

# The Awakening and Fahrenheit 451 - an Archetypal Comparative Analysis

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**SVEUČILIŠTE U ZAGREBU**  
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**ODSJEK ZA UČITELJSKE STUDIJE**

**ANA PILAT**

**DIPLOMSKI RAD**

***THE AWAKENING AND FAHRENHEIT***  
***451 – AN ARCHETYPAL COMPARATIVE***  
**ANALYSIS**

**Zagreb, veljača 2022.**

**SVEUČILIŠTE U ZAGREBU**  
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**(Zagreb)**

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## ZAHVALA

Veliku zahvalnost voljela bih izraziti svim osobama koje su sa mnom dijelile sve izazovno-nadahnujuće trenutke ovog dijela naše životne priče.

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## SUMMARY

This thesis presents a comparative analysis of two novels – *Fahrenheit 451* by author Ray Bradbury and *The Awakening* by author Kate Chopin – using the archetypal literary criticism approach.

The approach is based on the theory of the psyche of the famous Swiss psychiatrist Carl Gustav Jung. The first part of this thesis will delineate the basic concepts of his proposed topography of the mind, namely that of the conscious, personal unconscious, and collective unconscious layers. As proposed, the interaction of these layers structures our perception of ourselves and our fellow man affecting our interpretation of events, and, consequently, our behavior. Particular attention will be given to archetypes – special forms observed as universally arising from the collective unconscious layer of the psyche.

The second part will describe the nature of the applied theoretical approach: archetypal literary criticism. As the name suggest, the principal aim of this type of analysis is to interpret the plot, events, characters, and themes in the narrative through the lens of their archetypal symbolic meaning. Critique of the approach will also be represented.

Finally, both aforementioned novels will be analyzed independently as well as subjected to a comparative examination so as to call attention to the similarities which surface as a result of this type of theoretical approach. However, one crucial difference in the development of the story line of both works will be highlighted – that of a successful as opposed to an unsuccessful individuation process. With both protagonists striving towards the affirmation and realization of their own nature, i.e. the completion of the individuation process, one will succeeded in gaining deeper insight and the other will be engulfed by the depth of their nature.

**Key words: archetypes, individuation, archetypal literary criticism**

## SAŽETAK

Ovaj rad predstavlja komparativnu analizu dvaju romana – *Fahrenheita 451* autora Raya Bradburyja te *Buđenja* autorice Kate Chopin – koristeći pristup arhetipske književne kritike.

Pristup je zasnovan na teoriji psihe poznatog švicarskog psihijatra Carla Gustava Junga. Prvi dio rada ocrtat će osnovne koncepte njegove predložene topografije uma, naime svjesnog, osobnog nesvjesnog te kolektivnog nesvjesnog sloja. Kao što je predloženo, interakcija ovih slojeva strukturira našu percepciju sebe i naših bližnjih utječući na našu interpretaciju događaja i, posljedično, naše ponašanje. Posebna pažnja bit će posvećena arhetipovima – posebnim oblicima koji su primijećeni kako univerzalno proizlaze iz kolektivnog nesvjesnog sloja psihe.

Drugi dio opisat će prirodu upotrebljenog teorijskog pristupa: arhetipske književne kritike. Kao što ime govori, glavni cilj ove analize je interpretacija radnje, događaja, likova i motiva koji se javljaju u priči kroz njihovo arhetipsko simbolično značenje. Kritika ovog pristupa također će biti predstavljena.

Naposlijetku, oba spomenuta romana bit će analizirana zasebno te zatim usporedno kako bi se uočile sličnosti koje proizlaze iz korištenja ovog teorijskog pristupa. Međutim, jedna neizostavna razlika u razvoju priče oba djela bit će istaknuta – kontrast uspješnog naspram neuspješnog procesa individuacije. Iako će oba protagonista stremiti izražaju i spoznaji svoje vlastite prirode, drugim riječima ostvarenju procesa individuacije, jedan protagonist će uspjeti doći do dublje spoznaje dok će drugi biti progutan dubinom vlastite prirode.

**Ključne riječi: arhetipovi, individuacija, arhetipska književna kritika**

## **1. INTRODUCTION**

Literature is a prolific source of illumination as well as inspiration. It has been a valuable cultural cornucopia for people throughout the ages. Through it people can gain greater insight into themselves and the world around them. Various approaches have been put forward in an attempt to analyze certain aspects of literature adding to the expanding knowledge of humanity. Feminist criticism has highlighted the role of gender in literary texts, reader-response criticism has called our attention to the role of the reader in creating the meaning of a literary work, structuralist criticism underscores the patterns in language that point to an underlying network of meaning... One approach, namely, archetypal literary criticism, points to a link between works of literature and human psychology. Using the theoretical model of the mind proposed by Swiss psychiatrist Carl Gustav Jung, it is possible to discover certain patterns that seem to announce themselves through its activity. By viewing literature through this lens, it is possible to gain greater insight into our psychology and, hopefully, lead more conscious lives. However, it is important to note that the advancements in this field are at its infancy and further research may prove some of its claims invalid as well as extend upon the present knowledge of the subject. Additionally, the connections drawn from this type of analysis do not take anything from other theoretical fields – it is simply one way in which to make connections and draw conclusions in the rich world of literature. This thesis will endeavor to present the theory of the psyche of the famous scholar Carl Gustav Jung and its application through archetypal literary criticism. Two novels – Ray Bradbury’s *Fahrenheit 451* and Kate Chopin’s *The Awakening* – will be analyzed using the proposed theoretical approach.

## **2. CARL GUSTAV JUNG’S THEORY OF THE PSYCHE**

### *2.1. Carl Gustav Jung*

Carl Gustav Jung was born on July 26, 1875 to Emilie Preiswerk and Paul Achilles Jung in Kesswil, Switzerland. Jung received his education at the Gymnasium at Basel and University of Basel which he entered in 1895 to study medicine. His work at Burghölzli



Mental Hospital in Zürich together with his lectureship in psychiatry at the University of Zürich aided him in acquiring empirical and theoretical knowledge with which to shape his theory. As a scholar, Jung was interested in various fields of study as well as different cultures around the world. His work in psychology and psychiatry has remained influential to this day and has affected many different fields such as philosophy, literature, religious studies, and anthropology. During his early years, Jung collaborated with the founder of psychoanalysis, Sigmund Freud. However, due to a fundamental difference in their approach to the psyche, the two psychiatrists parted ways in regard to their work. (Carney, 2004) During his prolific writing career, Carl Gustav Jung was aided by fellow analyst and spouse Emma Jung (born Emma Marie Rauschenbach) with whom he had five children (Leigh, 2015). Jung's final work, which he had undertaken to write before his death on June 6, 1961 in Küsnacht, Switzerland, contains the gestalt of his theory and is aimed at a non-specialist readership. Jung wrote *Man and His Symbols* together with his associates Marie-Louise von Franz, Joseph Lewis Henderson, Aniela Jaffé, and Jolande Jacobi in order to acquaint the general public with the crux of his theory (Jung, 1964).

Before acquainting ourselves with the fundamental principles of Carl Gustav Jung's theoretical approach, it may prove beneficial to illustrate the creator's own views on the subject matter. Jung was well aware of the limitations of our current level of understanding as well as the nature of psychology as a science: "Although, therefore, the medical psychologist mirrors the psychic in the psychic, he nevertheless remains, consistently with his empirical and phenomenological approach, within the framework of natural science; but at the same time he departs from it in principle in so far as he undertakes his reconstruction – knowledge and explanation – not in another medium, but in the same medium." (Jung, 1954, p. 87) In other words, "There is no knowledge about the psyche, but only in the psyche." (Jung, 1954, p. 87) As we can see, Jung himself believes in the acquisition of knowledge through practical work and viewing things as they appear in our experience, i.e. the empirical and phenomenological approach. However, he also highlights the difficulty which arises due to the psyche's distorted perception of itself, be it directed towards itself or the other, colored by various misinterpretations, idiosyncrasies, value-judgements, and projections (Jung, 1954).

There is no Archimedean point outside for objective measurement, the experience is modified by the observer much the same as in atomic physics – in the rich world of the psyche two strangers may meet, but they will never know themselves as they are, but only as they appear to one another (Jung, 1954). Additionally, Jung views psychology as a field highly influenced by the historical perspectives of different eras. For example, he believes that the materialistic outlook of his time is an exaggerated reaction against the idealism of the Middle Ages (Jung, 1954). What this means is that the philosophical maxims which permeated psychology, as it was in the past a branch of philosophy, have in Jung's time become contrasted with a completely externalized approach mostly confined to the isolation of factors in a laboratory. Carl Gustav Jung was a proponent of a what may be described as a holistic and practical approach. His view on the nature of his work may possibly best be summarized in his own words:

Analytical psychology differs from experimental psychology in that it does not attempt to isolate individual functions (sense functions, emotional phenomena, thought-processes, etc.) and then subject them to experimental conditions for purposes of investigation. It is far more concerned with the total manifestation of the psyche as a natural phenomenon – a highly complex structure, therefore, even though critical examination may be able to divide it up into simpler component complexes ... The boldness of our psychology in daring to operate with such unknowns would be presumptuous indeed, were it not that a higher necessity absolutely requires its existence and affords it help. ... We have, for professional reasons, to tackle the darkest and most desperate problems of the soul, conscious all the time of the possible consequences of a false step. ... Our aim is the best possible understanding of life as we find it in the human soul. What we learn through understanding will not, I sincerely hope, petrify into intellectual theory, but will become an instrument which, through practical application, will improve in quality until it can serve its purpose as perfectly as possible. (Jung, 1954, pp. 91–92)

Jung has inquired into the workings of the human mind and has endeavored to describe what he had found all the while being aware of the complexity and limitations of his chosen field. His principal aim was to aid his fellow man through practical application of his findings as well as to open a path for further expansion of psychology as a science.

## 2.2. *Structure of the Psyche*

According to Jung (1969), there are two principal sections of the psyche which operate similarly to that of the sympathetic and cerebrospinal systems of the body. The unconscious layer of the psyche is analogous to the former and the conscious layer to the latter. The unconscious layer gives us knowledge of the innermost life of other beings and allows for a shared experience called *participation mystique* while the conscious layer is focused on the external and allows for discrimination. “As a rule, the standpoint of the unconscious is relative to the conscious attitude.” (Jung, 1969, p. 36) What this means is that whenever a conscious attitude becomes too one-sided, the unconscious counterpart will aid in creating equilibrium by providing an opposing attitude. The unconscious may also provide a rather distinct stance if the conscious attitude is too ambiguous. The terms ‘one-sided’ and ‘ambiguous’ are to be taken subjectively and in context as it depends on the personal character and the unique situation of each individual human being. Jung (1969) explains that “the therapeutic method of complex psychology consists on the one hand in making as fully conscious as possible the constellated unconscious contents, and on the other hand in synthesizing them with consciousness through the act of recognition” (p. 40). Therefore, it is the workings of both the conscious and unconscious mind in relation to one another that create the psychic life of the individual. It is important to become aware of the unconscious contents if one feels impeded or called in some way and to use that awareness for conscious action. However, it is important to note that the unconscious seems to have two distinct types of qualities inherent in its structure. As Jung (1969) suggests, there is the personal unconscious which is made up of contents which have at one time been conscious, but have disappeared from consciousness through loss of memory or repression as well as the collective unconscious whose contents owe their origin to heredity, the first contents being *complexes* and the second *archetypes*.

## 2.3. *Archetypes*

As proposed, the mind seems to consist of the conscious, personal unconscious as well as a collective unconscious layer. These layers affect one another and these interactions affect our views and consequent behavior. “Normally the unconscious collaborates with the conscious without friction or disturbance, so that one is not even aware of its existence. But when an individual or a social group deviates too far from their instinctual foundations, they then experience the full impact of unconscious forces.” (Jung, 1969, p. 282) It is, therefore, the effect of this unconscious strata of the mind that needs further illumination as there exist great possibilities as well as dangers in the process of its integration. Jung (1969) has observed that the collective unconscious is a kind of “second psychic system of a collective, universal, and impersonal nature which is identical in all individuals” (p. 43) and which consists of “pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents” (p. 43). Therefore, an archetype is only a latent possibility which gives rise to different manifestations: “In principle, it can be named and has an invariable nucleus of meaning – but always only in principle, never as regards its concrete manifestation.” (Jung, 1969, p. 80)

According to Jung (1969), these manifestations can be observed in dreams, active imagination (i.e. sequences of fantasies produced by deliberate concentration), fantasies observed in trance-states, and delusions of paranoiacs. Other sources include tribal lore, myths, and fairy tales where the contents have already been “changed into conscious formulae” (Jung, 1969, p. 5). Therefore, archetypes may be experienced through direct individual experience (e.g. dreams), cultural works (e.g. myths), but also through one’s environment by means of projection. Jung (1969) describes projection as “an unconscious automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object. The projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject” (p. 60). Therefore, we may become aware of parts of our psyche through mirroring in the other. When we realize that the contents projected are our own, we reach a state of higher conscious awareness and have more agency when choosing the subsequent course of our action. This realization is necessary because “Identity does not make consciousness possible; it is only separation, detachment, and agonizing

confrontation through opposition that produce consciousness and insight.” (Jung, 1969, p. 171) Projection may have disastrous implications if one’s own shadow is projected onto the other – we may come into conflict as we hold our mirror to the world, be it as individuals or nations.

Archetypes are characterized by an intense emotional charge that has a deep effect on the individual: “They are meant to attract, to convince, to fascinate, and to overpower. They are created out of the primal stuff of revelation and reflect the ever-unique experience of divinity. That is why they always give man a premonition of the divine while at the same time safeguarding him from immediate experience of it.” (Jung, 1969, p. 8) Apart from gripping man with the depth of their meaning and emotional luminosity, they seem to present a variegated nature: “Just as all archetypes have a positive, favourable, bright side that points upwards, so also they have one that points downwards, partly negative and unfavourable, partly chthonic, but for the rest merely neutral.” (Jung, 1969, p. 226) This nature is in direct opposition to the conscious mind which serves as a discriminatory tool in the world of dichotomies and it is the necessary tool which can lead to an awareness of opposing aspects of different phenomena. Therefore, archetypes serve as an aid in greater understanding of one’s nature, but they also present certain dangers. Jung (1969) claims that the archetypes themselves are not pathological, but that this pathological element may reveal itself if an individual reacts to them and interprets them in a detrimental way. “Psychic experiences, according to whether they are rightly or wrongly understood, have very different effects on a person’s development.” (Jung, 1969, p. 351) Jung (1969) has observed one such danger in an identification with an archetype which may lead to a weakening of consciousness and result in one being possessed by it. According to Jung (1969), a person becomes “lost in oneself”; a state which many indigenous peoples are well aware of and have created tribal lore and rituals in order to protect themselves from its effects. They have realized that when people succumb to uncontrolled emotions, they cannot control their behavior. This absence of deliberate, conscious choice becomes a threat to both the individual and society as a whole. However, it is just as dangerous to completely ignore the archetypal strata of the psyche which Jung has observed to be a tendency of our modern way of living: “The more independent “reason” appears to be, the more it turns

into sheer intellectuality which puts doctrine in the place of reality and shows us man not as he is but how it wants him to be.” (Jung, 1969, p. 93) Jung (1969) warns that the suppression of parts of one’s nature leads to the contents falling into the unconscious and becoming charged with energy which may produce disastrous consequences. Since these contents are universal, there is not only the possibility of an individual succumbing to their influence, but also of entire societies. Jung (1969) draws parallels between the war-stricken Europe of his time and the Roman Empire through the age-old images of the Roman fasces and the Roman salute which have, according to his observations, once again been activated. He hypothesizes how through suppression entire nations have become victims of unconscious action resulting in destruction on a massive scale. Therefore, he proposes a middle way which honors both parts of the psyche and guides man to act in accordance with his whole being as well as the laws of nature, because “the world exists only because opposing forces are held in equilibrium. So, too, the rational is counterbalanced by the irrational, and what is planned and purposed by what *is*.” (Jung, 1969, p. 94) This process of affirming one’s own nature through the interplay of the conscious and unconscious, Jung has termed the individuation process. “How the harmonizing of conscious and unconscious data is to be undertaken cannot be indicated in the form of a recipe. It is an irrational life-process which expresses itself in definite symbols.” (Jung, 1969, p. 289) Individuation is a continuing process which shapes the individual. According to Jung (1969), out of this union emerge new situations and new conscious attitudes. Therefore, the realization of one’s own nature and one’s motives can serve as a basis for conscious action when addressing one’s personal as well as social spheres of life.

Having elaborated on the nature and effects of archetypes on human behavior, it may prove beneficial to describe a couple of examples as they will be used in the analysis of the aforementioned novels. Jung (1969) postulates that, “There are as many archetypes as there are typical situations in life” (p. 48) Not only is it difficult to detect all the possible archetypes, but their very nature does not lend itself to a concise and simple delineation, namely, because they are symbolic. In accordance with Jung’s (1964) interpretation, symbols are natural and spontaneous products of the mind which hint at something not yet known, something beyond their immediate meaning. “They are

genuine symbols precisely because they are ambiguous, full of half-glimpsed meanings, and in the last resort inexhaustible.” (Jung, 1969, p. 38) For the purposes of clarity, Jung (1969) loosely organizes these manifestations into different classes. These include the archetypes which usually appear in anthropomorphic form such as the shadow, the animus, the anima, the mother, the wise old man, and the trickster. There are also the archetypes of transformation such as the individuation process which has already been clarified in the previous paragraph. However, all kinds of phenomena as well as animals can be messengers of meaning. For instance, water, fire, birds, and snakes are all common symbols which have been used throughout history.

A brief description of the most important characteristics of each archetype will now be presented. The first archetype with which we will be dealing with is called the shadow. “The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly – for instance, inferior traits of character and other incompatible tendencies.” (Jung, 1969, pp. 284–285) According to Jung (1969), the shadow is usually our first obstacle – it is puts before us the part of our nature which we would rather disown. This is often a painful realization. However, it is the necessary prerequisite to the affirmation of our true nature. Jung (1969) mentions the relationship of Faust and Mephistopheles from Johann Wolfgang von Goethe’s play *Faust* as a good illustrative example. It is necessary to become aware as well as to integrate this part of our being for it is “a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness” (Jung, 1969, p. 20).

The second archetype which frequently appears in anthropomorphic form is that of the animus or anima. As stated by Jung (1964), there is an archetype which represents the male element in every woman called the animus. At the same time there is a corresponding archetype which represents the female element in every man called the anima. The anima shows a dual nature, that of a “secret knowledge or hidden wisdom, which contrasts most curiously with her irrational elfin nature” (Jung, 1969, p. 30). She may appear in many forms such as the nixie, siren, wood-nymph, lamia, succubus, or psychopomp who points the way to the highest meaning (Jung, 1969). She is the

*“archetype of life itself”* (Jung, 1969, p.32). The significance of the anima in the psychology of man is that she affects his emotional world; she may intensify, falsify, or even mythologize his emotional relations to his work and the people around him (Jung, 1969). On the other hand, the appearance of the animus points to conscious spiritual effort in women (Jung, 1969). The archetype may appear as a compensatory element if a part of one’s nature is neglected. However, as with any other archetype, there exists the danger of possession.

Another luminous archetype is that of the mother. Once again there a number of manifestations including those of a personal nature: one’s own mother, grandmother, stepmother, or mother-in-law; secondly, there are those in a figurative sense: the Mother of God, the Virgin or Sophia; and, finally, there are things that arouse devotion or awe such as the Church, university, heaven, the underworld, the moon or the sea as well as things which are associated with fertility and fruitfulness such as the cornucopia, garden, deep well or baptismal font (Jung, 1969). In its negative variants it may appear as the witch, dragon, large fish or serpent, grave, sarcophagus, deep water or death (Jung, 1969). Through these manifestations, even though the list is far from complete, we can observe the main characteristics of the mother archetype: “her cherishing and nourishing goodness, her orgiastic emotionality, and her Stygian depths” (Jung, 1969, p. 82). The mother is a fruitful vessel and an adamant destroyer. She reaches into the sensual depths as well as into spiritual heights. She stands at the beginning and the end of life.

One might be familiar with the following archetype through fairy tales. Jung (1969) describes the wise old man as a personified thought which appears when a person cannot accomplish the task through their own effort. “The concentration and tension of psychic forces have something about them that always looks like magic: they develop an unexpected power of endurance which is often superior to the conscious effort of will.” (Jung, 1969, p. 219) In other words, when we utilize our whole being, we may come to unexpected insights. The archetype may appear in the form of a guru, magician, doctor, priest, professor, grandfather, or any other person possessing authority (Jung, 1969). It may also appear in theriomorphic form, in other words, in the form of an



animal. Animal form shows that the contents and functions are in the extrahuman sphere, either daemonically superhuman or bestially subhuman (Jung, 1969). Jung (1969) points to the beneficial aspects of this archetype: knowledge, reflection, insight, wisdom, cleverness, intuition, goodwill, and readiness to help; the wise old man knows the way to the goal, warns of the possible dangers, and supplies the hero with the means of meeting them effectively. On the other hand, he is aware of this archetype's dual nature – the old man may be an evil magician or even a murderer, setting up a perilous challenge before the hero (Jung, 1969). In the end, the challenge that the wise old man presents leads to new insights and the development of personality. “This bold enantiodromia, a very common occurrence, not only signifies the rejuvenation and transformation of the old man, but hints at a secret inner relation of evil to good and vice versa.” (Jung, 1969, p. 229)

In the same manner, Jung (1969) locates a very old archetype, the trickster, in picaresque tales, carnivals and revels, magic rites of healing as well as man's religious fears and exaltations. Some characteristics include: a fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature: half animal and half divine, his exposure to all kinds of tortures, and, finally, his approximation to the figure of the saviour (Jung, 1969). Once again, we may observe the process of enantiodromia – the childish nature reaches towards the highest spirituality and the inflicted wound becomes a healing medium. “He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness.” (Jung, 1969, p. 263) According to Jung (1969), the trickster does the most atrocious things out of pure unconsciousness and unrelatedness, even his limbs are at war with one other, but in the end, he has prospects of a much higher development due to his eagerness to learn.

Finally, a brief description of some recurring symbols will be presented including water, fire, birds, and snakes. According to Jung (1969), water is “the commonest symbol for the unconscious” (p. 18). Water represents the unknown depth of our being towards which we must often descend if we want to gain greater insight. This descent is not without its dangers as has been illustrated by the phenomenon of being “lost in oneself.” Water is also opposed to the heights of the spirit as it is “earthly and tangible, it is also

the fluid of the instinct-driven body, blood and the flowing of blood, the odour of the beast, carnality heavy with passion” (Jung, 1969, p. 19). In other words, water can connect us with our instinctual nature.

Jung (1969) describes the second symbol, fire, in relation to alchemy as a warmth that brings everything into existence and whose heat burns all superfluities to ashes. Another important aspect of fire is emotion, “the moment when steel meets flint and a spark is struck forth, for emotion is the chief source of consciousness” (Jung, 1969, p. 96). According to Jung (1954), consciousness is produced during contemplation when a flash of association between apparently disconnected ideas forms or when understanding is born out of a moment of high emotional tension. After a discharge of energy, new insight is formed; the light illuminates the darkness and our consciousness is transformed.

Lastly, we will briefly touch upon the animal symbols – the snake and the bird. According to Jung (1969), the lower vertebrates have from the earliest times been symbols of the collective psychic substratum. Snakes point to the danger of being swallowed by the unconscious as well as to inform people when they deviate from their instinctual basis (Jung, 1969). As opposed to snakes which point to the earth, the birds point upwards towards the heavens. “Birds, as aerial beings, are well-known spirit symbols.” (Jung, 1969, p. 334)

### **3. ARCHETYPAL LITERARY CRITICISM**

#### *3.1. Archetypal Literary Criticism*

When approaching literary works, we may focus on different aspects depending on which theoretical framework we choose to apply. Therefore, if we choose to look at a work of literature through the lens of psychology, we may only focus on the aspect of artistic creation without any claims with regards to its essential nature (Jung, 1995). Additionally, when we approach art from a psychological perspective, we are oriented towards meaning. “We have to break down life and events, which are self-contained

life-processes, into meanings, images, concepts, well knowing that in doing so we are getting further away from the living mystery.” (Jung, 1995, p. 78) Therefore, any claims that this type of analysis may put forward does not in any way impinge on the aesthetic dimension of art. Secondly, Jung (1995) observes that personal threads of the artist are indeed woven into his work, but they do not explain the work of art as it becomes an individual entity. Jung (1995) describes the relationship between a work of art and its creator using the analogy of the plant and the soil: “The plant is not a mere product of the soil; it is a living, self-contained process which in essence has nothing to do with the character of the soil” (p. 72). The work of art grows out of the artist and a new world is created. The artist himself is a duality: “On the one side he is a human being with a personal life, while on the other he is an impersonal creative process.” (Jung, 1995, p. 101)

Jung (1995) distinguishes between two modes of literary creation: the psychological in which materials are drawn from man’s conscious life, assimilated in the psyche of the poet and raised to the level of poetic experience and the visionary in which the content comes from the collective strata of the mind and is pregnant with symbolic meaning. He classifies countless novels dealing with love, the family milieu, crime and society together with didactic poetry to the first class and some works including *The Ring of the Nibelung* by Richard Wagner, Nietzsche’s Dionysian experience and the second part of Johann Wolfgang von Goethe’s *Faust* to the second (Jung, 1995). According to Jung, literary works rich in symbolic imagery are an influential factor in balancing the psychic life of nations. Just as the collective unconscious layer of the mind serves to bring balance to one’s own psychic life, so do works of art help bring balance to entire nations. “Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.” (Jung, 1995, p. 82)

“The problem of the relationship between consciousness and the unconscious in the process of artistic creativity became relevant after the introduction of psychoanalysis in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.” (Bushueva, 2019, p. 545) After the introduction of Carl Gustav Jung’s theory of the psyche, various literary critics have endeavored to

apply it to works of literature, as well as modify and extend upon it. This type of analysis has been applied extensively to fairy tales, one of the main proponents in this field being Marie-Louise von Franz. Other famous theorists include Northrop Frye, Christopher Booker and James Hillman. However, with the advent of deconstruction and contextual criticisms in the 1970s and 1980s, archetypal literary criticism began to become marginalized (Leigh, 2015).

Archetypal literary criticism is a process of interpretation of works of literature which consists of several different aspects as it “moves in several directions at once – textual, intertextual, and psychological” (Leigh, 2015, p. 98). According to Leigh (2015), the analyst may locate archetype in the plot, characters, imagery, and setting, connect them with patterns found in world literature as well as explore the psychological relevance of such archetypes to the characters within the text. Through this approach, the critic endeavors to locate universal patterns and subject them to a comparative analysis interpreting the material in search of meaningful connections.

### *3.2. Critique*

Carl Gustav Jung’s work has been praised for its specific character which mirrors the “postmodern quality of his thinking” (Richter, 2016, p. 64). However, his theory has also been subject to widespread criticism. Firstly, Jung’s interpretations of literary works have been criticized for their emotionality, arbitrariness, and lack of aesthetic principles (Leigh, 2005). Secondly, this type of criticism was labeled too reductive and repetitive as well as only serving as a source of verification of Jung’s theory (Leigh, 2005). Thirdly, various schools pointed to the lack of certain aspects in this type of approach: the deconstructionists found it to be lacking a sophisticated theory of language and method of interpreting symbols, proponents of cultural studies found that the revelation of sameness did not meet the new criterion of diversity of gender, race, and class with some feminists concluding that some archetypal narratives were intrinsically anti-feminine (Leigh, 2005). The phenomenon of the effects of *participation mystique* in early childhood has also been scrutinized. According to

Carney (2004), there is no reason offered as to the way in which our initial relationship with our parents should affect us to the extent that it does. Another objection is raised as regards to the nature of the theory. It has been proposed that Jungian psychology is a product of a narratively mediated mode of thinking and that it explains the psyche in much the same way as myth “explains” the world, therefore, its conclusions cannot be accorded an objective scientific value (Carney, 2004).

#### **4. ARCHETYPAL COMPARATIVE ANALYSIS**

Carl Gustav Jung’s archetypal model will be applied to two contemporary works of literature: Ray Bradbury’s *Fahrenheit 541* and Kate Chopin’s *The Awakening*. Firstly, archetypal content will be interpreted in each of the novels. The works will then be subject to a comparative analysis as regards the completion of the individuation process. However, it is by no means a conclusive rendering, nor does it disallow for different interpretations within the theory itself. The thesis will endeavor to present a coherent picture within the presented theoretical frame, but, hopefully, at the same time, open new avenues for understanding in the rich world of symbols.

##### *4.1. Archetypal Analysis of the Novel Fahrenheit 451 by Ray Bradbury*

Ray Bradbury’s dystopian novel *Fahrenheit 451* paints a picture of a futuristic world in which books have been declared illegal in an effort to suppress the free development of thought. The novel tells the story of a firefighter living in a city in America, Guy Montag, whose job it is to burn books, but who eventually decides to oppose the system and help save the literary depository of humanity. Montag is declared a criminal and sentenced to death. However, he manages to escape and ventures into the world with other fugitives who carry within their memories the contents of monumental works of literature in anticipation of a time when books will once again become part of the legacy of humanity.

First of all, we may observe the state of the society in the novel. It is on a dangerous

trajectory due to the suppression of intellectually stimulating material. It is a trend which might be observed today due to a saturation of sensational content, but brought to an extreme in the novel as “The mass media must keep watering down the intellectual level of its material as it attempts to reach an increasingly larger and intellectually diversified audience.” (Sisario, 1970, p. 201) People have been deprived of the necessary prerequisites for “a life of meaning. They include separation from the simple senses of taste, smell, sight, and touch; and separation from the virtues of leisure, respite, and reflection” (Smolla, 2009, 907). They have also lost the necessary context which would allow for orientation in society. “Without a sense of the past, of history as a series of verifiable actions, the individual cannot form political judgments, since he has no standard against which to compare present events.” (Foust, 1982, p. 85) Through this impoverishment there is little possibility for conscious, autonomous action and a mass hysteria ensues. People drown out their emotions and thoughts as they indulge in reckless driving, sensational television programs, and shallow conversations. The society itself is always at the brink of war.

In this environment the protagonist of the novel slowly begins to awaken to his own inner world. At the beginning of the novel Guy Montag is seized by mass hysteria as indicated by his smile that “never ever went away” (Bradbury, 2013, p. 2) and the state of his mind as he walked down the street “thinking little at all about nothing in particular” (Bradbury, 2013, p. 2) Suddenly, through an air of mystery, a sixteen-year-old girl appears. Clarisse McClellan shares with Montag her love for nature and shows him her introspective and inquisitive character. She shares with him the knowledge of the world that existed before the prohibition of books. Montag is comforted by her gentle demeanor which is in contrast to the destructive world around him and through their interactions he slowly begins to awaken to his own inner voice. We may observe Clarisse as representing Montag’s anima. She connects him with his emotional nature and shows him hidden parts of his being. She is the spark that ignites the beginning of his individuation process. After their first interaction, Montag was seized by this mysterious encounter after which his smile faded and he finally realized “He was not happy.” (Bradbury, 2013, p. 9)

After his first encounter with Clarisse, Montag goes home to his wife Mildred who meets him with lifeless eyes, “two pale moonstones buried in a creek of clear water over which the life of the world ran, not touching them” (Bradbury, 2013, p. 11). Mildred is a reflection of the world which presents itself as alive but is indeed empty. Mildred is the persona which inevitably breaks. The mask falls off as Mildred tries to commit suicide by overdosing on sleeping tablets. Mildred represents the choice to escape reality and run from one’s true nature. After being revived, she chooses to go back to her television screen and superficial conversations lest she becomes confronted once again with the challenge of self-realization. This disruptive episode is a painful mirror held before Montag who becomes more conscious of the reality of his life.

Another important character in the novel is the Mechanical Hound whose grotesque nature repels Montag. The Hound is a weapon used to dispose of any threats to the state. It is eerily described as living and not living with its eight spider legs and steel needle used to inject large quantities of morphine or procaine into its target. Montag avoids the creature from the very beginning, but he eventually needs to confront it in a life-or-death chasing game as he runs from the state. The Hound may indicate Montag’s shadow. It is his dark nature, the murderous instinct which culminates in his murder of officer Beatty. After the confrontation with his shadow, Montag plunges further into the depth of his unconscious as he floats down the river towards his freedom.

A very curious character is Montag’s superior, Captain Beatty. He is first introduced as holding playing cards and wearing a hat with a picture of a Phoenix on it. Beatty is a very contradictory character showing certain aspects of the trickster. He is a sly character, playing verbal tricks on Montag taunting him into more and more realization and, finally, pushing him to admit to his crime. In a way, he is a deeply wounded being who, having knowledge of both worlds, has not found the answer himself and has chosen to remain at service to the state. His unrelatedness culminates in a painful outcry as he pushes Montag to end his life by killing him with his flame thrower. Through this act, Montag rises from the ashes like a phoenix into the new world as he can no longer go back to the old one (Sisario, 1970). Out of the bestial rises a new spiritual awakening.

Throughout his journey, Montag is instructed by different characters. One such character is Professor Faber. He is a scholar who believes in the preservation of the literary legacy of mankind, but is too afraid to oppose the state. He instructs Montag through an earpiece while he stays safely hidden. He could be viewed as a reflection of Montag's conscious mind – the mind that is crucial in developing awareness, but can often hinder itself through empty rumination, developing excuses as it runs in circles. This can be seen in Faber's continuing fearful analyses without any attempt to actually take action to solve the problem. Montag eventually loses the earpiece indicating the need of utilizing the whole psyche in order to solve the problem as he faces his enemies and runs towards the river and towards his fateful meeting with the group of fugitives.

Montag meets the group of fugitives in the forest after escaping the city. They are people who have decided to preserve various works of literature in their memories for a time when they may once again be read. They share coffee and a nourishing meal by the fire, watch the staged story of Montag's supposed capture on television and discuss the current state of the world. Montag is instructed as well as nourished by this newfound group, especially a man called Granger. Granger may be interpreted as being the archetype of the wise old man. Montag is gifted with newfound wisdom as he learns about a new way of life and deeper truths such as the cyclical nature of the world. "But that's the wonderful thing about man; he never gets so discouraged or disgusted that he gives up doing it all over again, because he knows very well it is important and *worth* the doing." (Bradbury, 2013, pp. 146–147)

Apart from the archetypal significance of the characters, different symbolic elements may be found throughout the narrative, the most recurrent being that of reptiles, water, and fire.

Lower vertebrates seem to represent the carnal, instinctual, destructive nature that surfaces with the suppression of free thought. Some examples in the novel include Montag's flame thrower or "great python spitting its venomous kerosene upon the world" (Bradbury, 2013, p. 1), his badge with "the orange salamander burning across it" (Bradbury, 2013, p. 17) or the "suction snake" (Bradbury, 2013, p. 12) machine which pumps out the sleeping tablets out of Mildred.



Water represents the cleansing and healing aspects of the unconscious. As Montag floats down the river, he is gently guided and nourished by the stream. “The river was very real; it held him comfortably and gave him the time at last, the leisure, to consider this month, this year, and a lifetime of years.” (Bradbury, 2013, p. 134) By using the intuitive guidance of his unconscious faculties, he comes to the next step of his journey, the circle of men who give him his mission.

Lastly, fire is a crucial instrument in raising Montag’s awareness. It is the light of consciousness that sparks into a blaze and helps him awaken to his true nature. It is the alchemical fire which burns away all superficialities and opens the path toward the realization of the self. Montag burns away his obstacles, the Mechanical Hound and Captain Beatty, on his journey towards self-realization. Finally, the whole city, the symbol of a society that has forsaken itself, is destroyed in a fiery blaze. For Montag, on the other hand, new awareness is born – the fire itself is viewed in a new light when he joins the circle of scholars: “It was not burning, it was *warming*” (Bradbury, 2013, p. 139). According to Gorch (2020), fire is held up to the reader covertly through a play of language as well: “The phonological system based on alliteration of the sound [s] contributes to the auditory perception of the burning paper” (p. 99). Out of the ashes, new consciousness is born.

#### *4.2. Archetypal Analysis of the Novel The Awakening by Kate Chopin*

Kate Chopin’s novel *The Awakening* tells the story of Edna Pontellier, a woman in direct opposition to the conventions of her time. Edna is married to Léonce Pontellier with whom she has two children. However, she denounces the role of devoted wife and mother as she begins to awaken to her true nature. Through her passionate interaction with Robert Lebrun, she comes to realize her real needs which have not been met in a loveless marriage and duty thrust upon her by society. However, the relationship with Robert is not enough as Edna becomes painfully aware that her deepest desires may never be realized. She ends her journey by giving her life to the sea.

The society in which the protagonist awakens to her own nature is that of strict social

norms. The women are expected to abide by the demands of devoted motherhood. “They were women who idolized their children, worshiped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels.” (Chopin, 1899, p. 19) As in *Fahrenheit 451*, the characters are subject to systematic suppression of their own individuality. The protagonist of the novel, Edna Pontellier, is a woman with artistic talent who has not been able to develop her capabilities. She is also unable to affirm her sensual desires as she is expected to fill the role of a devoted wife and mother.

On the other hand, Adèle Ratignolle is the embodiment of the angelic mother. Her voluptuous features, her graceful behavior as well as her devotion to her husband and children is the perfect picture of the great mother. That is the benevolent side of the mother archetype which is nourishing and sensual. Edna idealizes this luminous figure. However, idealization holds a secret motive. “Idealization is a hidden apotropaism; one idealizes whenever there is a secret fear to be exorcized.” (Jung, 1969, p. 106) The influence of the looming calling is actually rejected. The archetype eventually undergoes enantiodromia showing the hidden motives underlying society. Adèle eventually becomes ill and shows her dark side, the terrible mother. The terrible mother is the monstrous, devouring figure of the unconscious. With her long braid “coiled like a golden serpent” (Chopin, 1899, p. 286) she entangles Edna in a suffocating grasp, shedding her angelic countenance and becoming overbearing and venomous. The serpent-like nature may be associated with the mythical figures of Echidna and Lamia (Kane Rooks, 2016). Adèle, as the terrible mother, stands at the precipice of death. Her final encounter with Edna becomes a looming prophecy. “Still, she remembered Adèle’s voice whispering, “Think of the children; think of them.” She meant to think of them; that determination had driven into her soul like a death wound” (Chopin, 1899, p. 294).

Another influential female character who instructs Edna throughout her journey is Mademoiselle Reisz. Mademoiselle Reisz is an old woman who detests the superficialities of society. She is a pianist who “by her divine art, seemed to reach Edna’s spirit and set it free” (Chopin, 1899, 204). Mademoiselle Reisz may be viewed as the archetype of the wise old man. She not only provides Edna with the means to

express her truth, but also warns of the possible dangers she may be facing. As Edna defiantly tries to become an artist, Mademoiselle Reisz warns that the artist must possess “The brave soul. The soul that dares and defies” (Chopin, 1899, p. 165). The old woman is aware of the dangers of plunging into one’s unconscious faculties and expressing the wholeness of one’s nature. However, her warnings do not take hold as Edna eventually succumbs to the depth of her nature.

Léonce Pontellier is a neatly dressed, responsible father and husband who provides for his family. However, he is completely unaware of Edna’s depth and he cannot understand her behavior. After all, he views her as a possession and expects of her to play the role she has been given lest the society views them as being inappropriate. Edna feels more and more trapped in this loveless relationship and her being slowly starts to awaken to this harsh reality. “An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul’s summer day. It was strange and unfamiliar; it was a mood.” (Chopin, 1899, pp. 14–15) Léonce is the perfect mask of society. A society that does not question, but is satisfied with just the roles being played out. Edna is painfully awakened to this truth as she cries on the porch in the quiet of the night.

Edna’s encounter with Robert Lebrun serves as another painful awakening. Their relationship is lively, it is an expression of true connection. Robert, as her animus, lights the fire of her spiritual potentialities. However, due to Edna’s marriage, the pair cannot consummate the relationship. Finally, Robert decides to go to Mexico to pursue his career leaving Edna in despair. Edna idolizes the relationship, but after Robert’s return, she realizes that Robert himself is not the answer. “Consciously, Edna continues to develop her attachment to Robert, but unconsciously she feels that this romance cannot be reconciled with the known world.” (Batten, 1985, p. 82) Edna feels limited by the expectations forced upon her the society. The repression of her feelings and her artistic talents leads to an imbalance. What takes possession of Edna is her unconscious, namely, her animus. Franz (1997) points to the importance of women’s articulation of their mental capacities, for, if they are not expressed, they may remain bottled up as a

huge emotion which then surfaces in irritability, hysteria or silent, grudging ill temper. According to Franz (1997), there are two types of animuses which can arise: the first one is the verbalizer who talks nonsense and talks too much and the second is an ill-tempered animus behind which there is generally a very passionate nature which the woman cannot express. We can observe this animus possession in Edna's behavior who becomes ill-tempered and dismissive towards her lovers, culminating in a defiant act of moving to a new house away from her husband. Another dangerous aspect of this imbalance is the awakening of an uncontrolled instinctual drive. Batten (1985) notices how her latency leaves her open to impersonal eroticism which is realized through her relationship with Alcée Arobin. As we can see, Edna becomes a victim of possession and her acts of defiance seem to serve the calling of an unconscious part of her psyche. In the end, Edna drowns in her unconscious ending her life in the embrace of the sea.

There are several symbolic motives which permeate the narrative. The novel is an intricate weaving of dreamy imagery. Edna is continually on the precipice of illusion and reality. "The protagonist's affiliation with reverie, music, sleep, and ennui introduces to her the outlet of the world of the unconscious." (Azad, 2013, p. 23) The pull of her unconscious is very strong as it often arises as an unknown force. "But as she sat there amid her guests, she felt the old ennui overtaking her; the hopelessness which so often assailed her, which came upon her like an obsession, like something extraneous, independent of volition." (Chopin, 1899, p. 232)

Secondly, Azad (2013) points to the circular pattern of Edna's journey marked by the appearance of the motives of the bird, sea, and sun at the venturing and returning phase of her journey. Azad (2013) also draws parallels between the vision of the resigned naked man and the bird in the expository section of the quest with the image of naked Edna and the bird with a broken wing in her suicide scene. "A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down to the water." (Chopin, 1899, pp. 300–301) We may interpret the bird as the ascension of the spirit, the attainment of higher spiritual truths. Edna is unable to reach a higher level of consciousness which can also be indicated by the motif of the pigeon house. Her attempt at gaining autonomy by moving away from her husband is already undermined

by the name of her chosen abode. She is also warned by Mademoiselle Reisz that a bird which soars above tradition must have strong wings. Failing her spiritual quest, like the bird, she plunges back into the deep sea. The water to which she returns is the mysterious and elusive world of the unconscious mind. “And with her final act Edna completes the regression, back beyond childhood, back into time eternal.” (Griffin Wolff, 1973, p. 471)

Another powerful symbol is the snake. The allusion to Adèle’s hair points her chthonic, sensual nature. It is the devouring essence of the terrible mother which stands at the end of life. Similarly, an especially chilling premonition can be seen in the motive of the young couple followed by a woman in black. The group reappears throughout the novel foreshadowing Edna’s tragic ending. The couple may be interpreted as representing the reconciliation of opposing forces within Edna. However, it is always followed by a dark force indicating that the reconciliation will not come to be.

#### 4.3. Archetypal Comparative Analysis of *Fahrenheit 451* and *The Awakening*

We may observe both protagonists of the novel slowly awakening to their true nature. Montag is slowly becoming more and more conscious. Gorlach (2020) alludes to the personification of Montag’s hands which point to an inner conflict as he is unaware of what they ‘dare’ to do. Edna is also influenced by the mysterious forces that awaken within her as she is influenced by “the multitudinous emotions which had assailed her” (Chopin, 1988, p. 219). Both protagonists live in societies shaped by systematic suppression of individual expression. In *Fahrenheit 451* the suppression is done through the abolition of contemplative effort while in *The Awakening* it is the molding of the individual in accordance with the established societal norm.

In *Fahrenheit 451* repression through censorship creates a society in which individuals lead empty lives and succumb to unmitigated outbursts of violence as a result of an inability to affirm and develop their true nature. Smola (2009) proposes that the message, even though it seems counterintuitive, is that all speech, including hate speech, should be permitted as it will allow for a more cohesive moral community. By allowing

people to voice their views on the world, dangerous, uncontrolled behavior may be mitigated. This is in alignment with Jung's observations on suppression. However, the ending message is marked with a hopeful note: as Montag journeys on his new path, we are reminded of the "human spirit that cannot die" (Smola, 2009, p. 912). After a courageous confrontation, Montag reaches a new level of consciousness successfully completing his individuation process. A clearer understanding affords him more autonomy in choosing his subsequent actions. The story concludes with him venturing into the next step of his journey contemplating a quote from the Bible alluding to the power of life and its ability to heal the human spirit.

In *The Awakening*, on the other hand, the suppression is carried out through societal norms. Women are expected to become devoted wives and mothers. In this environment Edna is unable to develop her artistic talent or satisfy her sensual desires. However, she soon becomes defiant as she awakens to her true desires. Nevertheless, the path towards individuation is dangerous:

But the beginning of things, of a world especially, is necessarily vague, tangled, chaotic, and exceedingly disturbing. How few of us ever emerge from such beginning! How many souls perish in its tumult! The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation. (Chopin, 1899, p. 34)

Edna is possessed by her animus as she tries to orient herself within the recognition of her newfound reality. She becomes a victim to unfamiliar potent moods that finally edge her towards the edge of the water where she meets her demise. It is a tragic story of the perils of the winding road towards individuation.

## **5. CONCLUSION**

The theory of the psyche proposed by Carl Gustav Jung and its application in archetypal literary criticism has greatly influenced a number of different fields as well as our perception of the mind. It has also been subject to widespread criticism as well as enlarged upon by different theorists. According to Jung, the psyche consists of the

conscious, personal unconscious, and collective unconscious. The attitude of the conscious is always relative to the unconscious attitude – together they create equilibrium. However, if the conscious and unconscious parts of our psyche are not working in accordance with one another, dangerous consequences may ensue. Franz (1997) states that all powerful but unrecognized contents of the unconscious can possess us; a person can be eaten by a passion, an idea or a fantasy. By affirming both the messages of our conscious and unconscious minds, we may acquire greater awareness and, subsequently, lead more conscious lives. Through the affirmation and integration of our psychic needs, we may express our true nature. In other words, we may go through a successful individuation process. This process is central to Jung's theory and it is a subjective, life-process which transpires throughout our lives. As the unconscious is of a different nature to that of the conscious mind, it may prove beneficial to familiarize oneself with its forms.

The contents of the collective unconscious are expressed through archetypes, potentialities shared universally by human beings which give rise to certain psychic contents. They are characterized by their ambiguous, dual nature which is in contrast to the discerning nature of the conscious mind. The archetypes can be observed directly (e.g. in dreams) or indirectly (e.g. in mythology). Through the theoretical approach called archetypal literary criticism, we are able to locate such forms in works of literature. Through this type of analysis we may acquire greater understanding of the subject matter. Archetypes are pregnant with symbolic meaning and contemplating such multifaceted forms can support cognitive development. Westley and Folke (2018) point to the significance of symbols as reference points for a continued interpretative debate resulting in a development of different schools of thought in both artistic and scientific fields. They point to the beneficial capacities of symbols which include: the capacity for connection, self-organization and transformation as well as their role in connecting our deepest emotional capacities to broader social-ecological systems (Westley and Folke, 2018). Symbols are “calling us to apprehend a dynamic of system interactions that lies behind the manifest” (Westley and Folke, 2018, p. 4). Some theorists propose acquainting children with such content, a valuable source being fairy tales. “Telling a fairy tale is, in essence, verbalizing an allegorical story, the representational process of

which is drawn from a vast list of human conditions and experiences.” (Mitchell, 2010, p. 7) Mitchell (2010) urges utilizing fairy tales in the process of child development as recognition offers the possibility of a healing awareness through discovery of the processes imaged in the stories. Likewise, Campbell (1988) highlights the importance of mythology in our lives: “The images of myths are reflections of the spiritual potentialities of every one of us. Through contemplating these we evoke their powers in our own lives.” (p. 273)

Understanding and affirming the message of our unconscious mind alongside the conscious attitude is crucial to the process of individuation. The principal aim of this framework is the realization and affirmation of all parts of human nature. By becoming aware of our character and motives, we may become better at forming relationships with ourselves and others and lead more conscious lives. By affirming the life-process within us, we may better cope with change and recognize the bias of our current way of living.

*Fahrenheit 451* by Ray Bradbury and *The Awakening* by Kate Chopin are novels rich in symbolic imagery. For example, the motif of water in both works signifies the depth of the unconscious mind just as the snake points to a chthonic, devouring nature. Events, characters and themes of both narratives have been analyzed in terms of their archetypal significance in accordance with the aforementioned theoretical approach, archetypal literary criticism. The protagonists of both novels are instructed through their interactions with other characters which display certain archetypal qualities. In *Fahrenheit 451* the protagonist of the novel, Guy Montag, is awakened to his emotional potentialities through his anima, Clarisse McClellan. Likewise, in *The Awakening*, Edna Pontellier is called to her spiritual potentialities through her animus, Robert Lebrun. However, despite the parallels which can be drawn in regard to the symbolism of both novels, the protagonists diverge at the final step of the process. Guy Montag succeeds in integrating the contents of his unconscious as he reaches a new level of consciousness obtaining greater awareness. He affirms his true nature through the process of individuation. On the other hand, Edna Pontellier becomes possessed by her animus and becomes a victim to the power of her unconscious mind as she ends her life engulfed by the vast expanse of the sea. With their powerful contrasting endings, the novels



illustrate the dangerous, winding road of the process of individuation as a rich yet perilous journey to the self.

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Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

*Ana Pilat*

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