience (Donna, Rosalie, Leah, Zorii, the Enchantress, Christine, Sara). In the case of contamination, the villain is shown on her descending way into the abyss of revenge and inevitable destruction (Ravenna, Queen Ingrith). The subsidiary antagonist possesses little screen time to develop her character's arc, thus keeping her negative valence (Valentina).

According to the author's previous research, Maleficent, being the only titular Scorned Woman in the researched films, has her development arc first through contamination (from the protagonist Matriarch archetype to the villainous Scorned Woman), and then via redemption (from the Scorned Woman to the Matriarch) [14; 15]. Maleficent is considered Disney's most popular villain and violator of gender stereotypes as instead of gender "acceptable" female traits such as compassion and dependence, she demonstrates assertiveness and independence, rules her kingdom, controls men with her sorcery, and misappropriates phallic power with the symbolism of finger pricking and bullhorns [16]. Other characters of the archetype are pictured as women ruling their kingdom (Ravenna and Queen Ingrith), controlling men with their sorcery (the Enchantress and Ravenna), being in charge of their business (Donna and Zorii), or leading a governmental organization (Christine and Valentina). In other words, despite being one of the most traditional female archetypes in the patriarchal society, the Scorned Woman in modern cinema gradually changes to become more independent and self-sufficient.

Identifying with main characters increases fictional engagement, or cognitive and/or emotional involvement with the text, even when the character is morally ambiguous or an outright villain. Audience enjoys "dark" fictional characters whose actions violate real-world moral norms. These can be morally

ambiguous protagonists, who may not always act in accordance with their own and/or the audience's moral paradigm; they may also be villains, representing the forces of evil in the story. Relatively few fictional characters, even the "villains," are entirely bad, and the most interesting are often those who are redeemed [17, p. 1-2]. The idea explains high numbers in the category of Scorned Women going through the redemption process in the examined cinematic stories.

The public recognizes and resonates with the characters on the screen, when the director develops 'a good understanding of the character's flaws – particularly for the villains. Nobody truly has the intention of being evil. A realistic villain has motives that are understandable and relatable and they feel justified in what they do' [18, p. 22]. The clearest differences between heroes and villains may be found along the fairness or care domains (e.g., heroes are justified, whereas villains are unjustified; heroes try to help people, whereas villains try to hurt them)… [19, p. 191]. Thus, the audience judges the Scorned Woman on the level of justification for her revenge. Usually, her actions seem justified as she is represented as a victim of male betrayal, and therefore deserves to have her retaliation. Possible arc developments for the Scorned Woman include:

1) forgiveness and matrimony, when the offense occurs due to misunderstanding (Donna, Sara);

2) acceptance and moving on with her life, when the offense comes as the result of circumstances (Christine, Leah, Zorii);

3) justified revenge and moving on, which causes the character's shift from the Scorned Woman to the Nurturer archetype (Maleficent, Rosalie, the Enchantress);

4) unjustified revenge and consequent confrontation (Valentina);

5) unjustified revenge and death/incapacitation (Ravenna / Queen Ingrith). The outcome depends on the genre, rating, and target group of the film, the character's role (antagonist or villain), and arc development (negative valence, contamination, or redemption).

Conclusion and prospects for further research. The obtained results demonstrate that the Scorned Woman archetype, the antagonist antipode of the Matriarch archetype despite being one of the traditional recurring female images in the patriarchal society, has gradually changed to become more independent and autonomous on her personal journey. The Scorned Woman is presented as a victim of male betrayal, thus often having the audience's sympathy. Her aspirations for love and esteem are not met, which predetermines her narratives on sorrow, loneliness, unrequired love, indifference, contempt, betrayal, retaliation, punishment, revenge, and gloat. The Scorned Woman feels betrayed, rejected, left, discarded, abandoned, unwanted, and hurt. The lack of love, support, and faithfulness from her partner turns the Scorned Woman revengeful and defines her as a villain or an antagonist. To balance the negative feelings, the Scorned Woman needs to exercise some kind of control, simulating the semblance of order and fighting the chaos in her life.

Redemption prevails among possible ways of affective processing within the Scorned Woman personality change stories. Other researched ways include negative valence and contamination (for villains). The characters' arc development goes through forgiveness, acceptance of circumstances, moving on with her life, and (un)justified revenge.

Among the perspectives of the research is the composition of narrative typology, distinguishing female cinematic characters of different archetypes. Being based on the highest-grossing English-language films of the 21st century, the typology might reflect the global vision of women in the modern world.

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