Archetype X: Visible and Invisible Otherness

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This article applies Jungian psychology to the film *Get Out* (2017), written and directed by Jordan Peele. It examines American culture, race, and racism issues through the conceptual lenses of complexes, archetypes, and personal myth. The movie is organized into a series of chapters exploring psychological, racial complexes: the complex of being the objectified *other*, the complex of not being *other enough*, and the complex of *otherness and annihilation*. The article then considers personal myth and the presence of invisible otherness in the lives of both Jung and Peele. The author places emphasis on the necessity and responsibility of the other as a disrupter and developer of personal and cultural individuation, and proposes the development of an archetype of otherness through the arts, Archetype X. The naming of this new archetype opens a way for the marginalized to begin to be seen, to create a home in which to place themselves and to belong.

NEUTRAL MEANS WHITE

When I grew up in the 1970s, School House Rock (Ahrens, 1977) told me that America was a "melting pot," and even though we may all be different, we will eventually all be equal. I chose to believe this cartoon, this myth. In color theory, one can mix brown, black, and white paint (people) together, and it (we) becomes a nice, mid-shade of brown. But, it turns out that mid-brown was not what the metaphor of the melting pot envisioned. Therefore, as I got older I eventually came to understand that "we will all be equal" actually implied that we will all be white, or "Americans," not brown or black "others."

I was born in South Korea, but my Norwegian-Irish-German parents adopted me when I was ten months old, and I was raised in a Midwest Caucasian family and community. More often than not, I was the only non-white person in my friend group, my school system, and the grocery store/place of work/shopping mall, etc. Because this is still my reality in many ways, I have learned that preventing racist acts of aggression is an impossible task when one is an easily identifiable *other*. Therefore, negative events, large and small, remain the norm and to be expected—even from well-meaning individuals. And yet I still, perhaps naively so—like Chris, the main character of *Get Out* (Universal Pictures, 2017)—walk into a situation expecting and hoping for it to be mostly acceptable, and depending on the severity of the aggression, I become horrified, saddened, angered, and disheartened when it is not.

Color versions of one or more of the figures in the article can be found online at www.tandfonline.com/upyp.

This article applies Jungian psychology to the film *Get Out* by looking at American culture and racial issues through the conceptual lenses of complexes, archetypes, and personal myth. Why look to film as an examination of race and culture? Jung (1933/1989a) believed that art was a way into the collective mind: "Art has a way of anticipating future changes in man's fundamental outlook" (p. 206). I am suggesting that art is pointing toward a new archetype: Archetype X, visible and invisible otherness. There is a recent release of movies produced by major Hollywood studios that star individuals from minority groups or embrace minority-positive plot lines, such as *Get Out* and *Black Panther*. If Jung is correct, and art anticipates our collective outlook, then I hope that we are writing new American myths for ourselves. We must write new myths, as most myths do not support diverse populations; no matter if Greek or aboriginal, ancient myths are generally race and culture self-centric.
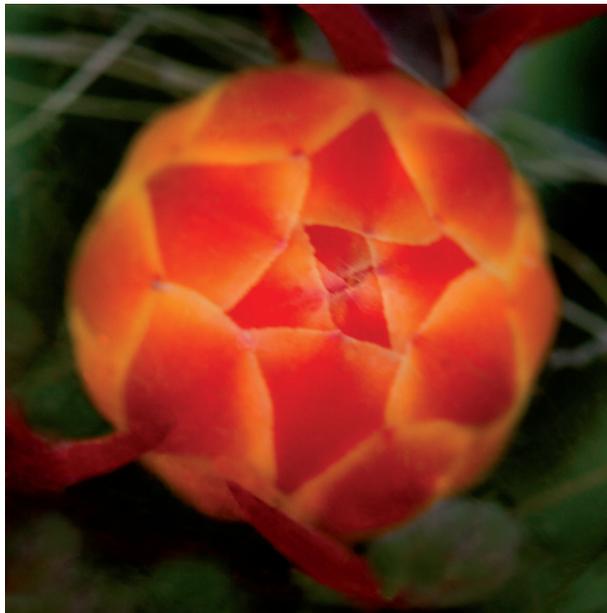
Red Cactus Bloom. Photo by Dennis Keeley.

There is little Jungian psychological or analytical discussion of race and racism. Indeed, there are not many sources to provide a Jungian framework. Yet, these discussions are critical for Jungians, for our society, and especially for people of color. What is it about now, this moment, that pushes us to speak? Perhaps it is our current anti-liberal political environment that makes our voices feel more imperative. We cannot afford to go backwards. Harris (2017) states, "*Get Out* feels like it would have been impossible [to exist] five minutes ago" (par. 1). Without the recent publication of Brewster's (2017) book, *African Americans and Jungian Psychology: Leaving the Shadows*, it would have been next to impossible for me to write this article. That synchronicity must be noted and spoken; it is time to be seen.

The World's Grumpiest Non-Geisha

As an adopted Asian American raised in a white household, the only time I saw other Asians was in McDonald's commercials, because even in the 1970s McDonald's

had a global reach. As a mid-life adult, I still struggle and wonder "What do I really look like?" People of color need to see themselves reflected in the world at large; it is part of how human beings form their identities. Jung (1933/1989a) states:

> My own psyche even transforms and falsifies reality, and it does this to such a degree that I must resort to artificial means to determine what things are like apart from myself . . . . We are in all truth so enclosed by psychic images that we cannot penetrate to the essence of things external to ourselves. (p. 190)

As human beings, we need to see our internal and external selves, both within and outside of the self, and preferably not as exotic, sexualized, savage, lacking intelligence, thieves, or "primitives" (Adams, 1996; Brewster, 2017; Jung, 1989b). Jung's vernacular surrounding other races and cultures is highly problematic. These essentialist stereotypes permeate Western culture, not just Jungian psychology. This language is rooted in European colonialism and continues to justify negative, modern-day beliefs and behavior.

Jung was a product of his time in this one context. That does not excuse his use of language or perspective, but it does place him in a contextual situation. To put Jung in context is also to place ourselves outside of Jung's context and into today (Rowland, 2017). Despite his language, his psychological theories—such as the importance of myth and personal myth, complexes, and archetypes—maintain relevant implications that deserve to be examined within the context of race and racism. Brewster (2017), a post-Jungian, states: "Jung did not provide us with much of his thinking regarding racial complexes. It appears to me that this is truly the work of Post-Jungians" (p. 27). There is a hole that needs to be filled. In this article I hope to show that Jung's theories can illustrate, and even help diffuse, some of the binary traps of majority versus other—and maybe even help provide moments of a third function, a transcendent, individuating option, for us as individuals and as a culture.

"I'D NEVER SEEN MY FEARS AS AN AFRICAN AMERICAN MAN ONSCREEN"

Get Out, as defined by its writer and director Jordan Peele, is a social thriller—a film in which society, instead of a specific character, is the villain (Harris, 2017, par. 10). It is a film about anxieties surrounding miscegenation, when people of different races become a couple and have children. It is significant because it is the first "auteurist horror picture directed by an African American man ever financed by a major Hollywood studio" (par. 1)—meaning, mainstream (white) America financed a (black) minority to tell his story and then supported it with wide distribution. Peele chose to tell a story about what it is like to be the only black man in the room, stating, "I'd never seen my fears as an African American man onscreen" (Buckley, 2017, par. 4). The film is highly stylized, satirical, eccentrically odd, and compelling because it talks about race in a way that is confrontational yet still digestible.

A quick synopsis: Chris, a black man, is dating Rose, a white woman, and she is taking him home to meet her parents in rural New England. They drive to her parents' house; the parents welcome them with much "liberalism" and overly effusive warmth toward Chris's blackness. There is a big party where everyone meets and admires Chris. Then the mother hypnotizes Chris without his consent. Next, the family abducts Chris and puts him in their basement, with plans to implant another man's brain into Chris's body. It turns out the family is running a business promoting eternal life for the

highest bidder, in this case—a wealthy, aging, blind, white man. Chris manages to escape. He kills the family. And, he is eventually picked up by his friend.

Three Types of Racial Complexes

Rowland (2017) states, "Visionary art functions as a form of psychological compensation to the one-sided values of its culture" (p. 55). In mainstream American culture, the highest value is still placed on whiteness; therefore, African American culture becomes the *other*. An initial breakdown of this movie can be narrated as a series of racial complexes: the complex of being the objectified *other*, the complex of *not being other enough*, and the complex of *otherness and annihilation*. Brewster (2017) discusses complexes:

> Since we cannot eliminate [racial complexes], how do we bring sufficient attention to them without constantly activating the negative pole of the racial complex, bringing more psychological and perhaps physical trauma? We do not know exactly how racial complexes work, what makes them work . . . . Perhaps the best way forward or downward as American Jungians is to first do what Jung did, and say the words *racial complexes*. (p. 30)

The history of race in America is long and complex, including but not limited to colonialism, slavery, segregation, general oppression, and violence. There is a multitude of reasons why African Americans have a distrust toward the majority.

The Complex of Being the Objectified Other: Being Visibly Black

To be stereotyped—to be treated as an object instead of a person, to be grouped as an undifferentiated, essentialized, and dehumanized other—is a painful constant as a person of color. Stereotyping occurs both among the less self-aware and the blatantly prejudiced, manifesting itself in a variety of ways. In the first half of *Get Out*, objectification mostly occurs as micro-aggressions, as the odd use of slang and language from the father during chapter six (Peele demarcates his film points via chapter headings). Micro-aggressions are events that *feel wrong,* but also do not feel worth social confrontation and therefore generally go unchecked. Mr. Armitage points out his African masks and claims, "It's such a privilege to be able to experience another person's culture" during Chris's house tour. He shows Chris a photo of his father racing Jesse Owens, the African American Olympic gold medalist. He reiterates his daughter's prediction from chapter four by affirming to Chris that he "would've voted for Obama a third term." He uses the word *thang* in reference to his daughter's relationship with Chris, as if the use of jive makes him emotionally safe.

Objectification of the other is more blatant when it occurs on the physical level. In chapter five a white, male police officer asks Chris for identification even though Chris was not driving the car. In chapter seven, Rose's brother tries to interest Chris in Jiu Jitsu, telling him that "with your frame and genetic makeup, you'd be a beast." He inappropriately tries to wrestle Chris at the dinner table.

The next day during the party, chapter nine, both physical and verbal objectification becomes rampant and overwhelming. Wealthy white couples arrive and socialize in the backyard. They ask Chris if he golfs, and then proceed to tell him how much they love Tiger Woods, a professional African American athlete. One woman asks Chris, "Is

it true? Is it better?," wanting to know about the size of his penis. A woman randomly walks up to Chris and starts feeling his arm and chest muscles. Someone else tells him that "black is in fashion," an odd, ambiguous statement with unknown meaning. Chris takes a break from the intensity of the party and goes into the house. Upon his return outside he finds himself surrounded by a large group of white people and one Asian man. The Asian man asks him, with a heavy accent (also being stereotyped), "Tell us about the African American experience"—as if Chris could speak for all African Americans as if they are all the same. And yet, Chris does not, or cannot, get angry.

The Complex of Not Being Other Enough, Part I: Dissociating Blackness

When people of color navigate white spaces, it is always a negotiation with the self. The negotiation consists of how to hold one's otherness in mind while simultaneously hoping one's otherness does not somehow become a problem in the room, such as the scenarios of micro- and macro-aggression noted above. One of the ways to do this, unfortunately, is to dissociate or disavow one's otherness. Brewster (2017) quotes Jung: "Complexes do indeed behave like secondary or partial personalities possessing a mental life of their own . . . . Many complexes are split off from consciousness because the latter preferred to get rid of them by repression, but there are others that have never been in consciousness" (p. 27). If holding a racial complex in mind is too painful, perhaps it is easier to bury it. In *Get Out* Chris moves through the first half of the movie with awareness that something is wrong, but not with enough awareness to realize there is danger until it is almost too late. Brewster (2017) discusses dissociation: "The psychological stress of always having to accommodate a White Other, one that can place unreasonable and unworthy demands on one, appears at times to lead African-Americans into a dissociated state as regards identity" (p. 21). Chris's blackness comes more into consciousness during calls to his best friend, Rod, but even then he chooses to ignore Rod's warnings. Chris cannot change his skin color, but he can repress his instinctual responses to conflict in an attempt to fit into the surrounding white community.

The first time in the movie that the viewer sees Chris, in chapter three, he is shaving post-shower to the song "Redbone" by Childish Gambino. The chorus of the song repeats the phrase "stay woke," a popular cultural phrase that has come to mean political awareness, social justice action, and "questioning the dominant paradigm" (Stay woke, 2017). Chris is freshly awake, but perhaps not yet quite woke. The scene pans around his beautiful apartment showing black and white photography and a white, fluffy dog. This is not a stereotypical apartment or dog breed for a young, black man; Chris is nuanced. His white girlfriend appears carrying puff pastries, a good analogy for her self-representation. He tries to have the obligatory "Do your parents know I'm black?" conversation, but she dismisses it as not a problem—and he willingly lets it go. When they drive to Rose's parents' country home, Chris is the passenger, not the driver—passively along for the ride.

Chris and Rose are in a mixed-race relationship—a concept idealized as acceptable by Hollywood, but one that often plays out differently in real life. Peele states, "[Mixed-race relationships] are a fact of American life and yet also still suspicious, even to enlightened people, even to people in an actual interracial relationship. [In reality] it's a principle that's disapproved of from both sides" (Morris, 2017, par. 40). Black people in relationships with whites have often been accused of diminishing their blackness, of "talking white" (par. 41). Is Chris talking white? Is he dissociating? Both? Neither?

It is painful to be emotionally caught between one's culture and one's relationship, and it is a situation that requires continuous inner reconciliation. By dismissing the warning signs as lost-in-translation cultural conflicts, Chris is not thoroughly doing the work. Although Chris is a photographer and an observer of the world around him, he appears to see and yet does not see enough to integrate the contradictions. As part of his individuation process, Chris must reclaim himself and wake up enough to realize his specific situation is untenable—not merely because Rose is white, but because Rose and her family are dangerously insane.

The Complex of Not Being Other Enough, Part II: Internalizing Whiteness

Chris's semi-dissociated state is mirrored to an extreme in three other black characters. When Chris and Rose arrive at the Armitage home, a black man waves hello; Walter is the groundskeeper. When the father is giving Chris the house tour, a black woman is in the kitchen; Georgina is the cook and housekeeper. Both characters barely speak, and both have flat affect—emotionless faces. At the party there is one other black guest, Logan. When Chris attempts to make a connection to him, Logan is also emotionally and socially inaccessible.

During the party, two critical scenes occur. First, in chapter ten, Chris has an encounter with Georgina in which he tries to talk to her privately about when there are "too many white people, I get nervous." Her response is unnerving; she laughs while also crying tears and repeats "Noooo, nooo, no, no, no." It is impossible to understand the origin and meaning of her response to Chris. Next, in chapter eleven, Chris takes a picture of Logan without realizing he was using the flash. The flash triggers a nosebleed and a violent response in Logan. He lunges for Chris, physically grabbing him and yelling "Get out! Get! Out! Get out!" Mrs. Armitage takes Logan into her study, and when he reemerges he is back to his flat affective state. The Armitages tell everyone it was a seizure, but Chris does not believe it. He is finally waking up to his surroundings.

Chris sends Logan's photo to his friend, Rod. Rod identifies Logan as Andre, a man that disappeared from their neighborhood several months back. Chris realizes he has to leave the house. While packing, he finds a shoebox full of photos of Rose with other black people. He recognizes Walter and Georgina as their younger, more vibrant selves. He realizes Rose has had a long history of dating black men. Chris goes downstairs, but he does not get to leave the Armitage's house. Instead, he is attacked and tries to fight, only to wake up later in the basement. He learns his brain will be replaced with that of another, and even though he will still be alive, his consciousness will remain deep in the "sunken place," and his body will no longer be autonomously congruent with his will. He will watch his life play out on a small, interior screen with no control over what is happening.

Chris, and the viewers, finally realize what was wrong with Walter, Georgina, and Logan. Their bodies had been taken over by white people, and a small aspect of their original selves remained trapped inside. Only in extreme moments is the original personality able to break through to the surface. When placed in the historical context of race relations in America, especially slavery, the implications are chilling. The surgical process in "Get Out" physically manifests the psychological, racial complex of being forced to internalize whiteness without consent, "a strange, complicated, disturbing metaphor for the long history of white control over the black body" (Morris, 2017, par. 7).

To what end do people of color internalize white behavioral preferences to survive, to stay safe? In the same manner that humans internalize the voices of the authority of the parents, positive and negative (Scharff & Scharff, 2005), people of color

internalize and carry around the pressures and expectations, good and bad, of dominant white American society. To internalize too much whiteness without knowing it, to lose the ability to recognize and take action against oppression, or to become unable to realize which is a dangerous versus a safe situation, is a shared fear among people of color. "What the Armitages are creating is inwardly whitened black people—black people cut off from their history and their self-consciousness and, therefore deprived of the power to rebel and free themselves" (Brody, 2017, par. 6). *Get Out* manifests on screen the fear of many people of color, which is that a "black mind, devoid of black consciousness" (par. 6) would be preferred. It is OK to look other, just not to *be* other. How does one hold on to one's vision of self in those circumstances?

The Complex of Otherness and Annihilation, Part I: The Murder of Black People by White People

A two-second overview of American history and race relations between African Americans and the white majority: Events that range from the brutality of slavery in the eighteenth and nineteenth centuries to the riots in Ferguson in 2014 are enough to allow that a racial complex of annihilation is a legitimate belief and fear for black Americans. Brewster (2017) wisely notes: "An important question here might be how the African American ego can mediate the constant threat of racially inspired violence and death while being vulnerable and open to the intense emotions of the racial complex" (p. 25). Part of navigating this complex is acknowledging its truth. *Get Out* shoots straight to this reality in the first scene.

The opening scene of *Get Out*, chapter two, presents a lost black man walking through a suburban neighborhood. He receives directions from a woman on his cell phone, indicating that he belongs in the neighborhood. A car passes him and turns around; it starts to follow him. The black man changes directions, saying to himself "Not today, not me," correctly assuming racial profiling and pending violence. The driver of the car chases him down and gets out wearing a horrifying face mask. The driver grabs the black man, shoves him into the trunk, and speeds away. Later, viewers realize that the black man was Andre, who then shows up at the party as Logan, all traces of Andre's personality eradicated. Logan's attack on Chris during the party, yelling "Get out! Get! Out!" felt unprompted in the moment—an odd response to a camera flash. But retrospectively, one can see that Logan was warning Chris to leave the party, leave the Armitages' house, and save himself. We see that the complex paranoia of violence and death is true.

The Complex of Otherness and Annihilation, Part II: The Murder of White People by Black People

I was raised in a 97% white community (U.S. Census) with a black complex. Women would clutch their purses close to their bodies if a black person came near. If confronted with this behavior, it was denied. But, on a semi-conscious level, the community members of my childhood believed that any black person wanted what they had and feared that they would willingly use violence to get it. People project their own latent violence into the other. "In turning to the Black complex that Jung believed existed in White Americans, we can see how the racial violence so oftentimes projected onto African Americans can exist in Whites as well" (Brewster (2017, p. 25). In the history of race relations in America, white people have perpetrated violence toward African Americans for personal benefit for hundreds of years, in many ways keeping

African Americans in the "sunken place" of society, while justifying such behavior as self-preservation. *Get Out* states: not today, not me.

In a "social thriller" society is the villain. Despite the long history of white violence against black America, black violence against white people is still seen as taboo. The Armitages and their friends represent a violent white society willing to destroy black souls. They must be defeated; they cannot destroy the soul of Chris. Chris is fighting for his life; this is a clear case of self-defense. He hits, stabs, and strangles the Armitages to death, one at a time. When viewed mythically, by going to the Armitages, Chris had unknowingly entered the underworld, and yet he manages to escape, albeit violently. However, myths by nature are violent; the Greeks knew that life and nature contain brutality. Chris becomes a symbol for survival.

Chris becomes mythic, because he is a first. In the genre of horror films there is a "notorious horror convention of black characters being the first to die…. Peele states, 'you definitely know the final [person] is not going to be the black dude'" (Morris, 2017, par. 18). Peele claims that the concern should not be about the individual deaths of black characters; the concern should be about their entire lack of survival ever. He points out that "final girl" is a standard horror film ending, but "final brother" is not. Therefore, *Get Out* represents a new myth. Morris continues, "So Kaluuya (the actor) represents a correction. Now, [Peele] said, 'Daniel's the final girl'" (par. 18). "Final brother" is a new archetype—the beginning of a new pattern, a new option, and a revolutionary statement. Art can lead the way toward reframing societal expectations and, in this case, provide a new way for people of color to see themselves. In this sense, Chris's character represents a societal transcendent function, by working with an expected set of opposites and generating a new outcome, a different way of being (Jung, 1983, p. 226).

PERSONAL MYTH—INVISIBLE OTHERNESS

Myth infiltrates all our lives, providing storylines of fantastical outcomes, social warnings concerning behaviors or assumptions, and connections to the gods, God, or the numinous. Sometimes myths make no sense at all, whereas at other times applying myths to our dreams or comparing myths to narratives of our personal lives can amplify meanings, create a historical precedent, and tie us to a deeper, collective realm of imaginative history and complexity. Jung (1989b) asks, "But then what is your myth—the myth in which you do live?" (p. 171). There can be periods of life where an outside myth applies to one's personal life. At other times one must create a new story, a personal myth.

The period of life considered to contain the main development of Jung's personal myth began after the end of his friendship with Sigmund Freud. During this time, Jung journeyed into his dreams and fantasies and eventually returned to childhood memories. His memories forced Jung into building a town made out of river stones, and this act of play enabled increased access to his unconscious, which he recorded (Jung, 1989b, pp. 171–175). This period is considered to have been the fertile ground for his eventual, prominent psychological theories.

There were grave periods of self-doubt in which Jung wondered if playing by the river as an adult meant that he was losing his mind; however, he endured. Jung (1933/1989a) states, "Neurosis is an inner cleavage—the state of being at war with oneself…. What drives people to war with themselves is the intuition or the knowledge that they consist of two persons in opposition to one another" (p. 237). Oppositions are important in Jungian theory. Jung's (1983) concept of the transcendent function—creating a

third new outcome out of an oppositional state (p. 226)—probably grew out of wrestling between his professional and imaginal selves. However, this idea of invisible otherness inside Jung was preceded in childhood. He reveals his child number two personality, "an old man, an object of authority and respect" (Jung, 1989b, p. 33) who inconveniently contrasts in thought and feeling with his 12-year-old childhood self in *Memories, Dreams, Reflections*. With evidence of interior, invisible otherness most of his life, one concludes that Jung's continual, internal *enantiodromias* drove his theories and desires. These imaginal conversations eventually created his personal myth, which amplified meaning and purpose back to the self.

Invisible otherness also applies to Jordan Peele's personal myth, including opposing internal parts that examine race, culture, and his self in order to find meaning. Peele is biracial, the child of a white mother and a black father. His father disappeared when Peele was 7 or 8 years old. Peele grew up being identifiable as black, but containing the invisible otherness of whiteness. He grew up surrounded by his mother's white extended family. Peele discusses being treated as black by society, but also feeling as though he did not belong anywhere. About being biracial Peele says, "In some ways you feel like an insider of both sides, but in many ways you feel like an 'other.' Obviously I am obsessed with the idea of race because my road has not been as clear as some" (Buckley, 2017, par. 20). We are lucky to be on the receiving end of Peele's hard, personal self-examinations.

To talk about race from the position of *other* is to fear marginalization at best and persecution that you are doing it wrong at worst. Peele worried that *Get Out*, with its themes of "white villainy and black victimization" (Buckley, 2017, par. 3), would be wildly unpopular with everyone. He worried there would be boycotts. He thought he would never find a producer. Thankfully he was wrong on all counts, and also that, despite his fears, he continued to try to make the film.

Creatively, there are times that a project comes around and persists in being made. What if *Get Out* was such a project for Peele because it involves his personal myth?

[Peele] knows that in some ways he's searching for something through his work that he may never sufficiently resolve in his life … . Perhaps his adolescent plunge into the worlds of fantasy and sci-fi and horror was a respite from the question "*Who am I?*" But in adulthood, he's using genre as an instrument of self-discovery and social X-ray: *This is who we are*. (Morris, 2017, par. 36)

Peele is in a biracial marriage and is a new father. *This is who we are* takes on greater meaning as a parent. Peele is not scrutinizing race just for himself anymore; he is also working on this project for his child, and fortunately for us—for culture. Peele's personal myth is leading to the creation of a new American myth, perhaps a new archetype, as he struggles to understand his place in this world, who he knows he is versus how society identifies his exterior and all of those implications and expectations.

STILL I RISE

Jungian psychology loves the play of opposites, consciousness and unconsciousness, animus and anima, logos and eros. These elements work together in the psyche and in society to create necessary shifts in the balance, to purposely unbalance and

thus allow individuation. For example, if consciousness is on top, then its opposite—unconsciousness—is on the bottom, and delegated as non-majority or *other*. Thus as long as we live in a patriarchy, the unconscious is feminine (Rowland, 2017, p. 134). If both gendered elements work together, then it becomes natural and necessary that no matter one's gender, "Eros and logos constantly infiltrate one another through the process of individuation, as the job of the unconscious is to creatively and continuously announce the presence of the 'Other' into consciousness" (Rowland, 2017 p. 135).

To re-emphasize, *it is the job of the other to creatively and continuously announce its presence.* The rise of the other is narratively evident in the mini-breakthroughs of the original personalities of Georgina and Logan, through their respective tears and yelling. The rise of the other is personally evident in Jordan Peele's inability to stop examining race in his life and his work. Lastly, the rise of the other is evident in society's embrace of *Get Out,* with its numerous nominations and awards in the 2017 season.

In November 2017, *Get Out* was slotted in the best "musical or comedy" category for the Golden Globes, and this announcement created a social media explosion. Peele tweeted "*Get Out* is a documentary" and later went on to say, "It's important to acknowledge that though there are funny moments, the systemic racism that the movie is about is very real. More than anything, it shows me that film can be a force for change" (Morris, 2017, par. 20). Not only can art change the psychology of culture, perhaps it is a necessity and the responsibility of art to do so. Rowland (2017) states, "[Artists] make art in order to re-make consciousness . . . . Among the intrinsic themes of Jungian art theory are the following: the liminal relation between theory and practice; the necessity of space for the other; the paramount role of creativity in re-making consciousness; and art as both personal and collective experience" (pp. 63–64). *Get Out* is changing the paradigm of how American culture sees itself and how it talks about race. It is time to accept new American myths about otherness.

Historically, the other has been used by the dominant culture to illustrate its greatness by focusing on the supposed faults of the non-dominant culture. Brewster (2017) notes:

> The power of labeling and creating an identity was held by others who imagined people of color to suit their fantasies based on need. This occurred within the field of psychology as well as elsewhere in American society. In Jungian psychology, the Other served well as an opposite with all of the characteristics necessary to enhance the intelligence, worthiness, and value of European culture. (p. 120)

As part of rewriting the myth of otherness, this article has used Jungian psychology in the service of the others, not in the exploitation of them.

There is much left to discuss: first, the usage of the song "Run, Rabbit, Run" in the opening and closing scenes. Research revealed this song was a form of British resistance against Hitler in World War II—a nod from art form to art form in the long-running fight against white supremacy. Next, there is psychological ground to explore in the use of the non-consensual hypnotism to recover Chris's trauma surrounding his personal "sunken place." Third, there is a fertile examination available regarding the trickster archetype as portrayed in *Get Out*. Lastly, an analysis of *Get Out* as a dream through the lens of James Hillman's (1979) underworld could be a rich and fascinating addition to this topic.

Peele has created a new American myth that honors the other; I propose the conceptualization of an archetype of otherness through the arts. I would like to call it *Archetype X*, as a way to frame individual and cultural, visible and invisible otherness. The naming of a new archetype is a way for marginalized populations to begin to be seen, to create a home in which to place themselves and to belong.

In *Get Out* the viewer travels to the underworld with Chris and returns changed, reimagined, or woke. It is a dream the viewer does not want to end, if ending means returning to the status quo. Part of the audience must stay, or might want to stay, in the underworld if that is the place where truth can be spoken. Hillman says of journeying to the underworld, "We must go over the bridge and let it fall behind us, and if it will not fall, then let it burn" (Hillman, 1979, p. 13). We do not know where Chris goes next. First, a shower; next, revolution.

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