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Toward an archetypal narrative: A Jungian-inspired archetypal criticism of Propp's recurring narratemes thesis

HICHAM JAKHA

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Abstract

In this paper, I attempt to find a middle ground between the formalist critic, Vladimir Propp, and the psychoanalytic critic, Carl Jung. I argue that, instead of regarding Russian formalism and psychoanalysis as irreconcilable adversaries, the theories of the two figures can (and should) be unified; the result of which can be devised to establish a theory of what I call an "archetypal narrative". To be more explicit, Propp's *Morphology* and Jung's archetypal psychoanalysis are reconciled to bring about an archetypal narrative theory, in which the underlying structure of narratives lies in the collective unconscious of humanity.

Keywords

Vladimir Propp, Carl Jung, archetypal narrative, formalism, psychoanalysis

W stronę archetypowej narracji: Inspirowana Jungiem archetypowa krytyka tezy Proppa o powtarzających się narratemach

Abstrakt

W tym artykule próbuję znaleźć kompromis między reprezentantem szkoły rosyjskich formalistów, Vladimirem Proppem, a krytykiem psychoanalitycznym Carlem Jungiem. Twierdzę, że teorie Proppa i Junga mogą (i powinny) zostać ujednolicone zamiast być traktowane jako przeciwstawne; wynikiem powyższego ma być ustanowienia teorii tego, co nazywam „narracją archetypową". Mówiąc dokładniej, morfologię Proppa i archetypową psychoanalizę Junga da się pogodzić tak, aby stworzyć archetypową teorię narracji, w której podstawowa struktura narracji leży w zbiorowej nieświadomości ludzkości.

Słowa kluczowe

Vladimir Propp, Carl Jung, narracja archetypowa, formalizm, psychoanaliza

1. Introduction

Literary criticism has seen a wide range of theories attempting to provide a comprehensive reading of literary texts. One might rightly develop from the variety of literary theories available the assumption that literature, as a subject matter, is ambiguous. The ways in which a literary text can be read signal a difference in methods and techniques, leading to a dispute amongst literary critics as to which theory best captures the essence of the literary text. Each of the literary theories developed thus far approaches the literary text from a unique perspective. As a result, literary critics have in their hands a rich repertoire through which literary texts can be understood.

One of the most influential schools in literary criticism that attempted to "scientize" the study of literature is Russian formalism. "The Russian Formalist movement was championed by

unorthodox philologists and literary historians, e.g., Boris Eichenbaum, Roman Jakobson, Viktor Shklovsky, Boris Tomashevsky, and Yuri Tynyanov. Its main strongholds were the Moscow Linguistic Circle founded in 1915 and the Petrograd 'Society for the Study of Poetic Language' (Opoyaz) formed in 1916" (Erlich 1973: 627).

The formalists adopted a strict view of literary studies in which the reader only needs to focus their attention on the literary text itself. The disentanglement of a literary text can be successfully accomplished without resorting to any external factors. In an attempt to narrow down the scope of literary studies as a scientific inquiry, Roman Jakobson coined the term *literariness*. "The object of study in literary science is not literature but 'literariness', that is, what makes a given work a literary work" (Jakobson, as cited in Èjchenbaum 2004: 7).

Embracing literariness as a scientific study inspired an enormous project, taking text elements as its main object of inquiry. Formalist critics approached the text as an object of scientific inquiry and regarded language as the instrument via which the text can be studied. One can say that, what distinguishes physics and biology, for example, as two of the main hard sciences, is their endeavor to develop a "theory of everything". In the same vein, Vladimir Propp, a key figure in Russian formalism,[1] sought to imitate the physicists' and biologists' goal

[1] Although Propp was not formally associated with Russian formalism, he contributed immensely to the development of literariness as a scientific study. In fact, many Russian formalists have often been linked to either Prague Structuralism or Bakhtinian Semiotics. Steiner (2014) even went as far as to argue that there is no such a thing as Russian Formalism, for the figures associated with this movement differed in nearly all aspects of their research. Consequently, a unifying movement built around these thinkers seems to be far-fetched.

Steiner's claim does not undermine my present objective. On the contrary, breaking down Russian formalism into separate, conflicting ideas serves my objective well. As I try to show in this paper, literary theories should engage with each other and search for common points of communication, whenever and wherever possible. The formal boundaries set by movements should not deter critics from exposing themselves to different ideas, even if they go contrary to what they believe in.

and establish what can be described as a "narrative of all narratives". Indeed, Propp's *Morphology of the Folktale*, as Steiner (2014) argues, can be situated within a debate in biology. To elaborate, a brief sketch of art and its role in literary studies is in order. The formalists have disagreed over the meaning of art and its role in literary studies. These disagreements, Steiner posits, boil down to three metaphors: art as *machine*, *system*, and *organism*; and one synecdoche: art as *language*. Viktor Šklovskij is a proponent of the "machine metaphor". According to him, Formalism is "a return to craftsmanship" (1923: 327). This view has advocated a *mechanistic* approach toward literary texts. The "how" of literature became more important than its content. Mechanistic formalism accounted for the art/non-art (*byt*) distinction (Steiner 2014: 42f):

Art	*Byt* (everyday life)
de-familiarization	automatization
teleology	causality
device	material
plot (sjužet)	story (fabula)

"Art as system" has been upheld by Jurij Tynjanov, who labeled his approach to literary studies "systemo-functional" (1977: 295). The systemic metaphor alludes to the holistic and relational approach to literary studies. This approach follows the advancements made in other disciplines, mostly in psychology, logic, and linguistics (Steiner 2014: 85). Tynjanov distinguishes between "literary fact" and "literature". He writes: "Whereas a hard *definition of literature* is more and more difficult to make, every contemporary can point his finger at what is a *literary fact*. He will tell you that this or that as a fact of *byt* or of the poet's private life" is not a literary fact, "while

something else certainly is" (1929: 9). This distinction has prompted literary critics to rethink their reading of literary texts in terms of "concepts relating to the direct experience of literary texts and concepts that bring these into categorical relations" (Steiner 2014: 86).

"Art as organism" has been maintained mainly by Michail Petrovskij and Vladimir Propp. This trend is called "morphological formalism". It is so designated to emphasize the tendency of some formalists to approach the literary text as a "biological organism". Morphology, as Žirmunskij conceives of it, entails a taxonomy that "describes and systematizes poetic devices" before taking on their "stylistic functions in the typologically most essential poetic works" (1928: 55). Èjchenbaum understood morphology to indicate something along the lines of formal anatomy (1922: 8). Petrovskij referred to morphology as including both the anatomy and physiology of the work (1925: 182). Propp's morphology is of a generative nature. It is influenced by Johann Goethe's biology of organic bodies (Steiner 2014: 62). "In biology, from the eighteenth century onwards it has been believed that the quintessence of an organism is revealed by its form and structure" (Rádl 1930: 120). With form and structure in mind, Goethe and Georges Cuvier parted ways as regards the form and structure of the organism. Cuvier argued that we should explain the organism by proceeding from the parts to the whole, whereas Goethe contended that we should start from the general whole to the individual organism (Steiner 2014: 62). In short, as Cassirer sums up Goethe's and Cuvier's views, "Cuvier advocated a static view of organic nature; Goethe a genetic or dynamic view. The former laid its stress upon the constancy, the latter on the modifiability of organic types" (1945: 106). Propp's adoption and transformation of Goethe's morphology from the organic to the literary underlies a key notion in the Russian's thought. Goethe believed that "all the forms of plants perhaps developed from a single form" (1887–1912, sec. 1, vol. 30: 89). Goethe's quest for an archetypal form parallels Propp's

search for an archetype underling the structure of fairy tales (Steiner 2014: 71).

Another influential figure who, I argue, had the same objectives in mind, is Carl Jung. The Swiss psychoanalyst, alongside Sigmund Freud, laid the ground for psychoanalytic criticism. Just like Propp, Jung sought to single out an underlying scheme or archetype that makes all literary works familiar. In his "Psychology and Literature", Jung developed an intriguing account of literature, where it is ascribed the function of delineating the unconscious experience. To be more explicit, Jung's theory of archetypes has attempted to trace all conscious experiences to a *collective unconscious*.[2] With a keen focus on literature, Jung argued that archetypes are present in all literary works, and that any literary element has its source in the universal archetype.

Archetypal literary criticism takes into account the textual, intertextual, and psychological in its analysis. As we find in New Criticism, archetypal criticism identifies archetypes within the plot, characters, imagery, and setting of the text. Like the intertextual critic, it relates the archetypes detected in a certain text with similar patterns in literature. ("Plots as the Quest Journey, characters such as the Wise Old Man or Mother figure, imagery such as light and darkness, or settings such as forests or deserts"). Archetypal literary criticism also considers the

[2] The concept of archetype in Jung is closely connected to his "collective unconscious" theory, which can be described as:

> [...] a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition. While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of *complexes*, the content of the collective unconscious is made up essentially of *archetypes* (Jung 1969a: par. 88).

psychological significance of archetypes, *vis-à-vis* characters within a text.[3] Archetypal criticism gained widespread recognition among literary critics following Northrop Frye's (1957) *Anatomy of Criticism*. In the 1980's, archetypal criticism was energized by feminist thinkers such as Annis Pratt, Estella Lauter, Julia Kristeva, and Carol Schreier Rupprecht, who brought into light the individual and cultural influences on archetypes in literature (Leigh 2015: 98).

Frye's teacher at Oxford, C. S. Lewis, was also interested in psychoanalytic criticism and, in particular, Jung's theory of archetypes. In his "Psycho-analysis and Literary Criticism", C. S. Lewis examined Freud's and Jung's theories and their applications to literary criticism, and drew the conclusion that Jung's archetypal criticism is "a much more civil and humane interpretation of myth and imagery" than Freud's psychoanalysis (1969: 296).[4] Even though he agreed with Jung in his formulation of archetypes as a theory that "unites all humanity", Lewis, like most critics of psychoanalysis, demanded more scientific grounding from Jung. Although Jung's "archetypal criticism overcomes the dominant materialistic biases of many psychological theories of literature and human behavior", Lewis saw a major shortcoming in its method, namely that it was not scientifically supported (Leigh 2015: 99).

Christopher Booker carried out a project similar to my present one.[5] He sought to manifest the presence of Jungian archetypes in various narrative forms. In *The Seven Basic Plots* (2004), Booker argues that, despite the seemingly diverse stories we have in literature or movies, "there may be 'only seven (or

[3] For instance, one can study the individuation process in a character (c.f. Skogemann's 2009). One can also examine the psychological idiosyncrasies of the author or reader (c.f., Dawson's 2004).

[4] This is another main factor that made me choose Jung over Freud, as regards my proposed synthesis of psychoanalytic criticism and Russian formalism. Like Propp, Jung colored myth and imagery in literature in a way that makes them familiar and relatable. After all, it is the presence of primordial images (Jung) that makes narratives seem recurring (Propp).

[5] It must be noted, however, that Booker restricted his analysis to Jungian archetypes. I analyze both Jung and Propp.

six, or five) basic stories in the world'" (3). Booker's book outlines seven basic plots, along with three subplots. One plot, Abbott (2008) posits, can set the general tone for the tension and its resolution within a narrative. However, most stories may incorporate these basic plots into subplots to generate a more complex narrative, just like character types merge to produce more complex characters (136-138). The problem with Booker's thesis is that not all narratives exhaust every plot described by him. With that said, all the plots laid out by Booker boil down to three main stages in a story. This is what we find in Joseph Campbell's influential book, *The Hero with a Thousand Faces* (2004). Namely, Campbell maintains that narratives can differ with regards to their patterns. Not all narratives will conform to the totality of schematic functions determined in folktales (as in Propp's thirty-one character functions) or in various narrative forms (as in Booker's seven plots). But all narratives, Campbell argues, are centered around "the hero's journey".[6] This is what he refers to as the "monomyth". Accordingly, the "monomyth" presents the three stages that a hero undergoes: *separation*, *initiation*, and *return*. These stages can also be labeled "the nuclear unit of the monomyth" (2004: 28). Campbell describes the "monomyth" as a story, where "a hero ventures forth from the world of a common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (2004: 28).[7]

Booker's and Campbell's Jungian-inspired attempts to establish archetypal patterns in different narrative forms mirror my own in the present paper, and make my decision to reconcile Jung and Propp, and not – say Freud and Propp – all the more

[6] It must be noted that Campbell, like Jung, is interested primarily in the recurring narrative patterns across world mythology. Like Jung, he examined different mythologies to discern a recurring, underlying pattern in their structure.

[7] I shall analyze Campbell's study in greater detail in Section 3, where I will attempt to examine the reducibility of Propp's narratemes to Jung's archetypal plots.

conceivable. I believe that Jung's archetypes can explain Propp's recurring narratemes thesis, and that the latter can be devised to establish solid ground for the former. As I argue here, both Propp and Jung were trying to solve (or, at least, highlight) the same issue: literary narratives are recurring (Propp) because they can be reduced to universal, primordial images in our collective unconscious (Jung).

Now that I have introduced the framework of my paper, it is time to establish its main thesis and enunciate its objective. In the spirit of exploring an underlying structure behind all narratives (Propp) and beyond the individual unconscious (Jung), I shall attempt to reconcile Vladimir Propp's formalism and Carl Jung's psychoanalysis, which are often conceived of as rivals. Following the examination of the two doctrines, I shall propose a unified theory in literary criticism, which I term an "archetypal narrative" theory. Then, in an attempt to test the applicability of my theory, I will apply it to "The Fate of the Boy Witch", a tale selected from Native American repertoire.

2. Exploring Vladimir Propp's morphology

In 1928, Vladimir Propp (1895–1970) published a remarkable scientific inquiry on the folktale. In his *Morphology of the Folktale*, Propp studied a hundred Russian folktales to determine if there were any common patterns in their structure. In comparing the components of the studied tales, Propp writes, "the result will be a morphology (i.e., a *description* of the tale according to its *component parts* and the relationship of these components to each other and to the whole)" (1968: 19, my emphasis). Propp, first, focused on the *dramatis personae* of a tale. He argued that, in every tale, the names and properties of the *dramatis personae* change. However, their functions and actions remain the same. Therefore, the latter were of much importance to Propp's project. If there is only a limited number of functions and actions a personage can execute, Propp posited, we will be dealing with a rather unbalanced account of tales, where the

number of personages outstandingly outweighs the number of functions. Propp understood this as explaining the paradoxical structure of tales. He writes that "[the resultant imbalance between functions and personages] explains the twofold quality of a tale: its amazing multiformity, picturesqueness, and color, and on the other hand, its no less striking uniformity, its repetition" (20-21).

Next, Propp moved on to analyze the *sequence* of tales. He distanced himself from the opinions of some critics (e.g., Veselovskij and Šklovskij), who upheld sequence in tales as an *accidental* component; hence stressing its freedom. According to Propp, the sequence of events is *uniform*. There must be a certain respected sequence in the narration of tales. "Freedom within this sequence is restricted by very narrow limits which can be exactly formulated" (22). The rest of the *Morphology* is dedicated to thirty-one functions in the folktale, where Propp explored what he thought are the most frequently used *narratemes*. By enumerating the functions of folktales and specifying the number of *dramatis personae*, Propp set the ground for a generic system of both analyzing existing tales and generating new ones.[8] First, let us go briefly through the Proppian *dramatis personae*:

> Some examples of these roles [*dramatis personae*] are as follows: *the villain*, *the donor* (who provides the hero with a magical agent), *the helper* (usually a magical agent that helps the hero carry out his tasks), *the dispatcher* (who sends the hero on his mission), *the hero* (the protagonist of the story), and *the false hero* (who

[8] For instance, Scott Turner, in his dissertation devoted to the advancement of a "Minstrel Story generating Program", writes about the influence Propp's *Morphology* had on his research:

> In theory, Propp's grammar could be programmed into a computer and used to recognize folktales — provided someone first translated each folktale into Propp's notation […] Propp's grammar could be used to 'grow' a story from seed to completion (1993: 1).

Lang's *Joseph* System (1997) is another instance of a Proppian-inspired attempt to establish a system of story generation.

maliciously sets himself up to usurp the protagonist as hero of the story) (Gervás 2015: 189).

In addition, Propp outlined thirty-one character functions that are ascribed to the *dramatis personae* (see Table 1).

Table 1

The Proppian character functions

1. Absentation	2. Interdiction	3. Violation	4. Reconnaissance
5. Delivery	6. Trickery	7. Complicity	8. Villainy and lack
9. Mediation	10. Counteraction	11. Departure	12. Testing
13. Reaction	14. Acquisition	15. Guidance	16. Struggle
17. Branding	18. Victory	19. Resolution	20. Return
21. Pursuit	22. Rescue	23. Arrival	24. Claim
25. Task	26. Solution	27. Recognition	28. Exposure
29. Transfiguration	30. Punishment	31. Wedding	

The functions enumerated above construct the linear plot sequence of a story and direct its exposition, rising action, climax, falling action, and resolution. "Propp mentions how the character fulfilling a particular named role is involved in the various actions that can instantiate that character function (the villain carries out the villainy, the dispatcher sends the hero on his mission, the hero departs from home, etc.)" (Gervás 2015: 189).

All in all, Vladimir Propp's *Morphology of the Folktale* has served as a canonical work in both folkloristics and narratology. The West's exposure to Propp's morphology is largely attributed to the translation of Scott Laurence (1968),[9] and the work of Alan Dundes, who expanded the research of Propp to analyze Native American (1980) and European folktales (2007). In Dundes' introduction to Laurence's translation, he shed light on the inner structure of Propp's analysis of folktales and contrasted it with that of the French anthropologist, Claude Lévi-Strauss. Dundes highlights a distinction between the analyses of Propp

[9] It is worth mentioning that Thomas A. Sebeok (Indiana University, USA) was responsible for the first English translation of Vladimir Propp's *Morphology of the Folktale* from Russian (in 1958). Thanks to Sebeok's initiative, the English-speaking world became acquainted with the work of Propp.

and Lévi-Strauss, *vis-à-vis* the underlying structures of tales. "[In his introduction], he iterated the distinction between Propp's 'syntagmatic' analysis, borrowing from the notion of syntax in the study of language, and Lévi-Strauss' 'paradigmatic' one, which seeks to describe a pattern or paradigm (usually based upon an *a priori* principle of *binary opposition*) underlying the folkloric text" (Dundes 2007: 124, my emphasis).

Both Propp and Lévi-Strauss sought to single out an underlying structure of narratives, although of two different kinds. Propp focused his structuralist analysis on folktales, whereas Lévi-Strauss investigated *myths*.[10] Lévi-Strauss adopted a somewhat different approach to "narrative" than that adopted by Propp:

> Unlike Propp, his formula was totally algebraic involving "functions" and "terms" (1955:442; for a discussion of the formula, see Mosko 1991). Whereas Propp had extrapolated his thirty-one function sequence from the linear order of events recounted in his 100 fairy tale corpus, Lévi-Strauss sought to discover what he felt was the underlying paradigm (Dundes 1997: 40).

Overall, the debate on the underlying structure of narratives is stimulating and raises a number of valid problems. Propp's thesis of recurring narratemes follows from a rigorous empirical study, and its results can be extended to include a wide variety of *formulaic* narratives, as has been adopted by his successors.[11] In the following, I shall turn my attention to Carl Jung, a prominent figure of psychoanalytic criticism. I shall attempt to compare Jung's universal archetypes and Propp's recurring narratemes theses. I hope my attempt will bring about

[10] For more on Lévi-Strauss's ideas on mythology, see *Mythologiques* (1964, 1966, 1968, 1971) and "The Structural Study of Myths" (1955).

[11] It is important to keep in mind that, despite its significance to *formulaic* texts, Propp's model cannot be so easily applied to complex literary texts. A postmodernist text, for instance, where metafiction, Chinese box structure, and other complex literary devices are foregrounded, will pose a great challenge to Propp's model.

a conclusion, where the two theories are not only compatible with each other, but also complementary to one another.

3. Exploring Carl Jung's archetypal psychoanalysis

Carl Gustav Jung (1875-1961) was a key figure of psychoanalysis and was credited with the founding of analytical psychology. Jung's work on depth psychology established him as one of the main names of psychoanalysis at his time, alongside Sigmund Freud (1856-1939). Indeed, these two names were, and still are, central to psychology and psychoanalysis, in particular. Not only so, Freud and Jung set the ground for discussions, involving their concepts, that go well beyond their field (Falzeder 2012).

There are, however, noteworthy differences in beliefs and ideas between the two figures. Following their fallout, Jung and Freud often expressed their rejection of each other's theories. We can talk of many aspects in which Jung and Freud clashed. But, for the purposes of this paper, I will only confine my discussion to the "individual/collective unconscious" controversy.

In "The Psychology of the Unconscious Processes", Carl Jung explored what he termed, the *absolute* or *collective* unconscious. Jung posited that the collective unconscious can account for various phenomena that take place in the human psyche:

> In every individual, in addition to the personal memories, there are also, in Jacob Burckhardt's excellent phrase, the great "primordial images", the inherited potentialities of human imagination. They have always been potentially latent in the structure of the brain. The fact of this inheritance also explains the otherwise incredible phenomenon, that the matter and themes of certain legends are met with all the world over in identical forms. Further, it explains how it is that persons who are mentally deranged are able to produce precisely the same images and associations that are known to us from the study of old manuscripts (1920: 410).

Jung (1920) put an emphasis on the collective unconscious, in an attempt to differentiate it from Freud's *personal* or *individual* unconscious. "Here [in the collective unconscious], it is a matter of the manifestation of the deeper layers of the unconscious, where the primordial universally-human images are lying dormant" (410). In addition, Jung's collective unconscious was devised to ground various phenomena, ranging from dreams, hallucinations, religious experiences, literary experiences, and the like. The latter, obviously, are at the center of my discussion here. But, first, a brief look at Freud's individual unconscious will prove helpful in my preliminary analysis.

In his path-breaking paper, "The Unconscious", Sigmund Freud outlined a set of characteristics of the unconscious. Freud postulated the realm of the unconscious as a realm where *latent* phenomena take place. The conscious, therefore, only occupies a limited space in the human psyche. He writes:

> We can go further and in support of an unconscious mental state allege that only a small content is embraced by consciousness at any given moment, so that the greater part of what we call conscious knowledge must in any case exist for very considerable periods of time in a condition of *latency*, that is to say, of *unconsciousness*, of not being apprehended by the mind. When all our latent memories are taken into consideration, it becomes totally incomprehensible how the existence of the unconscious can be gainsaid (1963: 117, my emphasis).

After establishing the conscious as being, by and large, *conditioned* by the unconscious, Freud sought to manifest how the former (the conscious) can account for our peculiar, individual experiences, and that we can only *infer* the other's consciousness through psychological behaviorism:[12]

> By the medium of consciousness, each one of us becomes aware only of his *own* states of mind; that another possesses

[12] This is not Freud's original contribution. The idea can be traced all the way back to John S. Mill (1806–1873).

> consciousness is a conclusion drawn by *analogy* from the utterances and actions we perceive him to make and it is drawn in order that this behavior of his may become intelligible to us. (It would probably be psychologically more correct to put it thus: that without any special reflection, we impute to everyone else our own constitution and therefore also our consciousness, and that this identification is a necessary condition of understanding in us) (1963: 119, my emphasis).

Employing Freud's method of inference, we can infer that the notion of individuality applies to unconsciousness as well.[13] That is, our unconscious is also coupled with the quality of individuality and personality. It is this that Jung tried to further elaborate on, with the development of a collective, universal unconscious that brings all human beings together under the same (unconscious) umbrella.[14]

Coming back to the matter at hand, Jung's archetypal psychology was devised as an upgrade of Freud's personal unconscious. Jung advocated the view that all our experiences (religious, cultural, aesthetic, etc.) stem from the collective unconscious; an unconscious that is *inborn* in us, with the entire history and evolution of the human species embedded in it. "The form of the world into which [a person] is born is already inborn in him, as a virtual image" (Jung 1980: 188). These *images* are what constitute the collectivity of the unconscious experiences, since they can be described as *recurring*. Jung gave the example of a child behaving in a human manner *preconsciously*,[15] tracing

[13] The "individual unconscious" label is given to Freud's psychology of unconsciousness by Carl Jung (2003: 2), as he contrasted it with his own theory of the collective unconscious.

[14] We can read Jung's collective unconscious as entailing an elaboration of Freud's individual unconscious, and not a refutation of its premise. In this respect, Vincent Brome writes:

> Jung's general approach to the unconscious differed from Freud's in three ways. First, the unconscious, in his view, followed an autonomous course of development; second, it was the source of archetypes or universal primordial images, and, third, it was complementary to and not conflicting with consciousness (1978: 221).

[15] The preconscious, in a Jungian sense, is similar to Freud's personal unconscious. Of course, the preconscious, in a Freudian sense, is that which

that to the presence of *primordial* images in his unconscious.[16] Jung elaborates:

> We can only suppose that his behavior results from patterns of functioning, which I have described as *images*. The term "image" is intended to express not only the form of the activity taking place, but the typical situation in which the activity is released. These images are "primordial" images in so far as they are peculiar to whole species, and if they ever "originated", their origin must have coincided at least with the beginning of the species [...] The idea that it is not inherited but comes into being in every child anew would be just as preposterous as the primitive belief that the sun which rises in the morning is a different sun from that which set the evening before (2003: 11).

Archetypes cannot have any form. "Archetypes may be represented by mythic images, but are themselves formless. Archetypes store the memories of human ancestry, not of individual persons, but of the experiences of the species" (Tigue 1994: 23). One of the forms in which Jungian archetypes are manifestly present is literature. Indeed, Jung himself gave the recurrence of literary images a great deal of thought, and his efforts on the subject-matter, alongside Freud's, brought about psychoanalytic criticism in literature. Jung made use of his archetypal

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accommodates all experiences that are not yet at the moment detected by the conscious, but can be, once the individual focuses their attention on them. The preconscious differs from the unconscious in that the former's experiences are not repressed and can be easily accessed upon reflection (Stanger and Walinga 2014).

[16] Jung's assertion that archetypes are innate and cannot be acquired has exposed him to a wide range of criticisms, the most notable of which were raised by proponents of behaviorism and constructivism. Following Jung's death, psychoanalytical psychology was replaced by Jean Piaget's constructivism and B. F. Skinner's behaviorism. According to Skinner, behavior is to be processed as a "correlation of stimulus and response", and this fact stands in opposition to assertions that "action" is "unlearned, unconscious, and involuntary" (1938: 439). Piaget (1976) stresses the importance of "construction" in behavior (65). He argues that a child's ability "to roll a ping-pong ball on a horizontal plane in such a way that the ping-pong ball comes back" (66), for example, "is acquired perceptually and by motoractivity and is certainly not innate" (67).

psychoanalysis to explain the apparent recurring patterns in literature and the stories recounted. Just like Lévi-Strauss, Jung was primarily interested in myths and *mythology*. His literary criticism is heavily influenced by the presence of myths in different cultures, as he conceived of mythology to be the source of the author's artistic creativity. In "Psychology and Literature", Jung described mythology as the poet's inspiration, and that without the former, the latter is incomprehensible:

> It is therefore to be expected of the poet that he will resort to *mythology* in order to give his experience its most fitting expression. It would be a serious mistake to suppose that he works with materials received at second-hand. The *primordial* experience is the source of his creativeness; it cannot be fathomed, and therefore requires mythological *imagery* to give it form. In itself, it offers no words or images, for it is a vision seen 'as in a glass, darkly'. It is merely a deep presentiment that strives to find expression (1933: 189, my emphasis).

As presented above, Jung traced the images employed in literature back to mythology. We can assume from Jung's assertion that one only needs to study mythology to acquaint themselves with imagery in literature. For Jung, mythology is not merely similar across different cultures, it is identical across different cultures. Consequently, "the whole of mythology could be taken as a sort of projection of the collective unconscious" (Jung 1969b: 205). If so, one only needs to study mythology to understand the nature of the collective unconscious.

In sum, Jung's archetypal psychoanalysis is regarded as an important theory in literary criticism. It provides literary critics with a unique perspective on literary texts, in which their images, in Jung's sense of the word, find their universal foundation in mythology. By linking mythology to the collective unconscious,[17] Jung drew attention to the universality of mythology

[17] It is worth mentioning that Jung believed there are two ways in which the collective unconscious can be studied: either through mythology or through the analysis of the individual.

across different cultures, and what that entails for literature, as it is considered (by him) to be a product of the former. In the following, I shall attempt to construct what I term an "archetypal narrative", where Jung's psychoanalysis meets Propp's morphology.

4. Toward an archetypal narrative

In the previous two sections, I have investigated the main tenets of Vladimir Propp's *Morphology* and Carl Jung's archetypal psychoanalysis.[18] I have attempted to provide a clear account of the two figures' theories, and their implications for literary criticism, as they are considered to be among the most influential in Russian formalism and psychoanalysis, respectively. As has been explored previously, Propp's recurring narratemes thesis is the result of an empirical study of folktales, Russian folktales, to be exact. But, as has been executed by Dundes and others, Propp's project can be extended to include a wide variety of world folktales.

The thesis I have laid out in the introduction can be understood in two ways. One way would be: Propp's morphology can be taken as a supplementary account of Jung's collective unconscious (I will call this, the *Propp–Jung narrative*). Another way would be: Jung's collective unconscious can be devised to provide supporting ground for Propp's underlying structure of narratemes (I will call this, the *Jung–Propp archetype*). Either way, the result will be a reconciliation of the two theories, and the subsequent emergence of a new theory that processes narratemes as recurring (Propp), due to our shared heritage and ancestral, evolutionary past as species (Jung). Both Propp and Jung adopted empirical methods in their research projects. As a result, their endeavours are, in spirit, similar to, for example, those of physicists and biologists, who strive to

[18] In addition to, although briefly, Sigmund Freud's psychology of the unconscious and Claude Lévi-Strauss' take on the underlying structure of myths.

uncover universal traces across the entire universe.[19] Therefore, Propp's and Jung's empirical inclinations make the reconciliation of the two schools they represent all the more possible, since both schools have the "scientization" of literary criticism at their foundation.

Let us now proceed and delve deeper into the archetypal narrative. First, let us assess the *Propp–Jung narrative*. Employing Propp's morphology, we can understand his account of the recurring actions and functions in a narrative in terms of Jung's archetypes. The thirty-one functions Propp posited to be recurring in all the folktales he studied, I believe, can be accommodated in the Jungian collective unconscious. The latter follows the same patterns that can be found in all formulaic narratives. Propp's narrative of all narratives, therefore, can serve as supporting evidence for Jung's collective unconscious. Logically speaking, every identical set of patterns must follow from (be the result of) one and the same source. Of course, the chain of dependencies can, at a certain stage, result in a set where its parts are not *directly* connected to each other, but, nonetheless, if the chain is tracked down to its starting point (foundation), an *immediate* connectedness of the set parts should be reached. The Proppian recurring narratemes are the manifestation of a collective, universal mind, which, as Jung argued, renders the stories of poets and novelists fathomable. Jung's collective unconscious is granted a welcoming home in Propp's *Morphology*, where the universality of the former gains recognition in the recurring patterns of the latter. Jung's collective archetypes are, in a way, the underlying narratemes that Propp aimed at unveiling.

The *Jung–Propp archetype*, on the other hand, provides a clearer account, in which the two theories complement each other. Propp's underlying structure of narratemes can be processed as an archetype; a universal narrative-pattern, resulting

[19] It goes without saying that Propp and Jung were primarily investigating cultural phenomena, whereas physicists and biologists focus on natural phenomena; hence the difference in their methods and results.

from the collective unconscious of mankind. In the previous paragraph, I have argued for Propp's analysis of folktales supporting Jung's collective unconscious. Now, I am upholding Jung's collective unconscious as backing Propp's *Morphology* findings. Indeed, the patterns which Propp saw to be recurring, as Jung would say, are but universal patterns generated by the evolutionary process of the unconscious. The fact that those narratives can have common properties (Propp) and be detected in world mythology (Jung), raises the plausibility of a common origin. This, I believe, is what constitutes Propp's narrative as an archetypal narrative.

To test my proposed archetypal narrative theory, I shall examine a folktale narrative and explore the possibility of applying my theory to it, treating it as a formulaic text. As I have stated earlier, Propp's model has been applied to various folkloric texts, from different cultures. Accordingly, I shall assess the applicability of the archetypal narrative, which is a combination of Propp's and Jung's models, to "The Fate of the Boy Witch", a Native American folktale.

"The Fate of the Boy Witch" is a tale of two boys, Tee-yoh and Poo-wah-ka, and one girl, Man-nah. Tee-yoh is an orphan, who lives outside the village with his poor grandmother. Poo-wah-ka is a boy witch undercover. He looks just like an ordinary Native boy, so nobody suspects he is a witch. The two boys are in love with Man-nah, but she only likes one of them, Tee-yoh. Poo-wah-ka, fully aware he is not Man-nah's favorite, embarks on his evil mission to take Tee-yoh out of the picture so that he wins Man-nah's heart. One day, the two boys set out on a hunting trip. Poo-wah-ka succeeds in deceiving Tee-yoh, by persuading him that the best way to hunt rabbits is by transforming into a coyote, which the boy witch can do with his magical powers. Tee-yoh becomes a coyote and catches many rabbits to take home, but Poo-wah-ka is nowhere to be found. He sneaks up on Tee-yoh and snatches the rabbits he caught. Without the boy witch's magical powers, Tee-yoh cannot change back to his human body. He is left wandering the fields, while Poo-wah-ka

pursues Man-nah without competition. Just as Tee-yoh was about to wave goodbye to this world due to hunger and fatigue, an eagle from the heavens comes down to help him. The eagles watch and know about everything that is happening on earth, so they know all the details about Tee-yoh and his ordeal. Tee-yoh hops on the eagle's back and they both head toward the eagle's village up in the heavens. The Eagle-Chief takes "a dried herb shaped like a hook" and skins Tee-yoh's coyote skin off him so that he becomes a boy again. The eagles take care of Tee-yoh and prepare him for his return down to earth to face the cunning boy witch. "They give him a deer which they had killed for him, and a tiny buckskin bag of herb-medicine". Then, they instruct him not to tell Poo-wah-ka about what happened to him or where he was, and that he should share the deer, laced with the herb from the eagles, with the boy witch. Tee-yoh does exactly what the Eagle-Chief told him, during his encounter with Poo-wah-ka, who is surprised to see Tee-yoh as a boy again, alive and well. Tee- yoh invites the boy witch to a deer feast, and he laces Poo-wah-ka's meat with the herb from the eagles. The boy witch becomes a coyote and gets chased away by the dogs in the village. Tee-yoh and Man-nah get married and live happily ever after.[20]

4.1. The Propp side

After summarizing the tale of "The Fate of the Boy Witch", it is time to apply the archetypal narrative to its structure. First, let us start with identifying the *dramatis personae* of the tale, following Propp's model. (see Table 2).

[20] My summary of "The Fate of the Boy Witch" (1922).

Table 2

The dramatis personae in "The Fate of the Boy Witch"

1. The Hero	Tee-yoh
2. The Helper	The Eagle-Chief
3. The Villain	Poo-wah-ka
4. The False Hero	Poo-wah-ka
5. The Donor	The Eagle-Chief
6. The Dispatcher	Poo-wah-ka (who maliciously sends the hero on a hunting mission only to keep Man-nah for himself)
7. The Prize	Man-nah

As in Propp's model, a total of twenty functions can be ascribed to the above-listed *dramatis personae*:

1. Absentation: Tee-yoh, the hero, leaves his grandmother's house to go hunting with Poo-wah-ka, whom he thought was his friend.
2. Interdiction: The Eagle-Chief instructs Tee-yoh not to tell Poo-wah-ka about what happened to him after he was left wandering the fields as a coyote.[21]
3. Violation: In fact, the hero does not violate the Eagle-Chief's order, as he did exactly as told.[22]
4. Reconnaissance: Poo-wah-ka talks to Man-nah, trying to find out if she likes him or not.[23]

[21] Usually, an interdiction follows an absentation, but, as Propp posited, "interdictions can also be made without being connected with an absentation" (1968: 26). Moreover, the intervention of the eagles occurs in the middle of the tale, and an interdiction usually comes at the beginning of a tale. Propp explains: "in comparing a large number of tales, it becomes apparent, however, that the elements peculiar to the middle of the tale are sometimes *transferred to the beginning*, and this is the case here" (36).

[22] But one can argue that this point, violation, is not fulfilled because of lack of details. The text is rather short and leaves many scenes either sketchy or implicit. For example, Tee-yoh's grandmother may have advised her grandson not to go far away or do anything dangerous. As we learn later on, the grandmother was in distress and in grief after Tee-yoh went missing.

[23] Again, Poo-wah-ka's question here is implied. But it is safe to say that the reason behind approaching Man-nah and trying to talk to her is to find out whether she likes him or not. Reconnaissance usually takes the form of the "villain trying to get some information about his victim". Man-nah is not his victim, at least not a direct victim; Tee-yoh is. However, according to Propp, "in separate instances, one encounters forms of reconnaissance by means of

5. Delivery: Poo-wah-ka, the villain, receives the answer to his implicit question. Man-nah does not like him.
6. Trickery: Poo-wah-ka tricks Tee-yoh into going with him to hunt rabbits and changes him into a coyote, before leaving him wandering the fields as such (by means of "persuasion" and "direct application of magic").[24]
7. Complicity: Tee-yoh, the victim, falls in Poo-wah-ka's trap and, first, catches a pile of rabbits for him to take to the village and, second, remains in the form of a coyote, since only the boy witch can change him back to his human form.
8. Villainy: Poo-wah-ka, by changing Tee-yoh into a coyote and leaving him in a survival battle, causes harm to, directly, his grandmother, who is saddened by his disappearance and, indirectly, to Man-nah.[25]
9. Lack: Tee-yoh lacks rabbits to take with him home and sets out on a hunting trip with Poo-wah-ka.[26]
10. Mediation: Tee-yoh, as the *victimized hero*, is tricked by Poo-wah-ka (mainly by a false "promise"), gets banished by the dogs of the village, and wanders the fields without companionship. Tee-yoh, as a *seeker-hero*, is dispatched by the Eagle-Chief, who orders him to go back to the village and make Poo-wah-ka eat the laced deer meat.[27]

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other personages" (28). Moreover, as Poo-wah-ka realizes that he is not Man-nah's favorite, he learns that Tee-yoh is, which is a piece of information about his direct victim.

[24] Poo-wah-ka's cunning nature deceives Tee-yoh to have Man-nah, Tee-yoh's "possession", for himself.

[25] Indirectly, or implicitly, because the tale contains no explicit description of Man-nah's state, following Tee-yoh's disappearance.

[26] Here, we can talk of many instances of lacking, which sometimes can be implicit. Tee-yoh lacks a bride, Tee-yoh lacks means of subsistence, Tee-yoh lacks food and shelter before the eagles' intervention, and so on and so forth.

[27] Here, Propp notes that a hero of a tale can either be a victimized hero or a seeker-hero. In the latter, the narrative follows the hero as s/he is pursuing a mission (usually to rescue a kidnapped someone). In the former, the narrative follows the victim, as s/he goes through an ordeal, leaving the perspective of those left behind untold (36-37). But, in our tale, Tee-yoh is both a victimized hero and a seeker-hero. First, he was victimized by Poo-wah-ka and led away from his village, and, then, he came back to the village, with the help of the eagles, to seek revenge on Poo-wah-ka and win Man-nah back.

11. Beginning Counteraction: Tee-yoh, as a seeker-hero, agrees to go back to the village and takes with him the laced deer meat to get back at Poo-wah-ka.
12. Departure: The eagles and the Eagle-Chief (magical helpers/donors) are introduced to help Tee-yoh, first, as a victimized-hero and, later on, as a seeker-hero.[28]
13. The First Function of the Donor (Testing): The Eagle-Chief orders Tee-yoh not to say a word to Poo-wah-ka about what became of him, and to feed him the laced meat.[29]
14. The Hero's Reaction: Tee-yoh performs the Eagle-Chief's order and feeds Poo-wah-ka the laced meat.
15. Provision or Receipt of a Magical Agent (Acquisition): Tee-yoh receives the help of the eagle, who takes him up to the heavens, where he is fed, bathed, and transformed back to his human form. Then, having agreed to his terms, the Eagle-Chief provides Tee-yoh with deer meat and magical herb-medicine, which would later turn Poo-wah-ka into a coyote.
16. Spatial Transference between Two Kingdoms (Guidance): Mannah, the object of search, is located in a different kingdom (earth) than the one to which Tee-yoh was taken (the heavens). First, Tee-yoh was flown to the heavens by the eagle and, then, he was taken back to earth with deer meat and herb-medicine, specifically to the edge of the Native village.
17. Struggle: Tee-yoh outsmarts Poo-wah-ka and feeds him the laced deer meat. Poo-wah-ka changes into a coyote soon afterwards.[30]

[28] Tee-yoh, as a victimized hero, is helped by the eagle on land before taking him up to the heavens, where the eagles live (here, we have a victimized hero who was forced to leave his home). Tee-yoh, as a seeker hero, is helped, primarily, by the Eagle-Chief to regain his strength who provides him with deer meat and magical herb-medicine that would change Poo-wah-ka into a coyote (here, we have a seeker-hero who was ordered to depart the heavens and go back to his home on earth).

[29] This conforms to point 7 (other requests) in Propp's various means of testing (41).

[30] Struggle usually marks a direct combat involving the hero and the villain. But, in our tale, a direct, physical combat is substituted with mind games and trickery (the hero, with the help of the eagles, outsmarts Poo-wah-ka and makes him eat the laced meat).

18. Branding: "The Fate of the Boy Witch" tale does not describe any explicit "branding" applied to the hero.[31]
19. Victory: Poo-wah-ka is defeated. He becomes a coyote after eating the laced meat and gets chased away by the village's dogs.
20. Lack is Liquidated (Resolution): Tee-yoh defeats Poo-wah-ka and marries Man-nah.[32]

The tale ends here, but, in Propp's model, a tale can sometimes go on to include additional 11 functions (31 functions in total). As has been demonstrated, Propp's model is flexible when it comes to the details of a tale. The functions enumerated above do not have to be identified to the letter to be regarded as conforming to Propp's model. Sometimes, a function can be absent (mainly, due to the *incompleteness datum*; i.e., gaps in the narrative), or it can merge with another function. Nonetheless, the general pattern of tales is, by and large, the same, as has been explored in "The Fate of the Boy Witch". The second stage of applying the archetypal narrative to our tale shall be accomplished by incorporating Jung's archetypal criticism into the Proppian analysis of its structure.

4.2. The Jung side

As has been stated earlier, archetypes are formless, and hence cannot be perceived in their pure state. Jung argues that before any archetype is made manifest, it needs to be *projected*. "Projection" is defined by Jung 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" (Jung 1969a: par. 121). Therefore, in order to "perceive" the archetypes inherent in our unconscious, we need to project them onto texts of literature, religion, etc. In other words, they need

[31] Perhaps, one can make the case for another implied detail, namely that Tee-yoh, during his skinning with the hook, sustains an injury, which would later tun into a mark.

[32] Here, we may refer to Propp's variant "the object of a quest is obtained as the direct result of preceding actions" (54).

to be *symbolized*, hence the distinction between pure archetypes and archetypal images. Propp's *dramatis personae* and recurring narratemes, I believe, can be reduced to Jung's archetypal motifs and archetypal patterns. As has been analyzed in terms of Propp's thesis, "The Fate of the Boy Witch" tale will serve as a projection of Jung's archetypes. First, I will lay out a Jungian interpretation of our tale's *dramatis personae*, *vis-à-vis* their archetypal *motifs*, then I will attempt to reduce the Proppian patterns discerned in the tale to Jung's archetypal patterns.[33]

4.2.1. Jung's archetypal motifs in "The Fate of the Boy Witch"

A – The Child

The hero, Tee-yoh, represents the Child archetype. The Child archetype, Jung writes, "represents the strongest, the most ineluctable urge in every being, namely the urge to realize itself" (1969a: par. 289). Throughout the story, Tee-yoh appears to have a strong urge to realize himself, which he eventually achieves with the help of the Eagle-Chief. After being turned into a coyote by Poo-wah-ka, Tee-yoh undergoes a transformation to redeem his identity. Furthermore, Tee-yoh personifies another crucial component in the Child archetype. As Jung argues, "the 'child' is on the one hand delivered helpless into the power of terrible enemies and in continual danger of extinction, while on the other he possesses powers far exceeding those of ordinary humanity" (ibid). Tee-yoh can be said to incarnate the same paradox. The story starts with him being helplessly deceived and cast out to wander the fields as a coyote, and ends with him reclaiming his identity and winning back Man-nah, receiving supernatural help along the way.

[33] I will focus primarily on the three archetypal stages established in Joseph Campbell's (2004) book, for, I believe, it constitutes an insightful presentation of Jung's archetypal patterns across different mythologies.

B – The Kore

Two archetypes can be attributed to Man-nah: The Kore (Maiden) and the Mother. Jung (1969a) posits that the archetypes of the Maiden and the Mother are usually both present when the character in question is female (par. 310-11). Man-nah is a maiden. She personifies the Kore's characteristics, innocence and love being among the most important (her innocence that puts her in Poo-wah-ka's mercy following Tee-yoh's disappearance, and her love for Tee-yoh). The Kore archetype can also project negative traits. For instance, it is safe to say that Man-nah's naiveté brought her to Poo-wah-ka's arms.[34] A Maiden can become a Mother at a certain point in the story, after which her characteristics become centered around caregiving and birth, as we shall see shortly. In our tale, such a transformation is not depicted, but we can assume from Man-nah's union with Tee-yoh that her transformation to Mother is a matter of time.

C – The Trickster

The villain, Poo-wah-ka, represents the Trickster archetype. The main characteristics of the Trickster lie in "his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and—last but not least—his approximation to the figure of a saviour" (Jung 1969a: par. 456). Poo-wah-ka is the perfect personification of this archetype. He deceives Tee-yoh and turns him into a coyote, so that he can keep Man-nah. His seemingly double nature, that of an ordinary boy and that of a witch, depicts him as half human and half witch. The tale does not describe what happens between Man-nah and Poo-wah-ka after his return from the hunting trip, but we can assume that he returns victorious, establishing himself as Man-nah's savior.

[34] Of course, the tale does not say whether Man-nah goes with Poo-wah-ka after Tee-yoh's banishment or not.

D – The Wise Old Man

The Eagle-Chief represents the Wise Old Man archetype. Contrary to what the label denotes, the Wise Old Man archetype is not necessarily about an old man. It does not even have to be about a man or a human being. "The wise old man appears in dreams in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority. The archetype of spirit in the shape of a man, hobgoblin, or animal always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one's own resources" (Jung 1969a: par. 398). The Eagle-Chief provided Tee-yoh with help when he needed it most. By his orders, Tee-yoh was taken to the heavens, where he was nurtured back to life and transformed into his human form. The Wise Old Man is a moral force. "He gives the necessary magical talisman" (ibid: par. 404) so that the hero can achieve a noble end. The Eagle-Chief equipped Tee-yoh with magical herb-medicine and deer meat on his journey back home to face Poo-wah-ka. The meat is to be laced with the medicine and fed to Poo-wah-ka.

E – The Mother

Tee-yoh's grandmother represents the Mother archetype. Although colored as a secondary character in the tale, Tee-yoh's grandmother personifies the characteristics of the Mother archetype in Jung. "The qualities associated with it are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother" (1969a: par. 158). Tee-yoh's grandmother holds him dear to her heart. She was so sad when he disappeared that she fell ill. It was only after Tee-yoh came back, alive and well, that she started to regain her strength. Tee-yoh's grandmother took care of him, with

his parents being absent. Not only did she give birth to him indirectly (i.e., through giving birth to one of his parents, who would later bring him to life), the grandmother also fostered Tee-yoh as her own son, giving rise to "rebirth" and "fertility". In addition to the grandmother, Man-nah can also be associated with the Mother archetype. As I have stated two paragraphs back, Man-nah personifies love, care-giving, and fertility. To her dismay, her maternal qualities fuel Poo-wah-ka's evil actions. But, to her credit, her maternal qualities bring about a happy ending, where her union with Tee-yoh symbolizes justice and the prevalence of good over evil.

Table 3
"The Fate of the Boy Witch" characters
and their Proppian–Jungian classification

	Propp's Dramatis Personae	Jung's Archetypes
Tee-yoh	The Hero	The Child
The Eagle-Chief	The Helper	The Wise Old Man
Poo-wah-ka	The Villain / False Hero/ Dispatcher	The Trickster
Man-nah	The Prize	The Kore
The grandmother	—[35]	The Mother

4.2.2. The three archetypal stages in "The Fate of the Boy Witch"

As has been stated previously, the thirty-one character functions discussed by Propp are not present in all the tales he studied. "The Fate of the Boy Witch" tale is no different. Although the seven Proppian dramatis personae are identifiable in the tale, only 19 (if we omit the undisclosed "Branding") out of 31 character functions are identified. Joseph Campbell (2004) has reached the same conclusion, but with respect to archetypal patterns. He has argued that, despite the fact that they differ in

[35] None of Propp's dramatis personae can be applied to the grandmother.

their internal patterns, all mythological narratives take a "hero's journey" as their archetypal pattern. This is the "monomyth". Following Jung, Campbell has highlighted three main stages in the narrative that any hero must undergo before reaching the resolution of the complex: a- separation (departure), b- initiation, and c- return (2004: 28). These stages can in turn be further broken down into sub-stages, which are not necessarily uniform across different mythologies. Accordingly, I shall attempt to reduce the Proppian narratemes discerned in "The Fate of the Boy Witch" to these three archetypal stages.

A – Departure

- Call to adventure: This sub-stage "signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (Campbell 2004: 53). Tee-yoh's call to adventure can be traced to as early as his first encounter with Man-nah. The moment Tee-yoh and Man-nah met and fell in love with each other, it was anticipatable that Poo-wah-ka, who was also in love with Man-nah, would seek to destroy Tee-yoh to win Man-nah. Poo-wah-ka's jealousy is the primal cause leading to Tee-yoh's adventure. Following his hunting trip with Poo-wah-ka, Tee-yoh "transferred his spiritual center". His transformation to a coyote marked his first transformation to "a zone unknown". He no longer was himself. His new identity was alien to him. He could not embrace his new identity, which meant that his chances of survival were slim. Indeed, if it was not for the eagles' intervention, Tee-yoh would have been dead. His journey to the eagles' place set the second phase of his call to adventure. The world of the eagles was different from his world. It was another unknown zone. However, the eagles and, in particular, the Eagle-Chief helped Tee-yoh restore his true self. The Eagle-Chief's compassionate actions paved the way for Tee-yoh's return to his society.
- Refusal of the call: "Often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests" (54). In our tale, Tee-yoh answered the call to adventure. In fact, he had no choice but to go on the adventure

to redeem his self. Therefore, this sub-stage is absent in the tale.

- Supernatural aid: "For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (63). When Tee-yoh was about to die, the eagles from the heavens appeared and took him to their leader. There, he was treated and transformed back to his boy figure. Not only that, the Eagle-Chief provided Tee-yoh with magical medicine to put in the deer meat that he was instructed to feed to Poo-wah-ka once he gets back home.
- The crossing of the first threshold: "With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the 'threshold guardian' at the entrance to the zone of magnified power. Such custodians bound the world in the four directions — also up and down standing for the limits *c* the hero's present sphere, or life horizon" (71). Tee-yoh's official embarking on his adventure is marked by his departure from his village. The eagles guard the heavens and keep a watchful eye on earth. They assist Tee-yoh on earth before taking him to their world, marking his crossing of the threshold that separates earth and the heavens. It is in the latter where he meets the Eagle-Chief, the agent that provides him with supernatural aid.[36]
- The belly of the whale: "The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died" (83). This sub-stage is skipped in our tale. Tee-yoh, after crossing the threshold, witnesses his rebirth and conciliates the power of the threshold.[37]

[36] However, the crossing of the threshold is often characterized by an element of danger and action. In our tale, the eagles' sphere is rather a welcoming world and does not expose Tee-yoh to any dangerous situations.

[37] Perhaps, we can consider Tee-yoh's transformation into a coyote as "crossing the threshold" (departing from the human world and entering the animal world). In which case, "the belly of the whale" would be applicable to the tale, as he almost died trying to conciliate the power of the threshold.

B – Initiation

- The road of trials: "Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials" (89). In our tale, Tee-yoh does not undergo any trials following his crossing the threshold.[38]
- The meeting with the Goddess: "The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World" (100). In our tale, Goddesses are absent. Campbell also describes other forms that the Goddess can take (sister, mistress, bride, mother, etc.). If we understand the Goddess as the Mother figure, we can speak of Tee-yoh's reunion with his grandmother, who represents the Mother archetype. Tee-yoh's union with Man-nah as the Kore archetype is also applicable.
- Woman as the temptress: Often depicted in the form of a woman, temptation is one of the sub-stages that a hero meets and must overcome. "The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond" (112). Tee-yoh does not face any temptations in the form of a woman.
- Atonement with the father: Unlike the Mother figure, the Father figure is to be feared. Going along Freudian lines, Campbell devises the Oedipus complex to describe the Father figure, who must be dealt with, before the hero can reach his end. "It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego shattering initiation" (120). In our tale, the Father figure is not an obstacle in Tee-yoh's quest.
- Apotheosis: This sub-stage is the hero's gateway to divinity. After undergoing all the aforementioned sub-stages, the hero reaches "apotheosis". "Like the Buddha himself, this godlike being is a pattern of the divine state to which the human hero

[38] But, again, if we consider his becoming a coyote as the threshold crossing, then overcoming his ordeal on earth and restoring his boy figure would be the trials that he underwent.

attains who has gone beyond the last terrors of ignorance" (139). Through herohood, Tee-yoh becomes fearless. We understand a sense of Tee-yoh's growth when he meets Poo-wah-ka and invites him to the deer feast. We also get a glimpse of Tee-yoh's divine status when he reunites with his ill grandmother. She grows healthy the moment she sees him. In short, the newly born Tee-yoh is not the same Tee-yoh who was forced to leave the village.

- The Ultimate Boon: Here, the hero accomplishes his quest before heading back home (179). In our tale, Tee-yoh accomplishes his quest after he heads back home, where Poo-wah-ka was defeated.[39]

C – Return

- Refusal of the return: Following the hero's realization of his quest, a return to his ordinary world is the next step. "But the responsibility has been frequently refused" (179). In our tale, Tee-yoh returns to his village to defeat Poo-wah-ka.
- The magic flight: "If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron" (182). Tee-yoh flies back home, equipped with deer meat and magical medicine.
- Rescue from without: "The hero may have to be brought back from his supernatural adventure by assistance from without" (192). Tee-yoh is assisted by an eagle, who takes him back to his village, specifically to the edge of the Indian village.
- The crossing of the return threshold: The hero's return home is not so simple. Having gone through an extraordinary adventure, the hero struggles to keep his ordinary world and the supernatural world in balance. "That is the hero's ultimate difficult task" (202). We get a sense of Tee-yoh's bafflement toward the two worlds when he was in the heavens. Eagles hanging their feathers as coats and the dried herb to skin his coyote

[39] But if we regard Tee-yoh's restoration of his boy figure as the main quest to be accomplished, then the ultimate boon has been acquired before his return.

form off are two instances of what struck Tee-yoh as odd, compared to his ordinary world.[40]

- Master of the two worlds: The freedom to move from one world to another is the talent of the master (212-13). Tee-yoh survived Poo-wah-ka's evil trick on earth, and grew stronger in the heavens. He is the master of the two worlds, and we can assert that he is free to move from one world to another.
- Freedom to live: "What, now, is the result of the miraculous passage and return? The battlefield is symbolic of the field of life where every creature lives on the death of another" (221). Tee-yoh' freedom to live is bound by the death of Poo-wah-ka. All his quests come to this point where he must defeat the enemy to live peacefully with Man-nah.

To sum up, we can interpret the discernible pattern underlying the structure of "The Fate of the Boy Witch" as having its foundation in Native American mythology, which in turn can be processed as a projection of the collective unconscious.

Table 4

Propp's narratemes and the three archetypal stages

Narratemes	Archetypal stages
Absentation / Interdiction / Violation / Reconnaissance / Delivery / Trickery / Complicity / Villainy / Lack / Mediation / Beginning Counteraction / Departure	Departure
Testing / Reaction / Acquisition / Guidance / Struggle / Branding / Victory / Resolution	Initiation
Return / Pursuit / Rescue / Arrival / Claim / Task / Solution / Recognition / Exposure / Transfiguration / Punishment / Wedding	Return

[40] We can assert that, upon his return, this sense of bafflement remains with him.

The reason that Propp's *dramatis personae* and their functions, which were established on the basis of Russian folktales, can be detected in a Native American folktale hints toward a shared mythology, springing out of a collective unconscious. Therefore, employing the archetypal narrative theory allows us to account for a universal Proppian pattern of tales as originating in a Jungian collective unconscious.

5. Conclusion

In this paper, I have attempted to find a middle ground between the formalist critic, Vladimir Propp, and the psychoanalytic critic, Carl Jung. In analyzing the ideas of the two figures, I have traced a strong correlation between them, which has been exploited to advance a theory of an archetypal narrative. In so doing, the two schools of literary criticism, Russian formalism and psychoanalysis, come together and cooperate under the same motto, the "scientization" of literary criticism.

All told, Propp's morphology and Jung's archetypal psychoanalysis have been reconciled to bring about an archetypal narrative theory, in which the underlying structure of narratives lies in the collective unconscious of humanity. I have laid out two possibilities of understanding the thesis for which I argue. 1. The *Propp-Jung narrative*: here, Propp's recurring narratemes thesis has been analyzed in terms of its implications for Jung's theory of the collective unconscious. To be more explicit, Propp's findings support Jung's theory, as they indicate that there is a discernible pattern underlying the structure of narratives. This pattern, as Jung would posit, lies in mythology, which in turn is a projection of the collective unconscious. 2. The *Jung-Propp archetype*: of the two possibilities, this is perhaps the clearer one. Propp's recurring narratemes, I have argued, stem from humanity's archive, which explains why we make use of the same narratives. Deep down, on an unconscious level, our ancestral past is behind the creative acts of poets and novelists. The collective unconscious applies to readers as well, for they

participate in it. In which case, the reader of a literary work is also characterized by the universality of the unconscious. A reader, as has been explored in my criticism of the tale of "The Fate of the Boy Witch", only needs to read literature profoundly to decipher a recurring pattern. They can, with the assistance of mythology which runs deep in our unconscious, fathom the imagery implied. In short, the archetypal narrative is the result of a Proppian–Jungian analysis of tale narratives. Both the recurring narratemes theory and the collective unconscious theory add to the legitimacy of their counterpart. Taken together as one theory, they produce an archetypal narrative theory, in which Propp's narratives form a Jungian archetype.

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Hicham Jakha
ORCID: 0000-0002-3126-4100
John Paul II Catholic University of Lublin
Aleje Racławickie 14
20-950 Lublin
Poland
hicham.jakha@kul.pl