

Revenge and Killer Instinct in *The Menu* (2022) Movie: A Jungian Criticism

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Abstrak

Film *The Menu* (2022) menarik perhatian dengan genre thriller psikologis, disutradarai oleh Mark Mylod, yang menceritakan pengalaman mewah di sebuah restoran eksklusif. Tujuan penelitian ini adalah untuk mengungkap penggambaran persona dan bayangan Julian Slowik sebagai seorang Chef yang ditampilkan dalam film, serta untuk menganalisis konflik antara persona dan bayangan yang mempengaruhi tindakan ekstremnya terhadap para tamu restoran. Sumber data penelitian ini berasal dari film *The Menu* (2022), dengan data yang terdiri dari cuplikan adegan dan dialog. Penelitian ini menggunakan pendekatan psikoanalisis dengan fokus pada arketipe Carl Jung, khususnya konsep Persona dan Shadow. Temuan menunjukkan bahwa penggambaran persona Chef Slowik mencakup sebagai: pemimpin, profesional, perfeksionis, dan sosok yang disegani. Di sisi lain, penggambaran bayangannya mencakup: pemarah, pendendam, putus asa, dan manipulatif. Proyeksi bayangan Chef Slowik kepada para tamu mencerminkan konflik antara persona dan bayangan, yang menciptakan ketegangan batin yang berujung pada tindakan balas dendam, sebagai akibat dari ketidakmampuannya untuk menerima bayangannya.

Kata Kunci: *persona, bayangan, konflik, naluri pembunuh, balas dendam*

Abstract

The Menu (2022) movie attracts attention with its psychological thriller genre, directed by Mark Mylod, which tells the story of a luxurious experience in an exclusive restaurant. The aims of this study are to describe the depiction of Julian Slowik's persona and shadow as a Chef shown in the movie, and to analyze the conflict between persona and shadow that influences his extreme actions towards the guests in his restaurant. The data source of this research comes from the movie *The Menu* (2022), with the data consisting of scene captures and dialog. This research uses a psychoanalytic approach with a focus on Carl Jung's archetypes, specifically the concept of Persona and Shadow. The findings show that the depiction of Chef Slowik's persona includes: the leader, professional, perfectionist, and respectable. On the other hand, his shadow depiction includes: anger, vengeful, desperate, and manipulative. The projection of Chef Slowik's shadow onto the guests reflects the conflict between persona and shadow, which creates inner tension that leads to acts of revenge, as a result of his inability to accept his shadow.

Keywords: *persona, shadow, conflict, killer instinct, revenge*

1. INTRODUCTION

The phenomenon of revenge can be understood as a universal behavior that arises in response to injustice. Therefore, the urgency of this phenomenon is directly related to human emotions, such as anger, disappointment, and despair. According to Gollwitzer & Denzler, (2009) the individual's desire to achieve relief, justice, and retribution refers to the act of revenge. Research by Gollwitzer et al., (2011) states that "Revenge is sweet," because this can bring satisfaction to the victim if the perpetrator is made aware of the reasons behind their punishment. As emotional human beings, we feel anger towards injustice, whether we witness it or suffer from it. Research by Carlsmith et al., (2008) shows that individuals who feel prolonged anger and resentment are more prone to revenge, compared to those who choose forgive. In an

extreme situation, Khaidir and Hariani, (2023) explains fatal acts such taking the lives of others or murder as a form of revenge. Revenge is not just a momentary act of emotion, therefore, this phenomenon needs to be examined more deeply as a complex psychological response. Revenge also reflects psychological tensions that can destabilize individuals.

The issue of revenge has received attention in various studies, showing its relevance in literary and psychological studies. Virayuda & Kaprabowo, (2021) highlighted revenge as the main motive in the main character *Gone Girl* (2014), revenge occurs because individuals feel hurt, so they commit such acts, moreover acts of revenge are often carefully planned, as there is a reason behind them. Al-Ghammaz, (2023) discussed revenge as the core of conflict in William Shakespeare's *Hamlet*, showing how revenge motives can shape the whole story and trigger

tragedy. Research by Grobbink et al., (2015) the act of revenge can be considered a positive action, provided it is exercised within rational limits and does not result in harm to others. For instance, when individuals seek to defend their honor in order to maintain their self-esteem, this can be regarded as a justifiable form of revenge. Nevertheless, the pursuit of negative retribution has the potential to result in extreme actions, including violence and murder. Anjani & Thoyibi, (2024) added that revenge is not necessarily done in illegal ways, but can also be done in healthy ways such as determination and courage to achieve justice. The urge for revenge often arises in response to psychological oppression, which can weaken an individual's self-esteem. Rianto et al., (2022) state that psychological oppression impacts an individual's self-esteem, fear, and regret.

The writer will focus on two archetypes, namely Persona and Shadow, according to Carl Gustav Jung. *The Menu* (2022) is a psychological thriller that presents an intense conflict between persona and shadow, making it relevant to analyze. The focus on these two archetypes in shaping the main character's actions led to the decision not to include other archetypes such as anima, animus, or self for the purpose of a more in-depth analysis. This is based on previous research by Gunanda and Puspita, (2022) with the majority of the same genre, in their research on the psychological thriller novel *We Need to Talk about Kevin* also analyzed persona and shadow.

Persona and Shadow are two archetypes that emerge from the collective unconscious. According to Papadopoulos, (2012) archetypes are a part of life that is active in every individual. Archetypes are more than simply abstract concepts, they are archetypes in the deepest human psyche that influence the way humans feel, think and act. Thus, archetypes connect with individuals through emotions, as a bridge between universal patterns and human life experiences. Juidah et al., (2022) stated that human behavior is influenced by archetypes that become references based on experienced life situations. Archetypes allow humans to act like their ancestors, reflecting human connectedness to the past, present and future, which according to Jung, is rooted in the collective unconscious that has existed since birth. Thus, the collective unconscious is universal because almost all humans have it. According to Azkia and Ahmadi, (2022), Archetypes are elements of the collective unconscious that manifest through individual consciousness, and are expressed in behavior or utterance. Moreover, they are formed because they are influenced by each person's personality and experiences.

Persona refers to a mask or public face of an individual's personality, which they use to present themselves to the world. Moreover, an individual adapts themselves in order to be accepted by the surrounding

environment because persona is the relationship between the individual and society. Persona is a mask worn to show better version side of a person that is different from their true self (Ekaputri & Fanani, 2022). According to Freysson, (2020) the danger of this archetype is the risk of identity loss, where the individual begins to believe that the persona being performed is who they really are. For example, individuals in work often get caught up in the character that society expects them to be, so their psychological identity is suppressed. An artist or entertainer who is always cheerful may ignore negative feelings. Persona reflects something that is "not the real self" but is socially accepted as part of the self (Bolea, 2016).

Shadow is the dark side of one's personality that one tries to hide from society. According to Widiyanti et al., (2022), a person tries to hide the bad side so that it is not known to society, and often this side is not recognized by the individual himself. Susanti et al., (2024) explain that this personality is generally formed through the environment in which individuals grow up. Although the shadow is often rejected, ignored, and suppressed, it remains a hidden part of every human being. Bibi, (2024) stated that although the hidden elements in our mind can be disturbing, we need to recognize them to develop our personality and maintain mental health. Athalia, (2024) adds that the shadow is the dark side of the personality that is important for balancing the soul. The shadow consists of actions and desires that are against morals and unacceptable to society (Syarif, 2022). It can be concluded, all humans have natural emotions that are often not accepted by society, such as frustration, sadness, or certain desires. To avoid negative reactions, we tend to hide these feelings with a mask of happiness or neutrality, keeping our problems in the shadow. The shadow cannot be eliminated, but our challenge is how to coexist with it without causing destruction.

The conflict between persona and shadow represent the inner tension between the side of ourselves that we show to the outside and the dark side that we hide. Therefore, both persona and shadow influence good actions in the human psyche, which means they must balance each other. Otherwise, conflict between the two can lead to mental disorders and extreme actions that harm oneself or others (Naseef, 2024). DEPCI & ERKIN, (2021) added that individuals who are too attached to the mask or self-image that is always displayed to others, without being able to balance the shadow, can lose control over who they really are. As a result, individuals are no longer able to distinguish between their true self and the role they play in society.

Jung stated that we should accept our shadow within us, as it is a part of us that should not be too dominant.

Although we have the self-awareness and goodwill to accept the dark side, controlling it is very difficult. This difficult part comes in the form of projection. Projection is a manifestation of the conflict between persona and shadow, signaling that the conflict has not been resolved. According to Jung (1970, p.9), projection is a psychological defense system in which a person unconsciously transfers or discards unrecognized traits, emotions, or desires “the dark side” to others, because they cannot accept them as part of themselves. A person who projects their dark side, such as anger or disappointment, onto others is not controlled by the conscious mind, but by the unconscious. The more projection a person does, the harder it is for them to see reality and get stuck in their own shadow (Jung, 1970, p.10).

The Menu (2022) is a psychological thriller movie directed by Mark Mylod, with a scenario written by Will Tracy and Seth Reiss. The story tells of a young couple, Tyler (Nicholas Hoult) and Margot (Anya Taylor-Joy), who dine at an exclusive and luxurious restaurant called Hawthorn, owned by Chef Julian Slowik (Ralph Fiennes). The restaurant is located on a private island that can only be accessed by boat. The price per person is \$1,250, hence only the elite, such as food critics, artists, and successful entrepreneurs, can make a reservation at Hawthorn. Julian Slowik is the main character in the movie, a head chef who is dedicated to the culinary arts. However, behind his outward appearance, there is a dark side filled with revenge against guests who do not appreciate the true meaning of the culinary arts. This brings out the conflict between persona and shadow. Chef Slowik's extreme actions reflect urge for revenge and a killer instinct towards those who are perceived as the cause of the destruction of the culinary arts.

The Menu is a movie that is highly appreciated by the public. Apart from being enjoyed as entertainment, a movie is also used for academic purposes. Movies reflect real-life issues, so depictions in movies can be analyzed within the framework of academic research (Arnetta & Amelia, 2022). Many researchers have used *The Menu* as academic research. Some previous studies related to this research can be used as references. Previous studies that analyze using Carl Jung's psychoanalytic theory of persona and shadow archetypes include “*Persona and Shadow of Kevin in Lionel Shriver's Novel We Need to Talk about Kevin*,” by Gunanda et al., (2022), “*The Potrayal of Persona and Shadow in Normal People by Sally Rooney: An Archetypes Study*,” by Rahayu et al., (2023), and “*Archetypes & Self-Realization in Disney's Cruella (2021): Jungian Psychoanalysis*” by Fatihah and Mustofa (2022). The researchers only focus on the depiction of persona and shadow without providing logical reasons for the imbalance of the two aspects, which results

in conflict between persona and shadow. Therefore, the current research purposes to fill the gap. Previous studies also used this movie as a research object with different perspectives, including “*The Function of Dramatic Persona in the Film 'The Menu' (2022)*” by Munawaroh and Heriyati (2023), which analyzed the function of character narrative structure using dramatic persona analysis on characters. Lastly, a study with a mental disorder perspective titled “*Representasi Gangguan Mental dalam Film 'The Menu' (2022)*” by Joelnetan et al. (2023), which found that Chef Slowik suffered from mental disorders, including anxiety, impulse control, narcissistic, and psychopathic disorder.

Based on the background, this study proposes three statements of the problem: (1) how is Chef Slowik's persona depicted in the movie? (2) How is Chef Slowik's shadow or the dark side depicted in the movie? (3) How does the conflict between Chef Slowik's persona and shadow influence his extreme actions and killer instinct towards his guests? Therefore, the research aims will answer three statements of the problem.

METHOD

The data source of this research originated from *The Menu* (2022) movie. A textual analysis was used to explore Chef Slowik's character through dialog and expressions, as well as describing the archetypes in Jung's theory of psychoanalysis, namely Persona and Shadow. This method allows the analysis of elements such as dialog, gestures, and facial expressions that depicts the psychological dynamics of the main character. Bellour, (2000) in Ismail & Moriyanti, (2019) states that movie analysis is a form of text analysis, because movies have meanings and structures that can be studied. This analysis also includes textual elements such as dialog and images. The writer uses reference books and online sources to support the analysis.

The writer analyzed facial expressions, gestures, and dialogues in the movie. Data collection steps include watching the movie, taking notes the dialogue, and taking screenshots of relevant scenes. The writer will explore the depiction of Chef Slowik's persona and shadow, which causes inner conflict due to psychological oppression from his guests.

After the data was collected, the writer will analyze it in four steps: (1) Identifying persona and shadow depictions, (2) Analyzing based on Jung's theory, (3) Re-examining the data analyzed, (4) Concluding the results. The data will be analyzed using TEEL for a clear and systematic structure, with the purpose of revealing that Chef Slowik's courses are the medium of revenge.

RESULTS AND DISCUSSION

In this chapter, the writer will provide three main findings after analyzing Mark Mylod's *The Menu* (2022), on the main character Chef Julian Slowik. Through this analysis that focuses on Persona and Shadow, as well as the conflict between them, the writer hopes to provide a clearer and deeper insight into the archetypes in each of us.

Chef Slowik's Persona

According to Hopcke, (1999) persona is a part of personality that individuals develop and use to interact socially around them, like a mask shown to the world. Persona as good makes individuals between individuals live peacefully, even with individuals who are not liked because since childhood we have always been taught to behave in a certain way and in dealing with social situations (Freysson, 2020). This occurred to Chef Slowik who shows his persona when interacting with his guests and staff. Therefore, the writer's aim in this section will be to dig deeper into Chef Slowik's persona.

1. The Leader

Jung stated that persona shows how individuals adjust to the outside world through their masks, the masks are designed to give a good impression so that they can be accepted by the community environment. Based on Naseef, (2024) the masks that individuals use in various social situations are to protect against negative impressions (shadow). The good impression shown by Chef Slowik to the environment where he is situated appears to be as a head chef or leader. Based on Yastanti & Putra, (2019) a leader is someone who leads a group of people, can be in the form of an organization, and most importantly, must have the ability to do some kind of job. As a leader, Chef Slowik welcomes guests to Hawthorn.



Figure 1 Chef Slowik greets his guests at Hawthorn (00:15:50-00:17:05)

Chef Slowik: Welcome to Hawthorn. I am Julian Slowik, and tonight it'll be our pleasure to feed you. (00:15:41-00:15:55)

Figure 1 proves that Chef Slowik welcomes guests by standing straight in the center, so that all guests can pay attention to him and always makes sure to maintain eye contact with guests. "Welcome to Hawthorn. I am Julian Slowik," in scene 00:15:51, welcoming the guests was the leader's responsibility, in the dialog Chef Slowik spoke in a firm manner but calm and authoritative. Clearly

depicting Chef Slowik's persona as a leader. Moreover, in evidence, in the dialog 00:15:55 "...and tonight it'll be our pleasure to feed you." this shows careful preparation and planning. As the leader who organizes everything, Chef Slowik has specially arranged everything that will be served that night at Hawthorn to create an exclusive experience for the guests. The concept of Hawthorn's restaurant was an open kitchen that guests could directly see, which no easy task was as there was pressure to be perfect to not degrade the quality of the restaurant. According to Ekaputri & Fanani, (2022) persona as a mask is often used, especially in situations of high social pressure. Therefore, Chef Slowik must show his leadership persona to fully organize his restaurant to be accepted by guests or the wider community to maintain branding as an exclusive restaurant. This aligns with Jung, this persona being the mask that Chef Slowik uses to present himself as an authoritative person, which is in line with the expectations of the high-end culinary world.

Chef Slowik's firm one-handed clap becomes a unique and iconic gesture in the movie. Chef Slowik uses this gesture to get the staff to start focusing on him and pay attention for further instructions.



Figure 2 Chef Slowik claps his hands once (00:15:41-00:15:44)

The depiction of Chef Slowik's leader persona was shown in figure 2 above with an iconic gesture. Based on Faizah et al., (2021) gestures can include movements of the hands, face, or other body parts, so a gesture is a form of non-verbal communication in which bodily actions are visible that serve to communicate certain messages in exchange for speech. This scene shows a depiction of how deep the discipline he instilled was. None of the staff looked slow, confused, or refused instructions, all moving in one rhythm, following the lead of their leader. As a leader, Chef Slowik shows his responsibility in building a sense of obedience and giving orders through simple gestures without intimidating, this depicts the complete control and power he has over his restaurant.

2. Professional

Jung stated that persona is actually not just a personality belonging to an individual, but rather part of the collective psyche, and is formed due to interactions or relationships with the social environment. Therefore, Jung considers persona to be an individual's personality as a

self-protector so that the deepest part of who the individual really is stays intact (Hopcke, 1999, p.89).



Figure 3 Tyler interrupts Chef Slowik speaking (00:17:27-00:17:39)

Tyler: You know, this is what the guy was fishing for earlier...

Chef Slowik: Sorry?

Tyler: Sorry, chef.

Chef Slowik's professional persona was depicted through his calm, polite, and controlled response when facing an interruption from one of the guests named Tyler when Chef Slowik was explaining the first course in figure 3 above. Chef Slowik still maintains a polite impression and remains calm in front of the public, by continuing his explanation of the first course in the dialog "It's perfectly all right. Yes, they are those very same scallops," 00:17:36. A professional persona characterized by calmness, formality, and control of personal emotions. Like the mask used by actors in theater to hide their true identity from society (Kurniawati, 2015). According to Dyrud, (2022) in the context of work, professional does not only involve working for money, but it requires high dedication, adherence to a code of ethics, and commitment. Therefore, this corresponds with Jung's statement that personas can be formed from Chef Slowik's interaction with the social environment and society's expectations.

3. Perfectionist

Perfectionist refers to someone who strives to achieve high standards of work, and accompanied by careful evaluation. Based on Fang & Liu, (2022) someone who has a perfectionist personality has a desire to do everything with almost perfect results. Persona represents a socially well-developed face e.g. a famous writer, a faithful spouse, a perfectionist chef are faces and roles used and performed in society (Hopcke, 1999, p.88). Chef Slowik's perfectionist persona was clearly depicted in the scene when Chef Slowik tasted the course cooked by the sous-chef named Jeremy, before serving it to the guests. As evidenced in image 4 above, the close up shot makes it clear that Chef Slowik tasted the course very carefully. It takes a few seconds for Chef Slowik to finally say "Okay" 00:15:17, indicating that the course has reached his high standards and worthy of being served to the guests.



Figure 4 Chef Slowik tasting the food before serving (00:15:03-00:15:19)

Chef Slowik: Okay.

Jeremy: Yes, Chef. (00:15:03-00:15:19)

This scene makes clear the depiction of Chef Slowik's perfectionist persona who ensures that every flavor and element of the course matches the set standards. By directly tasting the sous-chef's cooking before serving it to the guests he will not let a single detail escape him that would result in a decrease in the quality of the food he has carefully designed. A perfectionist who always strives to maintain perfection amidst the pressure, demands, and expectations of his guests or the public.

4. Respectable

The last persona in Chef Slowik was respected, and this persona was the most striking in the entire movie. According to the evidence in picture 5, in the scene 00:21:26-00:21:28 below. This scene depicts Chef Slowik being highly respected in giving the order "I want plating in five!" 00:21:26 and immediately responded to in unison, compact, and loud by all the staff, "Yes, Chef!" 00:21:28, the response given by the all staff was indeed spontaneous but coordinated. This shows that a disciplined work culture was created that came from the respected Chef Slowik.



Figure 5 Chef Slowik giving command to the staff (00:21:26-00:21:28)

Chef Slowik: I want plating in five!

The staff: Yes, chef! (00:21:26-00:21:28)

This coordinated response reaches its peak as a symbol of respect in the work environment. Chef Slowik was respected because he was a leader who was able to give directions or orders quickly and these orders must be obeyed by his staff without hesitation, and this refers to the autocratic style type (Yastanti & Putra, 2019). This response was not temporary or forced but was formed over time with high standards. Thus, respect for Chef Slowik does not arise from fear or coercion. It was none other than through his persona, which systematically organizes himself in a form or shape that was in accordance with the

expectations of others and ensures that others think well of him (Setiawan et al., 2022). In this case, Chef Slowik was a visionary figure in the culinary world.

Chef Slowik's Shadow

Furthermore, shadow is the dark side of an individual which is the opposite of the personalities in the persona, which are negative and often hidden (Mu Chu Guang et al. 2023). According to Jung, (1968) shadow is a moral challenge for individuals because to be able to accept it, courage and recognition are needed that the dark side does exist in the individual. Because at least, if the individual can accept and understand the shadow, then a small part of the problems or inner turmoil can be resolved peacefully (Jung, 1970). Based on the explanation above, the explanation in this discussion will describe the depiction of the dark side shown in Chef Slowik.

1. Anger

Good and bad things in life will always exist, just as in every light there will be darkness, the light of the persona that was manifested always brings up a dark shadow in the individual's personality (Hopcke, 1999, p.83). The dark side that was continuously hidden for too long tends to result in bad actions and can even hurt others. Shadow Chef Slowik was anger. According to Puspawarni & Amelia, (2020) anger is an emotion that affects feelings. Chef Slowik's anger at Doug Verrick, an investor, was depicted in the movie.



Figure 6 Chef Slowik's anger towards Doug Verrick (00:53:29-00:53:47)

Chef Slowik: Yes, he did. And he questioned my menu. He would even request substitutions despite the fact that there are no substitutions at Hawthorn!

Chef Slowik: Fallen angel, please (00:53:29-00:53:47)

As evidence in figure 6 above. The facial expression was taken from the side to show the full body movement showing how angry Chef Slowik was with Doug Verrick, with a hand gesture pointing towards the people who have hurt him. In the scene 00:53:29-00:53:47, Chef Slowik said "And he questioned my menu" 00:53:31, which means Doug Verrick doubted and criticized the menu made by Chef Slowik. Then in the dialogue, "He would even request substitutions although not there was nothing substitutions at Hawthorn!" 00:53:33 which means Doug Verrick even asked for a menu substitution in the sense of certain ingredients or elements in the course. Chef

Slowik's dialogue was spoken in a high tone, and shouted. Chef Slowik emphasized that at the Hawthorn restaurant there was no request for menu changes, because all the menus had been carefully designed and full of meaning. Chef Slowik called Doug Verrick an angel because the investor who saved his restaurant when the Covid-19 virus spread, but on the other hand he also interfered with the creative process in the culinary world. Therefore, this was in accordance with Jung, (1970, p.8) the shadow of anger appears after being suppressed and hidden for a long time. Jung also added in his statement that when at the level of weak personality, it will be controlled by uncontrollable emotions and act with very low morals controlled by its own dark side. Which in the end Chef Slowik killed Doug Verrick by slowly drowning him into the sea, hanging him in the sky like a fallen angel as evidenced in picture 7 below.



Figure 7 Fallen Angel (00:53:46-00:54:29)

2. Vengeful

This movie was interesting because it explores about the ingredients, meaning, and philosophy of the very luxurious, exclusive menus, thus adding new insights to the viewers. However, behind the luxury of the courses served, almost all the courses are used as a medium of revenge by Chef Slowik. With this, the next shadow of Chef Slowik was vengeful. According to Boon & Yoshimura, (2022) people who are vengeful are often considered the opposite of people who are forgiving. The shadow of vengeful was depicted in the movie when serving a course entitled "Memory" where Chef Slowik deliberately humiliates and insults the guests one by one without exception through tortillas printed with a laser machine that produces secret images and their personal sins.



Figure 8 Tortilla print with fake billing invoice image

As evidence in figure 8, in the scene 00:33:45-00:34:00 above. Three successful businessmen named Bryce, Dave, and Soren, the tortillas on their table clearly show Echo Brite tax records, other documents, and the worst was evidence of their company making invoices with fake notes. This was clearly a disaster for them,

because evidence of the corruption they committed was exposed. According to the results of research conducted by Gollwitzer et al., (2011) stated that revenge can satisfy the feelings of the person who was hurt (victim), if the person who hurt (the perpetrator) realizes and knows for sure the reason behind the punishment that was appropriate for him. Therefore, Chef Slowik's way of taking revenge on the person he considered to have hurt him was very well planned so that it hit the target. In other words, Chef Slowik wanted them all to eat the food or tortillas on top of their own sins. Therefore, we must always accept our own shadow to maintain mental health and minimize bad things that will happen (Fatihah and Mustofa, 2022).

3. Desperate

Negative and immoral aspects of ourselves that we want to hide, pretend as if they do not exist such as: anger, disappointment, despair will be very painful to admit, this is because the dark side is contrary to ourselves that is shown to the public (Hopcke, 1999, p. 83). This happened to Chef Slowik who was desperate in the culinary world because of the loss of meaning to his profession that he used to love. As evidence in figure 9 below.



Figure 9 Chef Slowik's desperation
(00:57:06-00:57:30)

Chef Slowik: Do you enjoy providing your services?
Margot: Yes. Or I used to. Do you enjoy providing yours?
Chef Slowik: I used to, but I haven't desired to cook for someone in ages. And one does miss that feeling
(00:57:06-00:57:30)

In figure 8 above, Chef Slowik's facial expression was clearly visible, indirectly showing his despair. Wrapped in a calm and flat expression, but it was clearly visible in his sad and desperate eyes. This was in line with Almeida et al., (2021) that facial expressions are universal and provide enough information to predict the emotions felt by others. Chef Slowik's dialogue, "I used to, but I haven't desired to cook for someone in ages. And one does miss that feeling" 00:57:22. The words refer to the emotional longing in the past where he cooked wholeheartedly without the need for complicated plating to satisfy the elite. This was in line with Jung, (1970) statement which states that shadow is a part of personality that consists of a dark side that is hidden, buried, and often not recognized by the individual. In this case, Chef Slowik has not been able to achieve acceptance. Although he maintains the persona of a great Chef, deep down him feels

desperate. The passion he once felt has disappeared due to the constant oppression of expectations from his elite guests. This shadow of desperate is a bad part of the individual that consciously or unconsciously appears and is deliberately suppressed so that no one knows (Susanti et al. 2024).

4. Manipulative

The last shadow that exists in Chef Slowik was manipulative. According to Gunanda and Puspita, (2022) manipulative refers to cunning actions to influence or control others. In this case, Chef Slowik manipulates Jeremy who was his sous-chef. Chef Slowik's manipulative shadow was clearly depicted in the scene of serving the course "The Mess," as evidenced in figure 10 below.



Figure 10 Chef Slowik manipulates
Jeremy to end it all (00:40:10-00:41:59)

Chef Slowik: Jeremy... do you like this life? This life that you dreamed about?
Jeremy: No, chef. (00:40:10-00:41:03)

In Figure 10, Chef Slowik's gesture was seen very close to Jeremy in a whisper that will be directly conveyed into Jeremy's mind. The dialogue spoken by Chef Slowik was a negative incitement that life was stressful and must end. This behavior was intended so that the manipulated person will doubt themselves until they feel very confused and wrong until they finally give up (Mento et al., 2023). Proven in the dialogue "Jeremy... do you like this life? This life that you dreamed about?" 00:40:43, this refers to emphasizing that there was no more hope, which then without hesitation Jeremy shoots himself using a gun in front of everyone in the restaurant as the completion of the course "The Mess." Manipulative refers to the desire to use others as a medium to achieve one's own goals or needs in a neat way (Siahaan, 2021). Therefore, with his personal goal through this course, Chef Slowik wants to show that behind the luxurious, exclusive, and delicious food, there was suffering, and fatigue to satisfy others but no one can avoid mess. Jeremy is not the only person manipulated by Chef Slowik, but there is also Tyler, one of his guests who really idolizes Chef Slowik. As depicted in figure 11 below.



Figure 11 Chef Slowik manipulates Tyler
(1:11:00-1:12:23)

Chef Slowik: Wow, it's actually quite... bad. You are why the mystery has been drained from our art. You see that now, don't you?

Tyler: Sorry, chef.

Chef Slowik: Come here, son. Come. Come here. (Chef Slowik saying something in a whisper to Tyler), (1:11:00-1:11:48).

In figure 11 above, in the same way when manipulating Jeremy with a gesture that approaches Tyler and whispers. In the dialogue, Chef Slowik emphasizes that Tyler is the wrong example as something that destroys the true meaning of the culinary world, making Tyler feel guilty. Continued by Chef Slowik who provides comfort by saying "Come here, son. Come. Come here." 1:11:41, this tone sounds so soft that it makes Tyler feel loved, even though it is part of the manipulation. This is present as a form of veiled intimidation to persuade or trick the target by giving special treatment so that his wishes are fulfilled (Sutrisno & Ayuningsih, 2025). So, Tyler hangs himself in the room. Thus Chef Slowik can kill two people at once without having to use his hands directly but by manipulating them.

Conflict between Persona and Shadow

According to Hopcke, (1989) in (Freysson, 2020) psychological problems such as inner conflict are the result of ignoring, hiding, and not accepting the shadow, the shadow can slowly take over individuals so that they most are not aware of it. Persona has good and bad sides, the good side helps us interact socially to be accepted by society, but the bad side can be disastrous when it is not in line with our true selves (Hopcke, 1999, p. 89). Based on the explanation above, the following discussion will reveal the conflict between Chef Slowik's persona and shadow which influences his extreme actions and killing instincts towards his guests.

1. Unforgiving for Revenge

This happened to Chef Slowik in the conflict between the "Respectable" persona vs "Vengeful" shadow. This conflict occurred because Chef Slowik wanted to maintain his persona as a great head chef, while the dark side that was suppressed was vengeful. Shadow sought his own way out through projection, projection is a psychological defense system in which someone transfers his dark side to others, because he is unable to accept the shadow as part

of himself (Jung, 1970, p.9). This conflict resulted in Chef Slowik becoming an unforgiving person. He could not forgive his guests so he took revenge, as evidence in Figure 12 below. In the last scene of serving the last course, "S'more" which is a classic American dessert.



Figure 12 Chef Slowik using the "s'more" last course as a tool to end it all (1:36:03-1:39:42)

Chef Slowik: So, once again, thank you for dining with us tonight. You represent the ruin of my art and my life. And now you get to be a part of it. A part of what I hope is my masterpiece. And now, our final dessert course is a playful twist on a comfort food classic. The s'more. (1:36:03-1:39:17)

In figure 12 above, the overhead shot aims to show all areas inside the restaurant where the dessert will be served. All the guests are sitting in their chairs, wearing by the staff vests made of marshmallows and hats made of chocolate. The floor of the restaurant was decorated using colorful melted chocolate and sprinkled with biscuit crumbs. Then Chef Slowik was in the middle of them and lights a fire that burns everything in the restaurant. This refers to Chef Slowik's form of revenge. The guests have ruined the culinary world, this was proven in the dialogue spoken by Chef Slowik "You represent the ruin of my art and my life. And now you get to be a part of it." 1:36:09. Chef Slowik chooses not to forgive and takes extreme action, namely revenge to end it all. Chef Slowik failed to balance his persona and shadow, so his vengeful shadow was more dominant. Vengeful people often arise from feelings of hurt, this makes people think or reflect more about what to do to get release from those feelings, so that planned revenge occurs (Elshout et al., 2014).

2. Hopeless

Projection is not controlled by the conscious mind, but by the subconscious mind, so what happens is that the individual will continue to project negative feelings and will become increasingly separated from the real world, but live in an illusion created by his own shadow (Jung, 1970, p.9). The next conflict between persona and shadow in Chef Slowik was the "Perfectionist" persona vs. "Desperate" shadow. Described through his obsession with perfect planning and hiding his despair for losing the meaning of his profession, resulting in despair. Can be seen in figure 13 below.



Figure 13 Chef Slowik plans the menu carefully (00:46:12-00:46:33)

Chef Slowik: It matters because this menu, this guest list, this entire evening has been painstakingly planned. And you were not a part of that plan. And it's spoiling everything (00:46:22-00:46:33)

In the scene 00:46:12-00:46:33 above, Chef Slowik says "It matters because this menu, this guest list, this entire evening has been painstakingly planned. And you were not a part of that plan. And it's spoiling everything" 00:46:23, the sentence means that something may seem small and simple if it was not part of the plan, then as a perfectionist figure it will lower the standards that have been designed. Despair as a negative emotion that motivates individuals to act, the action in question is solving problems or escaping from sad situations (Hannan & Hackathorn, 2022). Therefore, the plan he will do next was to kill everyone at the Hawthorn restaurant that night, because he was desperate with everything he has gone through so far. Therefore, this was in accordance with Jung, (1970) that this is a form of projection in which Chef Slowik does not want to admit that he is truly desperate, and instead vents his unpleasant feelings on outside parties, namely his guests.

3. Cold

It is very painful when someone messes up his own life and also hurts others, but the person is completely unaware that all of it comes from himself (Jung, 1970, p.10). The next conflict between persona and shadow in Chef Slowik was "Professional" vs. "Anger" This conflict between persona and shadow depicts between his professional image and the deep anger he has been suppressing. This was the shadow, which was something within us that we keep hidden, so that at any time it can explode like a bomb (Jung, 1968). Therefore, this conflict results in Chef Slowik becoming an emotionally cold or heartless person.



Figure 14 Cutting off one of Mr. Leibrandt's fingers (00:44:16-00:44:24)

Elsa: With which hand will you handle this? Left or right?
Mr. Leibrandt: What are you saying?
Elsa: Shall we choose?
Mr. Leibrandt: Choose what?
(Elsa looked at Chef Slowik for corfirmation, and without answering he just nodded. Then Elsa understood).
Elsa: Verry well. Left hand, ring finger. (00:43:48-00:44:04)

According to the evidence in Figure 14 above, in the scene 00:43:48-00:44:04, when Mr. Leibrandt and his wife tried to get out of Hawthorn. In the dialogue Elsa asked "With which hand will you handle this? Left or right?" 00:43:48, in a calm tone. Because Mr. Leibrandt was confused about the question, Elsa asked Chef Slowik for confirmation, and said "Very well. Left hand, ring finger" 00:43:59. Therefore, according to Elshout et al., (2014) in contrast to responses filled with vengeful hatred, responses caused by anger often come faster and more spontaneously, without much consideration. The question was directed at Mr. Leibrandt to choose one of his fingers to be cut off because he broke the rules to try to get out of Hawthorn. So without much consideration, Chef Slowik ordered his staff to cut off Mr. Leibrandt's finger without thinking about the pain his guest would feel. According to Athalia, (2024) this is because those who cannot accept their reflection will project it onto other people. This conflict between persona and shadow makes Chef Slowik a very cold person and has no feelings at all.

4. Controlling

The final conflict between persona and shadow in Chef Slowik that became the forerunner of the disaster that night was "Leader" vs. "Manipulative." When the leader persona conflicts with the manipulative shadow, a very controlling figure was formed, who as a leader but also controls the life and death of others. This was supported by Bolea, (2016) that the persona is a leader (I, that others want to see), while the shadow is a manipulative person (I, that does not want to be shown to others), so in the case of Chef Slowik unable to balance the shadow into his consciousness, then there was a conflict between the two aspects. In figure 15 below, this was very dangerous because controlling behavior can limit freedom and human rights because the situation is where one person holds more power than the other, so it can cause feelings of fear if orders are not obeyed (Bright, 2015).



Figure 15 the staff took part in Chef Slowik's plans (00:46:53-00:46:47)

Chef Slowik: *We're all gonna die tonight. Isn't that right?*
All staff: *Yes, Chef!* (00:46:53-00:46:47)

According to the evidence in figure 15 above, in scene 00:46:53-00:46:47. Chef Slowik's expression looks full of smiles and calm even though what he was talking about death, as if it was not something dangerous. In the dialogue "*We're all gonna die tonight. Isn't that right?*" 00:46:53, this means that Chef Slowik had previously planned carefully with the staff, so based on the evidence of the dialogue above, Chef Slowik reiterated that the staff were willing to die with him that night and also with the guests. This was evident in the dialogue "*Yes, Chef!*" 00:46:56 the staff answered loudly and confidently, as if it was their willingness without coercion, even though what actually happened was that they were completely under the control of Chef Slowik as their leader. Therefore, a leader who should guide the staff, on the contrary, has a killer instinct. He uses his leadership power to fully control his staff which is part of the plan to kill the guests. Jeremy and Tyler are not the only ones manipulated by Chef Slowik, but everyone in the restaurant, especially the guests.

CONCLUSION

The main character is the most prominent character in the movie, namely Julian Slowik as the head chef at a restaurant called Hawthorn, where the main character shows his complex psychological side throughout the movie. Where at the beginning of the movie Chef Slowik is shown with a calm and authoritative character, but slowly his dark side appears unexpectedly with his killer instinct for revenge.

In this section the writer will conclude based on the results of research findings originating from the relationship between films using Carl Gustav Jung's psychoanalytic theory. The first research result is that Chef Julian Slowik has several personas that he always displays throughout the film including: The Leader, Professional, Perfectionist, and Respectable. The persona that he always shows is as an authoritative leader, a professional in carrying out his work as a Chef in an exclusive restaurant, a perfectionist and has high standards for his culinary arts, and lastly, he is highly respected by both staff and guests because he is a highly admired figure in the culinary world. The persona that exists in Chef Slowik develops and adapts through social interactions in this case in the culinary world environment.

The hidden shadow depiction in Chef Slowik includes: Anger, Revenge, Desperate, and Manipulative. His anger towards his guests who always demand perfection without appreciating his culinary art. His

revenge is caused by the psychological oppression that he continuously gets from his guests while working as a Chef. His despair towards the culinary world that he has dedicated half his life to has been destroyed by the guests. The most dangerous shadow is also in Chef Slowik, which is manipulative; he manipulates the staff to be part of his plan to take revenge on his guests. Chef Slowik's decision to kill everyone at Hawthorn, including not only the guests, but also the staff and himself, is a killer instinct from the start.

Lastly, the conflict between Chef Slowik's persona and shadow that influences his extreme actions and his killer instinct towards guests. The writer found that the conflict between Chef Slowik's persona and shadow includes: *Respectable vs Vengeful*, Chef Slowik appears as a respected figure but has a dark side that to take revenge on guests which results in an unforgiving person. *Perfectionist vs Desperate* behind his perfectionist figure as a head chef behind that Chef Slowik harbors feelings of despair due to the loss of true meaning in the culinary world which is damaged by his elite guests which results in a sense of despair. *Professional vs Anger*, Chef Slowik has a professional persona in himself when serving his elite guests but hides a shadow of anger towards his guests who never once appreciate his culinary work which results in a cold person. And finally, *The Leader vs Manipulative*, Chef Slowik is an authoritative leader. His leadership standards have succeeded in making the staff very obedient and loyal to him, but behind that is hidden a manipulative shadow. Instead of guiding the staff well, he used his leadership power to control the staff in his plans which resulted in fatalities. As a result, he became a controlling person.

Chef Slowik failed to balance the two aspects of persona and shadow within himself who was unable to accept, acknowledge, and balance both aspects so that the dark sides dominated. Thus the subconscious projected these shadows to his guests, as a psychological defense system. Chef Slowik's projection to the guests is manifestation or an indication that the conflict between persona and shadow is still active and unresolved. So the inner conflict between persona and shadow within Chef Slowik is what influences his extreme actions towards the guests.

Suggestion

Based on *The Menu* 2022 which the writer has analyzed through a psychological perspective of character, using psychoanalytic theory by Carl Gustav Jung with a focus on persona and shadow archetypes. This movie can also be analyzed through a different perspective for further research and to improve current research, including through the theory of narratology by Vladimir Propp in the

narrative function of character, especially in the character Tyler. In addition, Marxism theory can be used to analyze the dynamics of social classes, namely the bourgeois class (rich guests) and the proletariat class (Chef Slowik and staff).

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