

РОЗДІЛ 2 ГЕРМАНСЬКІ МОВИ

UDC 811.111'23:[791.23:316.346.2-055.2]
DOI <https://doi.org/10.32782/tps2663-4880/2023.28.1.12>

VERBAL PORTRAYAL OF FEMALE CHARACTERS DEFINED BY THEIR ARCHETYPE (IN THE FILM *JUMANJI: WELCOME TO THE JUNGLE*)

ВЕРБАЛЬНИЙ ПОРТРЕТ ЖІНОЧИХ ПЕРСОНАЖІВ У ЗАЛЕЖНОСТІ ВІД АРХЕТИПУ (У ФІЛЬМІ *JUMANJI: WELCOME TO THE JUNGLE*)

Berezhna M.,
orcid.org/0000-0002-3345-256X
Candidate of Philological Sciences,
Associate Professor at the Department of English Translation Theory and Practice
Zaporizhzhia National University

The article focuses on the peculiarities of female characters' verbal portrayal in the English-language mass culture film *Jumanji: Welcome to the Jungle* by J. Kasdan (2017). The study investigates the turns of Martha Kaply and Bethany Walker, two teenage high school girls, who are transferred into a computer game. The characters' arc development is conditioned by the necessity for the heroines to play for the avatars imposed by the game. The hypothesis of the research is that the narratives in the characters' turns depend upon their archetypes. The archetype is understood as the idea of a universal recurring image of the collective unconscious 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 classification of human needs. The investigated characters perform a particular function in the plot and possess a set of motivations determining the characters' behavior, their archetype, and correspondingly the heroines' psycholinguistic characteristics.

Martha Kaply starts as the Troubled Teen archetype who strives to have fun and discover the world around her, but fails at it due to inner insecurities. The Troubled Teen is a loner focused on her problems and emotions; she lacks confidence; she is passive-aggressive and judgmental; she uses a confrontational style of communication, sarcasm, tactics of insult and accusation. Martha's narratives revolve around having safety, fun, reassurance, stability, acceptance, and knowledge. To overcome her insecurities and evolve, she needs to play for Ruby Roundhouse, a martial arts expert and 'killer of men' (the Femme Fatale archetype).

The life goal for Bethany Walker (the Seductive Muse archetype) is to love and be loved back. She is represented as a self-absorbed, frivolous girl, obsessed with her appearance and social networks. The Seductive Muse needs male appreciation and admiration; she is sure about her sexual appeal and ready to use it; she is flirtatious with males and callous towards females; she uses a manipulative style of communication. Bethany's narratives are those on love, sex, seduction, appreciation, relationship, appearance, and beauty. To overcome her egotism and start noticing other people, she has to play for Shelly (Sheldon) Oberon, a middle-aged overweight male character, an expert in paleontology and cartography (the Magi archetype).

Key words: archetype, verbal portrayal, female character, narrative, *Jumanji: Welcome to the Jungle*.

У статті досліджено особливості вербального портрета жіночих персонажів англomовного фільму масової культури *Jumanji: Welcome to the Jungle* режисера Дж. Касдана (2017). Матеріалом роботи є репліки Марти Кеплі та Бетані Вокер, двох школярок старшої школи, які потрапляють у комп'ютерну гру. Розвиток арки персонажів зумовлений тим, що героїні змушені грати за аватарів, нав'язаних грою. Гіпотеза дослідження передбачає, що наративи у репліках героїнь залежать від їхніх архетипів. Архетип сприймається у розумінні К. Юнга як повторюваний образ, що існує в колективному безсвідомому. У роботі звертаємося до пост-юнгівських типологій архетипів, беручи за основу класифікацію В. Шмідт. Типологія В. Шмідт сумісна з класифікацією потреб А. Маслоу. Досліджувані персонажі виконують певну функцію у сюжеті та демонструють набір мотивацій, які визначають поведінку героїнь, їхні архетипи та, відповідно, психолінгвістичні характеристики.

Марта Кеплі на початку історії втілює архетип «Проблемна юначка», що прагне насолоджуватися життям та відкривати навколишній світ, але не може цього робити через свої страхи та невпевненість. «Проблемна юначка» є самотнім персонажем, зосередженим на своїх проблемах та емоціях; їй бракує впевненості; вона пасивно-агресивна та осудлива; вона використовує конфронтаційний стиль спілкування, сарказм, тактики образи та звинувачення. Наративи Марти – про безпеку, розваги, впевненість, стабільність, прийняття та знання. Щоб подолати свою невпевненість та розвинути образ, їй потрібно зіграти за Рубі Раундхаус, експертку з бойових мистецтв і «вбивцю чоловіків» (архетип «Фатальна жінка»).

Життєва мета Бетані Вокер (архетип «Спокуслива муза») – кохати й бути коханою. Вона зображена як самозакохана, легковажна дівчина, заціклена на своїй зовнішності та соціальних мережах. «Спокуслива муза» потребує

чоловічої уваги та любові; вона впевнена у своїй сексуальній привабливості й готова використовувати її для досягнення своїх цілей; вона кокетлива у спілкуванні із чоловіками та байдужа у ставленні до жінок; вона використовує маніпулятивний стиль спілкування. Наративи Бетані – про кохання, секс, спокусу, схвалення, стосунки, зовнішність і красу. Щоб подолати свій егоїзм і почати помічати інших людей, їй доводиться грати за Шеллі (Шелдона) Оберона, чоловіка середнього віку з надмірною вагою, експерта з палеонтології та картографії (архетип «Маг»).

Ключові слова: архетип, вербальний портрет, жіночий персонаж, наратив, *Jumanji: Welcome to the Jungle*.

Problem statement. The modern depiction of female characters in films is significant because it illustrates that toughness and action are not exclusive to men... The popularity of female action heroes in the new millennium is undeniable: soaring box office receipts, fast-selling merchandise, and increasing numbers of films starring strong women speak loudly that they are accepted and in demand [1, p. vii].

Cinematic narratives are stories that unfold on the screen while their plot presents the ‘backbone’ of events that occur in a chronological sequence [2, p. 2]. A paramount medium to convey the plot is the turns of the characters, forming the verbal portrayal of the heroes. Modern mass media typically employ archetypes – prototypical characters – in their narratives. People’s affective reactions to and preferences for these characters in rich cultural media – their ‘resonance’ to archetypes – may be an indicator of their own personality and life themes [3, p. 307].

Researchers of different fields of study have proposed several classifications of archetypes, focusing on the individuals’ psychological characteristics. 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. Narratives about an individual’s life trajectory, including subjective descriptions of the past and the future, appear to be central to selfhood and identity [4, p. 524]. As personal narratives or situated stories are greatly self-relevant, their content and style reflect individual differences in personality characteristics [5]. McAdams defines three layers of personality – 1) personal traits, 2) motivations, goals, values, and 3) narratives, which come as the result of the combination of personal traits and motivations [6, p. 865]. Thus, motivations and narratives are among the primal means to define the character’s psycholinguistic image and archetype.

The present paper investigates the narratives of two female characters in the film *Jumanji: Welcome to the Jungle*, representing the Seductive Muse and Troubled Teen archetypes (terms by Schmidt [7]). The characters’ motivations (hierarchy of needs by Maslow [8]) define the archetype, which in its turn predetermines the language use of the character.

Literature review. Jung’s notion of repetitive images frequenting different culture tales irrespective

of the region, time, or language [9] has found multiple interpretations in typologies of archetypes by authors from different fields, including psychology, management, and literary studies. Despite different names for the archetypes and their sometimes overlapping characteristics, one cannot but notice obvious universal traits, defined by the researchers. The present study focuses on the Aphrodite and Persephone archetypes, two of eight major female archetypes defined by Schmidt. The Aphrodite is presented in a protagonist (the Seductive Muse) and antagonist form (the Femme Fatale); the Persephone is presented respectively as the Maiden and the Troubled Teen [7]. Characteristic features of the archetypes according to Schmidt are further discussed in the main findings of the article.

The archetypes, revealing similar characteristics in the typology composed by Faber & Mayer, are correspondingly termed the Lover and the Outlaw. The Lover archetype is represented by intimate, romantic, sensual, and passionate characters, who seek mainly to find and give love and pleasure. Seductive and delightful, but perilous – they are often tempestuous and capricious. The Outlaw archetype is the rebellious iconoclast; the survivor and the misfit. Often vengeful, a disruptive rule-breaker, possibly stemming from hidden anger, she can be wild, destructive, and provoking from a long time spent struggling or injured [3, p. 309].

Likewise, Mark & Pearson distinguish that the Lover archetype governs all sorts of human love, from parental love to friendship, to spiritual love, but most of all romantic love. The Lover’s self-esteem may derive from the sense of specialness that comes from being loved. At its worst, this can lead to a pathetically desperate need to be loved that can drive someone to promiscuity or to stay in an unfulfilling or even abusive situation [10, p. 178–181]. Finding their identity outside the current social structure, the Outlaws are faithful to deeper, truer values than the prevailing ones. The Outlaws are ready to disrupt a society that has succumbed to tyranny, repression, conformity, or cynicism. We also see the Outlaws who lack such principles – who are just alienated, angry, and willing to victimize others to get what they want. The Outlaw’s anger tends to be provoked by being slighted as a person. Whereas Heroes identify with

their community, Outlaws feel deeply estranged from it [10, p. 123–124].

Similarly, Cowden, LaFever & Vidars define that the Seductress holds enormous power over others, hypnotizing them with her charm and desirability. She is mysterious, manipulative, and bewitching. Other women may call her friend but will be disappointed if they ever try to rely on her. She is much more interested in what people can do for her than in what she can do for them. Self-focused, she takes more than she truly gives [11, p. 62]. The archetype, corresponding to Schmidt's Maiden/Troubled Teen archetype in the classification by Cowden et al. is the Spunky Kid. The Spunky Kid has a moxie. She sometimes hides behind her sarcastic wit, and her lack of confidence may make her play down her best attributes, but she is spirited, cheerful and the most loyal of friends [11, p. 68].

The paper aims to define the verbal portrayal of the Seductive Muse and Troubled Teen archetypes frequenting mainstream cinema. The research focuses on establishing a set of narratives and other linguistic characteristics peculiar to the heroines representing the said archetypes. The material for investigation is the turns of two teenage female characters in the English-language mass culture film *Jumanji: Welcome to the Jungle* by J. Kasdan [12]. The present paper is a part of comprehensive research on female psycholinguistic archetypes in contemporary mainstream films.

Main findings. The plot of the researched film revolves around the adventures of five teenagers (three males and two females) being sucked into the computer game *Jumanji*. Together, they form the collective/group hero archetype. The group hero is an emerging psychological archetype of the hero found in stories where heroic exploits are credited to the actions of the entire group, not a single individual [13, p. 214]. The biggest impact on mass public have the cinematic stories about groups of heroes, where the relationships between the characters are as central to the story as their battles with villains [13, p. 216]. In the researched film, the five teenagers start as a group of socially disconnected individuals who have little in common and barely recognize each other at school. Part of the character's journey is to learn about herself in the course of the story. Creating an internal conflict with which the hero is forced to wrestle, keeps the character interesting to the audience [14, p. 9]. Through trials and exploits, they find support in each other and form a true friendship.

A comparatively rare example of the character arc development is through the plot twist when the hero

has to don a different personality and acquire new skills from this experience. That is the case of the present study material, the film *Jumanji: Welcome to the Jungle* (2017). The research focuses on the verbal portrayal of two female characters, namely Martha Kaply and Bethany Walker. To evolve, Martha needs to acquire something precious, while Bethany has to be deprived of something quite as valuable. Thus, Martha is given a perfect body and martial skills to complete her stubbornness and spirit, while Bethany is deprived of her good looks, but is given the possibility to be helpful to Martha as a spiritual guide and expert in cartography and paleontology (the sciences she has never heard of before) for the team in general.

Oney states that despite the revealing outfits and clad attire, female characters have certainly evolved, shifting into more cerebral and aggressive roles [15, p. 43]. Thus, the shy and insecure Martha (the Troubled Teen) dons the identity of Ruby Roundhouse (the Femme Fatale), *'the killer of men... excellent at karate, t'ai chi, aikido, dance fighting... and wearing tiny, little shorts and a leather halter top in a jungle'*. To balance the situation, the popular and self-assured Bethany (the Seductive Muse) takes the avatar of Shelly Oberon (the Magi), *'the curvy genius'*, who appears to be professor Sheldon Oberon, *'a middle-aged overweight man with no endurance, an expert in paleontology and cartography'*.

Bethany embodies the Seductive Muse archetype, defined by Schmidt as a self-assured and determined woman, who needs many relationships and sensual experiences. Her openly sexual nature and the power it gives her have gotten a bad rap [7]. The archetype is used in the researched film as a cliché and a comic relief as the Seductive Muse is forced to use the avatar form, looking like *'a living garden gnome'*. However, being the Seductive Muse, Bethany evaluates men: *'Oh, that guy is super weird'* and finds them attractive: *'Damn, that is a man right there'; 'Could you say that one more time? But with the smolder. Do you have control of that, or does that happen naturally?'* She is promiscuous and focused on her current relationship: *'... I split up with Noah'* and potential romantic possibilities: *'He's single'; 'You're an adult now. You have a family'*.

Bethany openly flirts with male characters and readily accepts sexual innuendos from them. When Spencer introduces other players to Alex, the latter understands that the male avatar of Professor Oberon belongs to a female player:

Alex: *'Bethany? You're a girl?'*

Bethany: *'Woman'*.

Fridge: *'In real life, you'd probably wanna hit that'*.

The Seductive Muse flaunts her power over males: *'Distracting guys is, like, the main thing I do. He plays video games, I distract guys'*. She depends on the feeling of being wanted and loved: *'It's Ok. You can handle this. In real life, people love you. You can hook up with anyone you want'*.

On the other hand, the Seductive Muse is emotional and deeply feeling, she is able to support and inspire men: *'Oh, my God. You're our missing piece. You were the thing we needed to find'*; *'You are a killer pilot, Alex'*; *'And you know Spencer, you were incredible!'*. As Maslow postulates, one of the ways to self-actualizing and internal growth is to find 'something to admire, to sacrifice' oneself for, 'to surrender to, to die for' [16, p. 42]. For Bethany as the Seductive Muse, the way to internal growth is through saving Alex:

Martha: 'Alex? He's dying. Bethany, stop. Your tattoo. It looks like you're giving him one of your lives. What if you need it for yourself?'

Bethany: 'I'm okay with that. I want Alex to come home too'.

The Seductive Muse loves her body and shows it off every chance she has. Her body is a part of her identity [7]. When Martha asks Bethany to borrow her jacket, the former expresses her anxiety over the scanty clothing she is wearing: *'I feel like I'm wearing a bikini at school'*; Bethany is proud to have had the experience: *'I did that once. They sent me to the office'*. The Seductive Muse fears losing her sexuality and allure [7], which is why Bethany cares for her body: *'I haven't had bread since I was, like, nine. How do you think I got these abs?'* and frets about her avatar: *'What's wrong with my voice?'*; *'No! I'm an overweight, middle-aged man'*; *'I'm still an old fat guy, right?'*; *'...the old fossil guy who doesn't have any endurance'*. The only thing she finds fascinating with the new body is the male genital organ: *'Oh my God... there's like literally a penis attached to my body right now. Martha, come look at my penis!.. The fact that I'm not Instagramming this right now is insane'*. When the game is over and Bethany comes back to her body, she is exhilarated: *'I will never complain about my body ever again. Oh, thank God. Oh, I missed you'*.

Bethany is obsessed with her telephone and social networks, as they are the means to stay the center of attention and appreciation: *'It's been two hours since I've posted and he hasn't commented. He hasn't even liked it'*; *'It's not like I post all the time, just enough to stay relevant. But it's cute enough for Noah to at least...'*; *'Seriously, no reception? Ok, can today get any worse?'*; *'Wait a second. Where's my phone?'*; *'Excuse me. Have you seen my phone anywhere?'*

The Seductive Muse cannot stand rejection of any sort. In the game, Bethany tries to engage a non-player character in a conversation and is offended by his complete lack of interest:

Bethany: 'Hi. I'm Bethany. I mean... Professor Shelly, something. I'm a map doctor, and I have this map that, like, has a missing piece'.

Boy: 'Dr. Bravestone. Thank goodness you're here. Jumanji needs you'.

Bethany: 'Rude'.

The Seductive Muse hates not being the center of attention but at the same time she fears that other women will hate her for this attention [7]: *'Noah likes it when I show some skin. It's like the key to our relationship. Judgy much? Seriously, I can't even open my mouth around you. You don't even know me, but you, like, decided you hate me'*; *'Can you not judge me for two seconds? I split up with Noah, I turned into a guy, and I cannot find my phone. I am allowed to be upset'*.

Her relationships with other women are important to the Seductive Muse, but she seldom finds a true best friend. She wants other women to express their sexuality as openly as she does, but only other Seductive Muses can understand her intensity [7]. Bethany is able to befriend Martha while teaching the latter the intricacies of being a femme fatale (the villainous counterpart of the Seductive Muse). Here Bethany finds herself as the Magi archetype, 'the master teacher' [7]: *'Class is in session. Come on, girl. Watch and learn. Ok, in flirting situations the key is making them check you out without letting them know that you know that they're checking you out... and when they try to talk to you, you can play it one of three ways: dumb, super into it, or nasty'*.

Having discovered the Magi in herself, Bethany understands that she possesses the skills others do not have: *'What do you mean there's nothing there? It's a map, just like he said. It's a map of Jumanji... Oh, so you can't see this, but I can?'* This discovery teaches her that she can be loved and appreciated for something other than her body and pretty face.

The Seductive Muse seems to be perfect – hair, nails, and skin are all vibrant. She has an inner glow, a "star quality" about her [7]:

Bethany: 'Now, hair is everything. Touch it. Move it. Play with it. Move it around a lot. Hypnotize them with it. Ok, now angle your eyes down. Now, head down. Tilt up. Eyes big. Now sparkle'.

Martha: 'Sparkle?'

Bethany: 'Like an anime character. Now sparkle.'

The Seductive Muse is not keen on doing anything she is not interested in: *'Why can't we just leave, stop the game, without doing all this stuff?'*

she prefers other people to solve her problems and do the work for her. According to the author's previous research [17, p. 17], the Seductive Muse comparatively rarely uses direct speech acts, preferring to indirectly manipulate other characters' actions. She is low on negative evaluative lexis and high on positive. Thus, being reprimanded by the teacher for talking on the telephone during the class, Bethany tries to cajole the teacher into compassion: *'...you know, I'm dealing with something right now... I'm having a crisis, and Lucinda... is supporting me as a woman, and it feels like maybe you should too'*.

The Seductive Muse is also very self-focused [7]. Martha characterizes Bethany in no uncertain terms: *'I just think you live in, like, the hot popular girl bubble. You know, where everybody either treats you like a princess or, like an object. Maybe it makes you a little... self-absorbed or something?'* With the arc development, Bethany starts recognizing her faults and flaws: *'No, I get it. I mean, sometimes... it's easy to get so focused on your own stuff that... you forget other people have problems too... I feel like ever since I lost my phone my other senses have kind of heightened'*.

Martha represents the Troubled Teen archetype. According to Schmidt, the Troubled Teen is not obligatorily a villain, being a difficult teenager, prone to antisocial behavior. She is ready to break the rules as she feels that she knows better. Grades do not matter much because she either does not care about the future or sees it differently from her parents and teachers [7]. However, the ideas of family and home are important for Martha as they represent safety and familiarity: *'My mom always said she'd kill me if I ever got a tattoo'; 'Then let's be like this... every day. Just come home'*.

Martha strives for acceptance, sharing with peers fun and knowledge. On the other hand, she lacks self-assurance; she is judgmental and reserved. During a PE lesson, she is supposed to participate in a game involving throwing ball in pairs. She refuses to take part: *'I think it's pointless. Gym class is not gonna get me into Princeton and I don't understand the obsession with throwing a ball into a hoop'*. Simultaneously, she offends the PE teacher: *'This is school. We are supposed to be learning things that actually matter. We don't have a lot of time in this life, and I personally don't wanna waste it on being, like, a... gym teacher'*. When Fridge and Spencer ask Martha to join them in playing the computer game, Martha, being self-conscious, declines the proposition. Bethany's comment: *'She's not big on fun'* manipulates Martha in by pushing the girl's insecurity about being out of the crowd of cool peers.

Being the Troubled Teen, Martha is confrontational with both teachers and peers. Addressing Bethany, who is supposed to work together with the group on their detention, Martha is caustic: *'Are you gonna help? Or are you too pretty?'* Notice that Bethany refuses to be manipulated and answers with usual self-assurance and self-absorption: *'I'm too pretty'*.

The collision of Martha's social insecurity and wish for belonging makes her a conflicted character, which is revealed through the combination of opposing ideas in her speech: *'This is like my dream and my nightmare all at one time'*. As the previous [18, p. 11] and present research demonstrate, the Troubled Teen focuses on her problems and emotions, which causes frequent use of first-person singular pronouns and lexis to denote negative emotions, disapproval, and loneliness. Bethany deduces Martha's behavior from her fears: *'...do you think maybe the reason why you're so... judgy is because you're like afraid people aren't gonna like you so you decide not to like them first?'*

Schmidt states that the Troubled Teen is prone to taking risks [7]. Unlike Bethany, who is first unwilling to do anything about the situation, Martha is quite decisive and straightforward about the solution, however dangerous it may be: *'So we return the jewel to the Jaguar statue, and, and then we go home. No problem'*. Later in the plot, when the heroes are pursued by a gang of armed bandits, it is Martha who comes with a dangerous proposition to jump from the cliff into the waterfall: *'We have to jump! Jump! Jump!'*

Martha tends to depreciate herself: *'I really don't think I can Spencer, I'm not... Like, I'm not actually some badass girl'*. Due to self-doubt, Martha needs to be reassured; with the plot development Bethany and Spencer provide the needed appreciation: *'Says the gorgeous karate badass...'; 'I'm just saying, you're a babe. Own it'; 'You're a total badass. You could do anything'*. Martha is insecure about her social skills with men in particular: *'I actually can't do it. I can't talk to guys. I'm terrible at it'*.

Ironically, in the videogame, she has to play for Ruby Roundhouse, a martial arts expert and 'killer of men' (the Femme Fatale archetype). The femme fatale exists in contemporary cinema in a number of distinct guises, each undoing the idea of the beautiful, evil, and mysterious woman. Having emerged from classical film noir, in the cinema of the past twenty-five years, the femme fatale operates beyond the original limits, which is central to the complexity of the figure [19, p. 1]. The Femme Fatale uses her charm to control men and get them to do her

bidding. Any man who strives for her will end up dead or completely ruined as she uses her body as a weapon [7]. In the researched case the idea is applied literally, as Ruby Roundhouse is the martial arts expert. In the studied film, the image is also represented as a cliché and a comic relief. Martha's attempt at flirting fails miserably: *'Hey, you guys. I seem to be lost. Can you guys help me?.. You guys are so interesting and funny... Wait! I... I... I have to tell you about this book that I've been reading. About microbiology. Which is one of my favorite biologies'*, while her other Femme Fatale skill (dance fighting) works out perfectly:

Bethany: 'She's never flirted before. Give her a break. She's forgotten all of our training'.

Martha: 'Hey. You guys like to dance?'

Bethany: 'Her strength is dance fighting. She's kicking their ass. That's our girl. Yes, queen! You go, girl! Go, go! Yes! Yes! You're my hero'.

Having played for the Femme Fatale in the game, Martha is able to overcome her self-consciousness and reveal her feelings without the fear of being rejected: *'Oh what I mean is... like I don't think anyone's ever liked me that I... I... I can't believe I'm doing this. I never tell anyone how I f... I'm into you too, Spencer'*. Her development arc presupposes her transition from the antagonist form of the Persephone archetype (the Troubled Teen) into the protagonist form (the Maiden). The Maiden is an ever-enthusiastic, optimistic, and curious character. When Bethany and Fridge are desperate about the numerous weaknesses and lack of strength of their avatars, which puts them at a disadvantage in an action game, Martha demonstrates compassion for their predicament and tries to see a silver lining in the dark cloud: *'Study of*

fossils... That's kind of cool'; *'You're also a good weapons valet'*.

Conclusion. Female archetypes frequenting mass culture films represent universally recognized patterns of (verbal) behavior. Human needs define the archetype of the heroine and consequently her narratives and other linguistic characteristics. The article focuses on contrasting the Seductive Muse archetype against the Troubled Teen. Where the Seductive Muse is self-assured and flirtatious, the Troubled Teen is self-conscious and reserved. While the Seductive Muse uses the tactics of manipulation and cunning, the Troubled Teen relies on the tactics of accusation and open confrontation. As the Seductive Muse's narratives are those of love, flirting, sex, seduction, appreciation, appearance, and beauty, the Troubled Teen concentrates on acceptance, belonging, safety, knowledge, fun, (self)discovery, self-doubt, and reassurance.

The avatars picked by the girls in the game (the Magi and the Femme Fatale), help the characters acquire socialization skills, overcome their flaws and insecurities, and learn teamwork and cooperation. On her journey, Martha is pushed out of her comfort zone with the imposed avatar and is given the opportunity to discover self-assurance. Bethany is deprived of the good looks and auditory she relies on, instead being given the opportunity to self-actualize, find inner forces, and sacrifice something of her own to save another life.

Further development of the analysis and an enlarged number of researched sources can probably define globally preferred (female) archetypes, universally recognizable psycholinguistic images, and the system of repetitive personal narratives, forming them.

REFERENCES:

1. Knight G. L. *Female Action Heroes: A Guide to Women in Comics, Video Games, Film, and Television*. Santa Barbara, Denver, Oxford: Greenwood, 2010. 341 p.
2. Reagan A. J., Mitchell L., Kiley D., Danforth C. M., & Dodds P. S. The emotional arcs of stories are dominated by six basic shapes. *EPJ Data Science*, vol. 5, no. 31, 2016. 12 p. doi: 10.1140/epjds/s13688-016-0093-1
3. Faber M. A., & Mayer J. D. Resonance to archetypes in media: There's some accounting for taste. *Journal of Research in Personality*, vol. 43, no. 3, 2009. P. 307–322. doi:10.1016/j.jrp.2008.11.003
4. Hirsh J. B., & Peterson J. B. Personality and language use in self-narratives. *Journal of Research in Personality*, 43(3), 2009. P. 524–527. doi: 10.1016/j.jrp.2009.01.006
5. McLean K. C., Pasupathi M., & Pals J. L. Selves creating stories creating selves: A process model of self-development. *Personality and Social Psychology Review*, 11(3), 2007. P. 262–278. doi:10.1177/1088868307301034.
6. Sharp N. L., Bye R. A., & Cusick A. Narrative analysis. In P. Liamputtong (Eds.), *Handbook of research methods in health social sciences*. Singapore: Springer, 2019. P. 861-880. doi:10.1007/978-981-10-5251-4_106
7. Schmidt V. *The 45 Master characters*. Cincinnati, Ohio: Writers Digest Books, 2007. 338 p.
8. Maslow A. H. A theory of human motivation. *Psychological Review*, vol. 50, no. 4, 1943. P. 370–396. doi:10.1037/h0054346
9. Jung C. G. *The archetypes and the collective unconscious* (R. Hull, Trans.) (2nd ed.). Princeton, NJ: Princeton University Press, 1968. 451 p.

10. Mark M., & Pearson C. S. *The Hero and the Outlaw: Building extraordinary brands through the power of archetypes*. New York: McGraw-Hill, 2001. 384 p.
11. Cowden T.D., LaFever C., & Vidars S. *The Complete Writer's Guide to Heroes & Heroines: Sixteen Master Archetypes*. Pasadena, CA: Archetype Press, 2013. 214 p.
12. *Jumanji: Welcome to the Jungle*. Directed by Jake Kasdan, Columbia Pictures, 2017.
13. Hall C. The Group Hero: An Archetype Whose Time Has Come. In S. Schafer (Eds.), *Exploring the Collective Unconscious in the Age of Digital Media*. IGI Global. 2016. P. 214–231. doi:10.4018/978-1-4666-9891-8.ch009
14. Smith D. *The Psychology Workbook for Writers. Tools for Creating Realistic Characters and Conflict in Fiction*. Wooden Tiger Press, 2015. 86 p.
15. Oney J. From the Damsel in Distress to Kickass Babes: The Cultural Expansion and Internationalization of the Heroine Through Sexuality in the Graphic Novel. In K. Muschalik and F. Fiddrich (Eds.) *Sequential art: Interdisciplinary approaches to the graphic novel*. Oxford: Inter-Disciplinary Press, 2019. P. 37–46.
16. Maslow A. H. *Religions, values, and peak-experiences*. Columbus: The Ohio State University Press, 1964. 123 p.
17. Бережна М.В. Червона Королева vs Біла Королева: мовленнєвий портрет (у фільмі Т. Бертон *Alice in Wonderland*). *Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія*. 2021. № 50, том 1. С. 14–17. DOI <https://doi.org/10.31812/123456789/5060>
18. Бережна М.В. Психолінгвістичний архетип «Проблемна юначка». *Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія*. 2021. № 52, том 1. С. 8–11. DOI <https://doi.org/10.32841/2409-1154.2021.52-1.2>
19. Farrimond K. *The Contemporary Femme Fatale: Gender, Genre and American Cinema*. New York and London: Routledge, 2018. 192 p. doi:10.4324/9781315617510