

Duality of The Jedi and The Sith Experienced by Rey and Kylo Ren in *Star Wars: The Rise of Skywalker* (2019)

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Abstrak

Dualitas sifat manusia dapat meningkatkan pemahaman yang lebih baik tentang sudut pandang dunia sebagai umat manusia. Dualitas sifat manusia direpresentasikan dalam *Star Wars* sebagai bagaimana Jedi, yang mengacu pada sisi terang dan membawa keseimbangan Force, melawan keberadaan Sith, sisi gelap yang muncul sebagai sosok yang ambisius akan kekuasaan dan ingin merusak keseimbangan Force. Penelitian ini bertujuan untuk mengetahui bagaimana dualitas Jedi dan Sith digambarkan dalam film *Star Wars: The Rise of Skywalker* (2019) karya Jeffrey Jacobs Abrams dan bagaimana Rey dan Kylo Ren menghadapi dualitas Jedi dan Sith dalam film *Star Wars: The Rise of Skywalker* (2019). Penelitian ini menggunakan skrip, subtitle, dan tangkapan layar dari adegan-adegan dalam *Star Wars: The Rise of Skywalker* (2019) sebagai sumber data utama. Data dianalisis dengan menggunakan teori dualitas sifat manusia oleh Durkheim (2005) dan arketipe bayangan persona oleh Carl Gustav Jung (1968) untuk mengetahui aspek dualitas Jedi dan Sith yang digambarkan dalam dialog dan sinematografi dalam film *Star Wars: The Rise of Skywalker*. Hasil dari penelitian ini mengungkapkan penggambaran dualitas Jedi dan Sith dalam bentuk Force dyad, serta pengalaman Rey dan Kylo Ren dalam menghadapi dualitas Jedi dan Sith dengan persona-bayangan di dalam diri mereka.

Kata Kunci: *dualitas sifat manusia, dualitas Jedi dan Sith, persona-bayangan, Rey dan Kylo Ren.*

Abstract

The duality of human nature enhances a better understanding of the perspective of the world as human beings. The duality of human nature is represented in *Star Wars* as how the Jedi, which refers to the light side and brings a balance of the Force, fights the existence of the Sith, the dark side which occurred as the ambitious self of power and wants to corrupt the balance of the Force. This research aims to examine how the duality of the Jedi and the Sith depicted in *Star Wars: The Rise of Skywalker* (2019) by Jeffrey Jacobs Abrams and how Rey and Kylo Ren cope with the duality of the Jedi and the Sith in *Star Wars: The Rise of Skywalker* (2019). The research uses the scripts, subtitles, and screenshots of scenes in *Star Wars: The Rise of Skywalker* (2019) as the primary data source. The data was analyzed using the duality of human nature by Durkheim (2005) and the persona-shadow archetypes by Carl Gustav Jung (1968) to determine the aspect of the duality of the Jedi and the Sith depicted in the dialogues and the cinematography in *Star Wars: The Rise of Skywalker*. The results of this research reveal the depiction of the duality of the Jedi and the Sith in the form of a Force dyad, along with Rey and Kylo Ren's experience of coping with the duality of the Jedi and the Sith with persona-shadow within themselves.

Keywords: *duality of human nature, duality of the Jedi and the Sith, persona-shadow, Rey and Kylo Ren.*

INTRODUCTION

The duality of human nature is the concept that people contain two different parts, the body and the soul, which correlates to human dual life as both individuals and social creatures, leading to essential conflict and a sense of being split (Durkheim, 2005). Understanding this duality is essential when discussing individual internal conflicts and differences and the effect of conditions in society on

human nature. Individuals get inspired by both reason and passion, and these aspects interact to determine human behavior and decision-making (Miller, 1993). Duality has a broad and diverse meaning depending on the concept's approach. Hence, there is no precise definition of duality. As humans have different understandings of how they see and feel when living in the world, duality provides a deeper understanding of the world by exploring the complexity of life (Durkheim, 2005).

The depiction of duality appears in society by merging with various matters bound to human life; one of these is popular culture. Popular culture, or “pop culture,” is the collection of practices, beliefs, and objects representing a social system’s most widely accepted meanings. It includes media products, entertainment and leisure, fashion and trends, and language norms (Kidd, 2017). Pop culture presents duality in many products made by humans as a form of their understanding and beliefs about duality. One of the popular cultural products is film, which is part of entertainment (Crossman, 2019). The film brings duality in the theme, the cinematic scene’s symbolism, and the character’s behavior. Duality in the film depicts implicit and explicit aspects, both in the dialogue and the scene. Thus, duality can merge into society as a popular cultural product that can enhance the duality concept of society.

Science fiction is a genre that usually brings duality into its film. The depiction of duality in the film depicts the theme, the plot, the character behavior, the symbolic aspects (color, sound, or settings), and the cinematic aspect, such as the angle of the camera taken in a film to add depth and richness to the story, engaging the audience’s imagination while expressing complicated emotions and topics without explicit explanation. (Hellerman, 2023). Duality is also applied in *Star Wars*, the most popular science fiction film, in the form of the Force concept, an energy that surrounds everything else, leading to supernatural abilities that may be good or bad (Dochnahl, 2018).

The duality concept in *Star Wars* is how the Jedi, which refers to the light side and brings a balance of the Force, fights the existence of the Sith, the dark side which occurred as the ambitious self of power and wants to corrupt the balance of the Force. Even though the Jedi and the Sith have different sides and perspectives about the Force, they cannot be separated from each other as it brings the meaning of balance itself to the Force. The Jedi cannot exist as the light side that brings balance when no Sith tries to corrupt the balance of the Force. Thus, the duality of the Force, which brings the duality of the Jedi and the Sith, has the same concept as the duality of human nature, which perceives the world as two distinct matters that bond each other (Gould, 2020). Moreover, this duality concept has applied in every *Star Wars* film, as the Jedi always encounter the Sith. The research uses the latest and the end episode of the *Star Wars* saga, *Star Wars: The Rise of Skywalker* (Episode IX), or simplified as *Star Wars: The Rise of Skywalker*, to be analyzed using the duality of human nature, as the film is also a part of science fiction which have several aspects of duality depict.

Persona-shadow archetypes represent duality and are essential for establishing psychological completeness and

individuation (Jung, 1933). The persona is the mask or character we display to others, whereas the shadow is the hidden or suppressed parts of ourselves that we struggle to acknowledge or accept (Jung, 1968). Even though the persona and the shadow are frequently in conflict, as the persona attempts to adhere to society’s standards while the shadow displays urges that are considered inappropriate or immoral (Jung, 1968), they are essential to one another to embrace and integrate human personality, get an in-depth understanding of themselves, and manage difficulties effectively (Eternalised, 2020)

The research uses *Star Wars: The Rise of Skywalker* as the data because there is an aspect that makes this film best to be analyzed using duality and persona-shadow archetypes. Although the theme is about the Jedi encountering the Sith to bring balance to the Force, *Star Wars: The Rise of Skywalker* brings the characters, Rey and Kylo Ren, into a confused state that should solved by themselves as human beings. This experience also leads to the coping mechanism they experience in the movie as they encounter the duality of the Jedi and the Sith. The most exciting part of the movie is the depiction of duality, which has a new term called Force dyad, two of which are one. This term fits well with the concept of the duality of human nature.

The research related to the duality of human nature and persona-shadow archetypes mentioned in some of the studies, including the novel *A Man of the People* (1966) by Chinua Achebe and the play *The Lion and the Jewel* (1959) by Wole Soyinka that describes the usage of duality in literature and analyze the characterization affected by duality as the theme in both of these African literary works. Gabriel (2020) states that the depiction of duality in literature implies through characters and plot. Furthermore, the cause-effect relationship between people, their behaviors, actions, imagination, and situations implied by the authors involves depicting duality in the setting, character, and actions (Gabriel, 2020). In *A Man of the People*, the conflict between Chief Nanga and Odili continues due to their rivalries over Edna and political problems. The conflict between Baroka and Lakunle over Sidi in *The Lion and the Jewel* occurs in the research. Both works analyze the issues of tradition vs modernization, as depicted by the characters.

Moreover, Mingyue, Krisyani, Herianto, and Azkiyah (2023) analyze the Chinese drama series *Nǐ Hǎo, Shénqīāngshǒu* (2022), shows the persona-shadow archetypes of the character, Tang Xin. Tang Xin has various personas, which is the persona of a reporter to get information from the sources she is reporting. She can be strong and fearless while pursuing news. However, she can also be compassionate when talking with individuals she encounters at work since she adapts her persona to fit the

situation. It fits with Jung's theory that persona is a social and psychological construction adopted by individuals for a specific purpose (Mingyue, Krisyani, Herianto, & Azkiyah, 2023). Tang Xin also has shadows that appear in certain situations as a part of protecting herself from negative influences, particularly related to her past traumatic experiences that influence her behavior. Thus, the persona and shadow interconnections are essential to help Tang Xin overcome the trauma and develop a better understanding of herself, as Jung's statement that by encountering persona and shadow equally, people will overcome their experiences through their perspective. The relationship between persona-shadow archetypes and the duality of human nature is that philosophical and psychological approaches may embrace and integrate human personality, get an in-depth understanding of themselves, and manage difficulties effectively (Eternalised, 2020).

The research by Scott (2019), who analyzes the shadow representation in modern illustrated narratives in *Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson and *A Picture of Dorian Gray* (1890) by Oscar Wilde, also explores the depiction of the duality of human nature and the conflict between good and evil forces, along with the psychological concept of suppression and projection of the shadow of the self. It demonstrates how illustrated narratives can allow readers to imagine what it would be like to adopt different personas and live through the characters without dealing with the dark desires in the physical world. For example, the graphic interpretation of Jekyll and Hyde, when split between spirit and body, is depicted by erasing the dark tones of the images to create a ghostly form that is visible but detached from the physical body (Scott, 2019). Therefore, depicting the duality of the human mind through acceptable media such as graphic novels might allow the reader to experience and empathize with the unconscious aspects of their personality. This theory also applies to film since film is similar to a graphic novel, which shows the visualization based on the narrative.

The above research shows the importance and focus of analyzing the Jedi and the Sith duality in *Star Wars: The Rise of Skywalker* (2019). There is a research gap regarding these researches that focus on different media of literary work and the genre of the literary work used. These researches use novels, illustrated novels, plays, and drama series, and the genres used are romance, slice of life, and thriller. This research conducts a different genre and literary work, science fiction, in a film. This research analyses the characters Rey and Kylo Ren's behavior in coping with the duality of the Jedi and the Sith by using the film media as the literary work. Persona-shadow archetypes by Carl Jung fit well to reveal the characters'

behavior and enhance the understanding of what the characters decide in coping with duality. The theory used in this research is a combination of the duality of human nature in philosophical approaches from experts such as Miller (1993) and Durkheim (2005) and persona-shadow archetypes by Carl Jung (1968).

RESEARCH METHOD

The research uses the scripts, the subtitles, and the screenshots of scenes in *Star Wars: The Rise of Skywalker* (2019) as the primary data source.

First, the data was collected by watching *Star Wars: The Rise of Skywalker* several times to determine the related aspects of the topic. Second, screenshot the subtitles and the scene, then select the to which pictures select the images that clearly show the aspects of duality that are being discussed, and then select the ones that are used in this research. Third, analyze the data depict the duality of the Jedi and the Sith in the film by using the duality of human nature theory and analyze the characters, Rey and Kylo Ren, behavior and their coping mechanism when encountering the duality using Jung's persona-shadow archetypes. Last, the research from the analysis concluded.

The data was analyzed using the duality of human nature by Durkheim (2005) and the persona-shadow archetypes by Carl Gustav Jung (1968) to determine the aspect of the duality of the Jedi and the Sith depicted in the dialogues and the cinematography in *Star Wars: The Rise of Skywalker*. From this step, the data collected shows the result of Rey and Kylo Ren's experiences coping with duality discussed in the research.

RESULT AND DISCUSSION

Description of Duality of the Jedi and the Sith Depicted in *Star Wars: The Rise of Skywalker* (2019)

The duality of the Jedi and the Sith depiction differs from one trilogy to another, even with the same concept as *Star Wars*. In *Star Wars: The Rise of Skywalker*, the depiction of the duality of the Jedi and the Sith occurs through the concept of the Force dyad, or mentioned in the dialogue by Kylo Ren as a dyad in the Force. Force dyad is the concept where two Force-sensitive beings, physically two distinct individuals, can communicate through separation in distance and time (Hidalgo, 2019). The dialogue below mentions a description of the Force dyad, where Rey and Kylo Ren, the main characters, meet each other in Kylo's spaceship:

Kylo Ren: "My mother was the daughter of Vader. Your father was the son of the Emperor. What Palpatine doesn't know is we are a dyad in the Force, Rey. Two that

are one. We'll kill him together and take the throne. You know what you need to do."

(Star Wars: The Rise of Skywalker (2019): Script 01:04:43-01:05:18)

The concept of two distinct individuals, yet one in the Force, is related to the duality of human nature. As a part of nature, humans have two distinct aspects that connect each other, such as good and evil, which are naturally part of the human itself (Durkheim, 2005). Force dyad brings the terms of the two Force-sensitive beings that can communicate in one moment even at different distances and times, as Rey and Kylo can communicate with each other in the exact moment but at different places and times, mentioned in part of Kylo's dialogue "...we are dyad in the Force, Rey. Two that are one...". Rey and Kylo depict the practical concept of the Force dyad and the duality of human nature. Even though Kylo is the First Order leader, who favors the Sith, the dark side, yet can get along as an interconnected being in the Force with Rey, who favors the Jedi, the light side.

The Force dyad naturally occurs as a part of Rey and Kylo's life in Star Wars: The Rise of Skywalker, which collides with the Force, as Rey, the Jedi apprentice, cannot exist as the light side who brings balance when there is no Kylo Ren, the First Order leader favoring to the Sith who tries to corrupt the balance of the Force. When Kylo mentions the origin of him and Rey, as in the dialogue, "My mother was the daughter of Vader, your father was the son of the Emperor," he tries to persuade Rey to join him as a part of the dark side because both have the Sith ancestors, as Darth Vader is Kylo's grandfather. Emperor, who refers to the Sith Lord Palpatine, is Rey's grandfather. However, Rey is still firm in her stance that the Jedi morality is to avoid desire and power; even her grandfather is the Sith Lord. As related to Miller (1993), human beings have reason and passion that are not different things but rather two distinct aspects of the same human experience that affect and frequently conflict, and understanding this duality can provide insight into why humans act the way they do and how they might better maintain the balance between their reason and their passions. Thus, the Force dyad implies Rey and Kylo, who have different paths and behaviors in the Force perspective but can still connect and naturally raise conflict with each other.

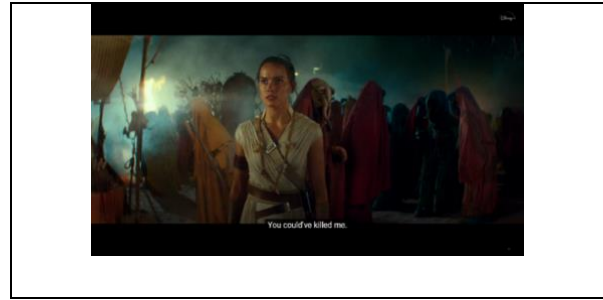


Figure 1. The force dyad of Kylo Ren (top) and Rey (bottom) makes it possible for them to communicate, even in different places and times. (Star Wars: The Rise of Skywalker (2019): 00:24:02-00:24:07)

Force dyad beings can interact physically and verbally, as depicted in Figure 1, where Kylo Ren, depicted in the top picture, communicates with Rey at the bottom. The visualization of the Force dyad in Figure 1 shows the two different scenes, proven by the different lighting, color palettes, and settings used in the scenes. Light and shadow can create contrast, atmosphere, or implications, while the palette of colors used in a scene may reflect the scene's tone, mood, or emotion (Tan, 2020).

The scene shows Kylo's position surrounded by dim white lighting with various machines around, describing the setting as the spaceship. The lighting also enhances the contrast between the background setting and the main focus in the scene, which is Kylo himself. The palette of color used in the scene is white with slightly transparent blue, which illustrates that Kylo's surroundings are cold, as the white with slightly transparent blue is considered the calm tone. Moreover, Kylo's position is slightly to the right side of the scene, leaving the blank space on the left side, surrounded by the machines and big expansive windows, showing the darkness of the space. On the other hand, Rey's position surrounded by a shadow with a small quantity of lighting on Rey's left side might imply the setting is in an enclosed place, but during the day. The color palette is warm orange and brown, illustrating the warm temperature and tone. The slight fog and the extra cast wearing dusty orange robes imply that the setting is in the desert place, which in the film confirms that Rey is on the desert planet of Pasaana.

However, even though Rey and Kylo Ren show up in different places, they can communicate with each other at the exact moment as the effect of the Force dyad in themselves. The different setting scenes show that they are actually in different places and times and that Rey and Kylo cannot know each other's exact location unless they interact physically, as shown in Figure 2 below.

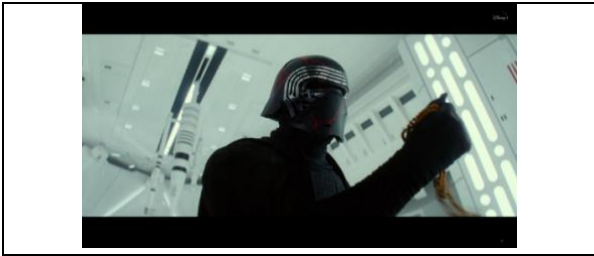


Figure 2. Kylo Ren can take Rey's necklace. (*Star Wars: The Rise of Skywalker* (2019): 00:24:45-00:24:47)

Figure 2 shows Kylo Ren holding Rey's necklace from the Pasaana citizen, Nambi Ghima. Rey and Kylo can communicate physically by touching, grabbing things each other wears or holds, or even fighting. Figure 2 illustrates the physical communication of the Force dyad by grabbing things from Rey. Kylo knows Rey is at Pasaana only because he gets the physical evidence: the necklace.

The bond of Rey and Kylo in the same Force of the Force dyad also shows their ability to understand each other's minds through visions of the future and dreams and sensory sharing (Hidalgo, 2019). This experience is similar to the rational and sensory experience theory, as these elements frequently interact and impact one another (Durkheim, 2005). Rey's vision flashes into Kylo's mind as a sensory experience, then affects both Rey and Kylo's insight and decision-making as a rational experience, as mentioned in the dialogue below:

Kylo Ren: "I pushed you in the desert because I need to see it. I need you to see it. Who you are. I know the rest of your story, Rey."

Rey: "You're lying."

Kylo Ren: "I never lied to you. Your parents were no one. They chose to be to keep you safe. You remember more than you say. I've been in your head."

Rey: "I don't want this!"

Kylo Ren: "Search your memories. Remember them, see them."

(*Star Wars: The Rise of Skywalker* (2019): Script: 00:59:45-01:00:26)

Since Kylo's Force and Rey's Force are in the exact moment, each can share and slightly look at each other's visions and dreams. 'I've been in your head' implies that Kylo slightly sees Rey's vision in the past when her parents sold Rey to protect her from the Emperor. 'Search your memories. Remember them, see them' shows Kylo tries to provoke Rey to remember her past, to make herself doubt who she is, implying in Rey's dialogue, "I don't want this!". The visions that indicate sensory experience can affect rational experiences in Rey's behavior and decision-making as a helpful insight. Hence, Ren and Rey

can communicate in the Force, even in different places and times, without meeting each other's physical bodies.

Rey and Kylo Ren's Coping with Duality of the Jedi and the Sith in *Star Wars: The Rise of Skywalker* (2019)

Rey experiences the conflict inside herself due to the encounter with the duality of the Jedi and the Sith in the form of a Force dyad with Kylo Ren. She has been conflicted about her true identity since interacting with Kylo, as he continues to provoke Rey to join him on the dark side. Kylo reveals a dream he had that Rey is the granddaughter of Emperor Palpatine, the Sith Lord, as conveyed in the following dialogue:

Kylo Ren: "He saw what you would become... You have his power, you're his granddaughter. You are the Palpatine."

(*Star Wars: The Rise of Skywalker* (2019): Script: 01:04:20-01:04:35)

Rey's confusion shows the conflict between her persona and the shadow within her. Rey's persona is herself as a Jedi on the light side. Rey has the moral perspective of a Jedi, who is responsible for creating balance in the Force without getting triggered by negative emotions such as anger, hatred, and the desire for power. As stated by Jung (1933), that persona shows the identity based on social standards and norms and how people want to perceive and respond to certain situations. As a Jedi, Rey has her standard and norm to society as a Force's peacekeeper, seeking peace and harmony in the Force, which provides her with power (Star Wars Databank, n.d.). However, the shadow within her is then provoked by Kylo, as mentioned in the dialogue: "...You have his power, you're his granddaughter. you are the Palpatine." shows that he urges Rey to remember her past, which leads her to the fact that she is the granddaughter of Emperor Palpatine, the Sith Lord. Rey's shadow, showing that she has the power of a descendant of the Sith, contradicts her persona as a Jedi. It creates doubt in Rey, who perceives that she has lost her identity. It is due to her not understanding the true essence of how to deal with her current condition.

The way to solve the problem Rey experienced, according to Jung (1933), is to comprehend and understand the mind, embracing the darkness inside herself by determining what needs to be encouraged and what is in the proper place. In this case, Rey must accept that she is a descendant of the Sith, but as long as she can be better by joining the Jedi, the morality of the Sith does not need to be accepted. Rey needs to accept and not be afraid of what she will face, as conveyed by Leia Organa when she noticed Rey's doubt in herself:

Leia: "Rey, never be afraid of who you are."

(*Star Wars: The Rise of Skywalker* (2019): Script: 00:18:55-00:18:59)

Leia implicitly asks Rey to embrace her persona and shadow by saying, “*Rey, never be afraid of who you are.*” shows that the thing that Rey must do is to face the challenges and problems that she encounters, accepting the reality from both the past and the present with courage and fearlessness. That is what Leia implicitly says: never to be afraid of who she is. Accepting the shadow and handling it to balance with the persona is crucial to understanding and enhancing the psyche of the self. Otherwise, the rebellious shadow will overpower the self (Eternalised, 2020). Similarly, this makes a person in Star Wars films become a Sith, dominated by the shadow within them, which rebels to emerge and gets provoked by ambition, hatred, and anger.



Figure 3. Rey's Thunder Force accidentally hits the spaceship. (*Star Wars: The Rise of Skywalker* (2019): 00:40:54-00:40:55)

Figure 3 shows the fight between Rey and Kylo while in Pasaana. Rey wanted to save Chewbacca, whom the First Order kidnapped into a spaceship with her Force, but she had to face Kylo, who also used his Force to prevent Rey. The scene is in an extreme long shot, where the audience sees the setting of the place and what the point of focus is trying to show. According to Canini, Benini, & Leornadi (2013), An extreme long shot is an image taken from a distance that captures an expansive subject or a panoramic perspective of a scene. This technique establishes the setting or place of a sequence and provides a feeling of distance and scale (Canini, Benini, & Leornadi, 2013).

Moreover, this scene focuses on the spaceship and a lightning strike from Rey's side. The lightning is called the Thunder Force, an extraordinary power that only belongs to the Sith. Rey accidentally and unconsciously unleashed the Thunder Force when she became angry because she faced Kylo to rescue her friend Chewbacca. This Thunder Force that appears unconsciously is similar to how the shadow within rebels when the self does not recognize it, as Rey has not accepted that she is a descendant of the Sith.

As Eternalised (2020) mentioned, when the rebellious shadow is unacknowledged, the shadow will overpower the self and become out of control. The sign and symptom where Rey begins to be dominated by the shadow within her is when she has the desire to assassinate Palpatine, as seen in the following dialogue:

Rey: “*He killed my mother and my father. I'm going to find Palpatine and destroy him.*”

Finn: “*Rey, that doesn't sound like you. Rey, I know you...*”

Rey: “*People keep telling me they know me. I'm afraid no one does.*”

(*Star Wars: The Rise of Skywalker* (2019): Script: 01:06:43-01:07:08)

The dialogue, “*Rey, that doesn't sound like you. Rey, I know you...*” shows that Finn realizes that this is not Rey he knows. It is not Rey as a Jedi who avoids ambition and anger, even to the point of being ambitious to kill the Sith. Rey's shadow, the Sith or the dark side of her, denies Finn's statement by defending herself by saying that nobody knows about herself, as mentioned in the dialogue, “*People keep telling me they know me. I'm afraid no one does*” shows the stage of Rey's hesitation when facing the rebellious shadow within her, hides in her unconscious. With the triggering of Rey's memories due to Kylo's provocation, Rey finally begins to be controlled unconsciously by her shadow as the Sith within her.

In coping with her self-doubt and identity conflict, Rey attempts to restrain her shadow by exiling herself to a deserted island. She did this so that she would not have to interact with people, and the possibility of her shadow overpowering her would not happen. However, this kind of problem-solving does not solve the core problem of the conflict between the persona and the shadow. It is because the way to resolve this issue is by facing it, not avoiding it.

Luke Skywalker: “*Rey, some things are stronger than blood. Comforting fear is the destiny of a Jedi, your destiny. If you don't face Palpatine, it will mean the end of the Jedi, and the war will be lost.*”

(*Star Wars: The Rise of Skywalker* (2019): Script: 01:32:16-01:32:33)

In the dialogue above, Luke Skywalker, Rey's master, approaches Rey, who is exiling herself as a Force ghost. The dialogue, “*Comforting fear is the destiny of a Jedi, your destiny,*” reveals that Luke tries to advise and remind Rey about the true nature of a Jedi. A Jedi has to fight their fears because facing those fears is a Jedi's destiny. Whether they are descendants of a Jedi or a Sith, the difference between them is how they cope with the conflict within themselves; as stated by Luke, “*Rey, some things are stronger than blood.*” The courage and Jedi spirit inside Rey begins to reawaken. She realizes that she must

face her shadow, her past that led her to fear and hate the Sith, and her ambition to kill Emperor Palpatine. Rey must confront Palpatine as a Jedi to bring balance and peace to the Force, not hatred and anger.

According to the theory of persona-shadow archetypes, Rey has accepted her shadow by stating that she is indeed the granddaughter of the Sith Lord. Nevertheless, as long as she has the morality of a Jedi, her persona, she deserves to be a Jedi. It is what Jung (1933) meant by determining what needs to be encouraged and what is in the proper place. Rey's courage to embrace her shadow makes her more robust because she knows who she is and how to deal with it. Therefore, Rey has managed to cope with the conflict within herself caused by her experience in facing the duality of the Jedi and the Sith, namely when Kylo's provocation in the Force dyad, a representation of this duality, creates a conflict between Rey's persona and shadow. The way Rey copes with the duality of the Jedi and the Sith in the form of a Force dyad is shown in Figure 4 below:

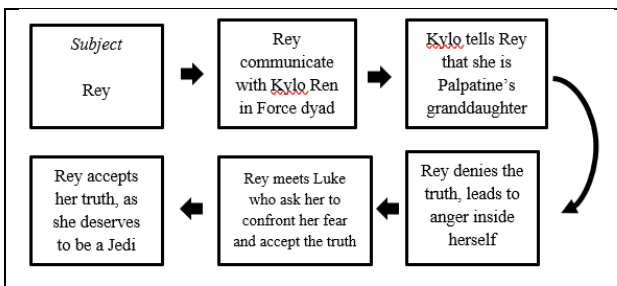


Figure 4. Table of Rey's coping with the duality of the Jedi and the Sith.

As a part of the Force dyad with Rey, Kylo also experiences conflict inside himself as the result of the encounter with the duality of the Jedi and the Sith in the form of Force dyad with Rey. Even though he had become the First Order Leader, showing his loyalty to the dark side and the Sith Lord, Emperor Palpatine, there is no doubt that Kylo also experiences some doubts about his true identity. The ability to read minds and dreams that both Kylo and Rey have as part of the Force dyad makes Rey able to see glimpses of dreams experienced by Kylo.

Rey: "I see through the cracks in your mask. You're haunted. You can't stop seeing what you did to your father."

(Star Wars: The Rise of Skywalker (2019): Script: 00:24:13-00:24:21)

This dialogue shows that Rey knows what Kylo is trying to hide due to the ability to read minds and dreams that bind the two. Rey says, "I see through the cracks in your mask. You're haunted," which implicitly shows that she can see through the crack in Kylo's mask and knows what he is feeling. Seeing through the cracks in the mask

depicts how no matter how little Kylo hides what he feels, his regret after killing his father, Han Solo, and leaving the path to become a Jedi, Rey can feel it through the Force dyad. In terms of persona-shadow archetypes, it shows that Kylo's persona as a Sith and the First Order leader is disturbed by the existence of the shadow within him that Rey brings out. The shadow within Kylo is a deep regret for abandoning the Jedi path and killing his father, in which his shadow is the truth that there is Jedi morality in him, although he is now a Sith.

To solve his internal conflict, Kylo had to face his shadow by accepting reality, regardless of whether it was an unpleasant fact or a thing to avoid. Kylo avoids his shadow because he perceives his regrets as a weakness for the Sith. After all, strength, according to the Sith, is the ambition to gain power and control by overpowering oneself with hatred and anger (Delicana, 2023). Similar to Rey, The Shadow's rebellion in Kylo also leads to conflict that potentially overcomes him. His regret makes him question whether he deserves to be a Sith. His mother's death, Leia Organa, perceived by Kylo when fighting with Rey, becomes Kylo's turning point, where he realizes his true self that he is still worthy to return as a Jedi, although the Sith have dominated him. Kylo's acceptance of his shadow allows him to return to the Jedi path as he once was, with his former identity as Ben Solo, not Kylo Ren.



Figure 5. Han Solo's ghost meets Kylo Ren on the wreck of Death Star II. (Star Wars: The Rise of Skywalker (2019): 01:25:00-01:25:03)

Figure 5 shows the scene where Han Solo's ghost is on the left side of the scene, facing Kylo on the right side of the scene. Similar to Rey's fight with Kylo on Pasaana, this scene is also shot with an extreme-long shot. The scene shows Han and Kylo confronting each other at the edge of the Death Star 2 wreck at Kef Bir. This scene shows Kylo's coping process with his persona-shadow conflict as Rey deals with the fact that she is a descendant of the Sith. The representation of Kylo overcoming his shadow is through the appearance of Han Solo's ghost, the man he murdered. Kylo's regret causes him to bring up Han Solo as part of the memory he has been hiding. This memory that emerges is a process of Kylo accepting his shadow by accepting the regrets that happened. After all, what appears to him is not his living father but only the part of his life he remembers. By accepting regret and the reality that he was a Jedi, Kylo

can overcome his conflict by encouraging himself to alter his Sith persona. Kylo decided to encourage his regret to be his turning point by changing his persona as a Sith into a Jedi, as the way out from the conflict of persona-shadow is by determining what needs to be encouraged and what needs to be in the proper place (Jung, 1933).

Kylo Ren: "Your son is dead."

Han Solo: "No, Kylo Ren is dead, my son is alive"

(*Star Wars: The Rise of Skywalker* (2019): Script: 01:25:10-01:25:25)

Han Solo's dialogue, "No, Kylo Ren is dead, my son is alive," indicates that Han already knew that Kylo had the morals of a Jedi in him, although he tried to hide it and become his shadow. This is because Han Solo is a part of Kylo's own shadow, a manifestation of regret, and a weak side of him. "Your son is dead" describes the way Kylo believes that his identity as Ben Solo, a Jedi apprentice, is no longer with him. His true self remains, but he hides it as a shadow that later rebels to escape. According to Jung (1968), in order to achieve balance in life, it is essential to balance the persona-shadow within, not dominating one another.



Figure 6. Kylo Ren throws out his lightsabers. (*Star Wars: The Rise of Skywalker* (2019): 01:26:45-01:26:50)

Figure 6 shows the scene where Kylo throws his lightsaber into the stormy sea at Kef Bir. With a medium shot, the focus is on Kylo and the lightsaber he throws. Throwing Kylo's lightsaber away symbolizes a moment where he managed to overcome the rebellious shadow inside him by throwing away his persona, Kylo's persona as the First Order leader. Therefore, he returns to his true self, Ben Solo, a Jedi apprentice, the one he has been hiding. This is how Kylo or Ben copes with self-conflict when dealing with the duality of the Jedi and the Sith as the Force dyad between him and Rey.

Therefore, in overcoming conflict based on his experience dealing with the Jedi and the Sith duality, Kylo Ren begins to question his identity when confronted with Rey, as they both experience duality as the Force dyad. Kylo doubts his persona as the First Order leader, as the shadow within him rebels in the form of regret for killing his father, Han Solo, and leaving the Jedi path. However, he successfully overcomes his internal conflict by

confronting his shadow directly as his father's ghost, part of Kylo's memory, appears. Kylo's success in coping with the persona-shadow conflict is marked by Kylo throwing away his lightsaber and deciding to return to his former self, Ben Solo, a Jedi. The way Kylo copes with the duality of the Jedi and the Sith in the form of a Force dyad is shown in Figure 7 below:

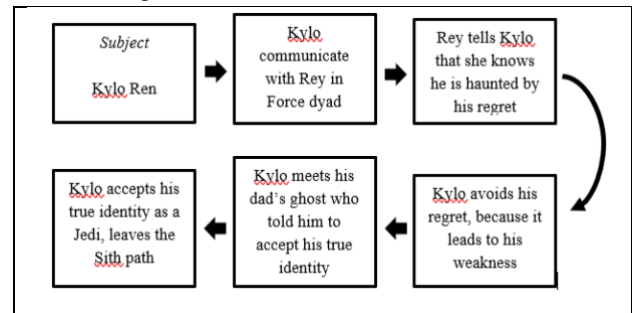


Figure 7. Table of Kylo Ren's coping with the duality of the Jedi and the Sith.

CONCLUSION

This research examines the depiction and coping mechanism experienced by Rey and Kylo Ren in encountering the duality of the Jedi and the Sith in *Star Wars: The Rise of Skywalker* (2019). The duality of human nature represents the same concept as the duality of the Jedi and the Sith, which implies the characteristics of life that contrast one another in the concept of the Jedi as a good side and the Sith as an evil side. Persona-shadow archetypes also represent how the Jedi and the Sith duality can affect the behavior and the coping mechanism of Rey and Kylo Ren in the film. This research enhances the understanding of the duality of human nature and persona-shadow archetypes towards characters in the film.

The depiction of the duality of the Jedi and the Sith in *Star Wars: The Rise of Skywalker* is through the concept of the Force dyad, where two Force-sensitive beings, physically two distinct individuals, can communicate through separation in distance and time. Rey and Kylo Ren bond in the Force dyad, even having different perspectives on emotion and defining the Force, yet can communicate in the exact moment. Force dyad beings have the ability to communicate in verbal and physical form at different distances and times. They can also read each other's minds and visions of the future between Rey and Kylo Ren. The concept of the Force dyad depicts the duality of the Jedi and the Sith as these two different beings bond with each other in the Force. Similar to the duality of the Jedi and the Sith, which brings a balance to the Force, the concept of the Force dyad in the film shows that despite two different kinds of morality, the Jedi and the Sith can interact with each other through the Force they have.

In confronting the duality of Jedi and Sith, as represented by the Force dyad concept, Rey and Kylo Ren

experience a conflict concerning their identities. They both experience a process where their shadow rebels because it is unrecognized and suppressed, affecting how they act and decide. Furthermore, Rey and Kylo Ren cope with the conflict by accepting the shadow within themselves, although the shadow contradicts their present persona. Because if the rebellious shadow is not confronted, they will be overpowered by their shadow in the form of hatred, anger, and regret. Rey copes with her experience with the duality of Jedi and Sith by accepting her shadow as a descendant of Sith and choosing to continue her Jedi path. In contrast, Kylo Ren copes with the duality by acknowledging the regret that has already happened and decides to revert to his old self as Ben Solo, a Jedi. These experiences lead to a better understanding of coping with the duality of human nature, represented in the duality of the Jedi and the Sith.

The analysis of the duality of human nature and persona-shadow archetypes should be developed in various concepts from several works, especially in film. This research can enhance the understanding of the duality of human nature in science fiction films, which can also apply to different genres besides science fiction, such as horror, thriller, and action.

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