CHAPTER 31

HOW TO PERFORM A JUNGIAN ANALYSIS OF A MYTH OR FAIRY TALE

WHAT TO EXPECT . . . Carl Jung believed that dreams have symbolic meaning, rather than merely reflecting daily events in the life of the dreamer. As a practicing therapist, he helped patients live a more meaningful life by demonstrating that dreams, as well as stories, are symbolic representations of aspects of the *process of individuation*—understanding who we are psychically. He showed that in dreams and fairy tales we encounter archetypes from the collective unconscious.

In this chapter, you are shown how to carry out a Jungian analysis of a fairy tale by identifying and tracking the major archetypes: the shadow, anima, animus, and Self. The chapter talks about stories which resemble traditional tales as easier to interpret in this way, then it discusses the more ironic and "dark" stories that pose some problems for a Jungian analysis. Consider the films you have seen and the stories you have read, come up with your own examples of each kind, and consider what makes them easy or hard to interpret according to the Jungian model.

Carl Gustav Jung was a psychologist whose views have continued to enjoy a great deal of prominence up to the present. Today Jungian therapists still use the ideas he formulated to counsel their patients and lead them to richer, fuller lives. Jungian institutes provide detailed courses of study dealing extensively with the writings of Jung and of his students, who are called Jungians. These institutions serve students with a wide range of backgrounds, from doctors with medical school training and advanced degrees in psychiatry, to ordinary citizens who have no special training but are motivated by an interest in understanding themselves better.

This chapter is not intended to substitute for such in-depth study of Jungian ideas. However, in *Man and His Symbols,* Jung described his ideas about psychic development in an easily accessible form that can be read and applied without additional training (see Ch. 30, p. 487). Such an analysis can be useful to understanding the dynamics of a fairy tale and the effect it has on its audience. Marie-Louise von Frantz, who studied with Jung, points out that he "hated it when his pupils were too literal-minded" and applied his concepts mechanically, "[making] a system out of them," while forgetting that they had to adapt them to the experience of the particular person who was their patient (*Shadow and Evil* 3). James Hillman, Jung's successor at the C. G. Jung Institute, warns that in our

response to dream material, we should not lose sight of the depth and complexity of the images we find in our dreams.

This chapter incorporates a step-by-step series of directions for applying the ideas in *Man and His Symbols* to the study of folk tales and myths, and illustrates the process of adapting Jung's methods of analysis to gain insight into these stories. For an examination of how other analytic perspectives can be combined with Jungian interpretation, see Chapter 36, p. 583f.

Introduction: Stories Resemble Dreams

"archetypal images"—Jung saw these symbolic images as the basis of our dreams and stories. He said they "form a bridge between the ways in which we consciously express ourselves and a more primitive, colorful, and pictorial form of expression." (See Ch. 30.)

Jungian analysis is based on the idea that myths and dreams are related. According to Jungian theory, storytellers create their narratives out of the elements they encounter in their own psychic development, fashioning them out of **archetypal images** to represent the individual's progress in this process of individuation. Just as human beings are born with the ability to learn a language and express themselves uniquely and creatively through it, Jung believed that each individual is born with the ability to develop a rich language of symbols called archetypes to express her or his development as a human being. A Jungian analysis of a fairy tale or other story locates these images and considers their patterns of interaction in the story, treating it as if it were a dream experienced by an individual.

Different Theories About the Meaning of Dreams

Dreams Can Be Understood As:

1. Meaningless psychic debris
2. The continuation of our daily struggles
3. Symbolic stories

There are many theories about the significance of dreams. Some studies suggest that they are meaningless elements that are left over after the brain has processed the important things it has to deal with. In this view, dreams are like "taking out the garbage" and have no significance at all. However, many people believe that in their dreams, they are continuing to work out the problems that they were dealing with during the day, and thus they look upon dreams as a useful treatment of the everyday issues they deal with. They believe that in our dreams we see the people from our everyday lives, and that dreams may give us ideas, suggestions, or warnings about how to deal with these people and the issues involved with them.

"Jung would say that the people . . . in your dreams do not represent the people . . . they seem to be."—That is, if you have a dream about your mother, the meaning of the dream probably has nothing to do with your mother. Rather, your mother is symbolic of something in your process of individuation.

This idea comes from: Hillman, *The Dream and the Underworld.*

A completely different view was held by Jung, who believed that dreams have symbolic meaning rather than reflecting directly on the people and forces operating in our everyday lives. That is, simply put, **Jung would say that the people and objects in your dreams do not represent the people and objects they seem to be.** Rather, they are symbolic figures that represent the struggle each of us undergoes throughout our lives to become a mature and complete person. Thus, in performing a Jungian analysis, we treat myths and fairy tales like dreams, and in our analysis we identify the archetypes found in these stories, keeping in mind, as J. Hillman warns, that the images in dreams are complex and may have more than one meaning. However, before we can do this, we must complete the analogy by deciding who is having the dream: from whose point of view will we look at the story? A mythical story or a fairy tale is told by many different people, and it cannot be the dream of just one person. However, typically, people who read or hear fairy tales imagine themselves as one of the characters and identify with the problems and successes of that character.

Step 1: Determine Whose Dream It Is

This idea comes from: Bettelheim, *The Uses of Enchantment.*

Bruno Bettelheim, an influential psychologist, suggested that this kind of identification can help a child cope with the difficulties of growing up. The child may, at different stages in his or her development, relate to different characters and problems

"treat it as a dream experienced by one of the characters"—In a Jungian analysis, all the characters in a story are seen as representing different aspects of the unconscious of a single person. As Anthony Stevens says, "The multiplicity of symbols in dreams reflects [the] plurality of symbols within the psyche" (205). Jung saw fairy tales and myths as revealing hidden feelings and conflicts. This means that different characters in the stories can represent different points of view in the internal conflicts of the person.

in the same story. Naturally enough, this happens more with some stories than others. For example, in the Grimm Brothers' story "The Frog Prince," it is possible for a child to relate at one point to the little girl who loses her golden ball. The ball, symbolizing perfection, can represent childish innocence when the child begins to feel that life has become too "ugly and complicated" for her current understanding of the world. Although the frog in the story functions as an adversary to the princess, the tale is not so unilateral that the frog is a villain with which the child can't empathize. It too represents a point of view that the child may relate to, recognizing some of his feelings about himself in the character who has to move from a lower animal form to a higher state of being.

In analyzing a fairy tale, we would like to capture the basic components of the meaning of the tale for its audience. To accomplish this, we can **treat it as a dream experienced by one of the characters.** We may even want to perform different analyses of the same story, looking at it from different perspectives, and noticing what the story can reveal to people at different stages of development. Thus, a single fairy tale can have as many different analyses as there are characters in it. Some of these analyses may be very difficult or impossible to perform, however, because fairy tales as a genre are not very rich in character development. That is, they often don't tell us much about their characters.

Joseph Edward Southall, Cinderella, *1893–1895. Determining the point of view or "the dreamer" is the first step in the Jungian analysis of a story or fairy tale. Here Cinderella, shown with the pear tree that grows from her mother's grave, is the natural choice. But other analyses, from the point of view of other characters, can be worthwhile as well.*

As we saw in our discussion of this genre, even the main character of a fairy tale is often not well developed, but may only have a "generic" name like "the prince" or "Jack" (which can be a particular name but can also be used to speak of an unknown person or a stranger). (For more on the characteristics of fairy tales, see Introduction to Part 6, p. 517.)

Although many different treatments of a story are possible, it is usual to start such a series of analyses with the main character, and that is how we will proceed here. For example, in studying the story of Cinderella, it would be reasonable to start by treating Cinderella, the main character, as the dreamer. We could go on also to look at the story from the point of view of the prince, and we will perform such an analysis later on. You could even do an analysis from the perspective of the stepmother or the wicked stepsisters, but this would be more difficult because so much material must be added to the fairy tale. The results, though, can often be highly imaginative and fun. For example, Donald Barthelme wrote a novel telling about the story of Snow White from the point of view of the seven dwarves. To create the kind of characters normally found in a novel, he had to add detail to the fairy tale about the dwarves' relationship to Snow White and their feelings about her. For example, at one point in the story, the dwarves are puzzled by Snow White's behavior and watch her closely because they fear she has fallen out of love with them and become interested in the Prince.

This excerpt comes from: Barthelme, *Snow White*, p. 10.

> *"What are you doing there," we asked, "writing something?" Snow White looked up. "Yes she said. And looked down again, not a pinch of emotion coloring the jet black of her jet-black eyes. "A letter?" We asked, wondering if a letter, then to whom and about what. "No," she said. "A list?" we asked, inspecting her white face for hint of* tendresse. *But there was no* tendresse. *"No," she said. We noticed then that she had switched the tulips from the green bowl to the blue bowl.*

In this passage, Barthelme fills in the "generic" characters of the dwarves, giving them the kind of human reaction that would seem normal if someone you loved took up with someone else.

Step 2: Assign the Archetypes

individuation—Jung's term for growing up and becoming a fully developed individual

This idea comes from: Jacoby, Kast, and Riedel, *Witches, Ogres and the Devil's Daughter,* p. 12.

Briefly put, Jung believes that dreams and stories are symbolic representations of aspects of the process of individuation. Jungian writer M.-L. von Frantz describes this as the "slow, imperceptible process of psychic growth" by which "a wider and more mature personality emerges" (*Man and His Symbols,* 159–61).

In the course of individuation, Jung showed that a person deals with various unconscious forces that appear in dreams and can be identified with the characters of fairy tales. Thus, these characters can be treated as if they represented "the psychic potencies and personal tendencies" of the dreamer him- or herself. The psychic forces or archetypes which we can look for in fairy tales are called the shadow, anima or animus, and Self. The next sections of this chapter will introduce these archetypal forms and provide a rudimentary list of their characteristics. For a more complete discussion of these archetypes, see Chapter 30, p. 487.

"in relation to a point of view or perspective of one particular character"—Jung's archetypes represent parts of an individual's personality. We need to identify the dreamer so we can understand how these different parts are interacting.

In using the lists which follow, remember that the assignment of the archetypes always take place **in relation to a point of view or perspective of one particular character** in the story, usually the hero. This person is represented as the dreamer whose dream the fairy tale becomes. It is in relation to this dreamer that other characters can then be considered as the shadow, the animus or anima, and the Self.

Once the basic identification and classification of archetypes have been completed, it will be possible to retell the story in symbolic form; that is, elements of the story represent aspects of the process of individuation for the person who identifies with the main character or hero whose perspective was undertaken in the analysis. But before we can interpret the dream in this fashion, we need to explore the nature and varieties of the archetypes to be found in it.

The Archetypes

Shadow

Brief Definition

The shadow is not the whole of the unconscious personality. It represents the unknown or little-known attributes and qualities of the ego. . . . When an individual makes an attempt to see his shadow, he becomes aware of . . . those qualities and impulses he denies in himself but can plainly see in other people. . . . The shadow usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one's life.

These quotes come from: M.-L. von Frantz, *Man and His Symbols,* p. 174–78.

Characteristics

The shadow is the same sex as the person, but has the opposite personality and self-image. Before it is accepted or dealt with (integrated into the psyche), the shadow can appear as a frightening animal, an enemy, a thief; the wicked stepmother is a classic shadow figure for a main character like Cinderella or Snow White. Or the shadow can appear simply as a neutral person who is different from the main character: a prince or a king, or a princess or a queen, a servant, a helper.

Anima

Brief Definition

The anima is the personification of all feminine psychological tendencies in a man's psyche. . . . Often this second symbolic figure turns up behind the shadow, bringing up new and different problems. . . . In its individual manifestation, the man's anima is as a rule shaped by his mother. [The anima plays a role in] putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths. [The anima] takes on the role of guide, or mediator, to the world within and to the Self.

These quotes come from: M.-L. von Frantz, *Man and His Symbols,* p. 186–93.

Characteristics

A dreamer who is a boy or a grown man has an opposite-sex figure called the anima. If she is a positive anima, she can lead him to the next stage of growth and

development, but if she is destructive, a "femme fatale," she can lead him to destroy himself. A common negative anima figure for a boy or man includes the witch in the Grimm brothers' tale. "The Raven."

Animus

Brief Definition

These quotes come from: M.-L. von Frantz, *Man and His Symbols*, p. 198–207.

> *The animus [is the] "male personification of the unconscious in woman . . . ." Just as the character of a man's anima is shaped by his mother, so the animus is basically influenced by a woman's father. [The animus can] build a bridge to the Self through his creative activity. Through him a woman can experience the underlying processes of her cultural and personal objective situation and can find her way to an intensified spiritual attitude toward life.*

Characteristics

"The Goose Girl"—See Ch. 34, p. 551, for the text and discussion of this fairy tale. The story is also discussed in Ch. 36, p. 586.

A dreamer who is a girl or woman has an opposite-sex figure called the animus. He leads her "to the next level," which can mean fulfillment and satisfaction if it is a positive animus figure, or death and destruction if it a negative animus figure. He can appear as a prince, a king, a friend, a helper, or a robber. In **"The Goose Girl,"** Conrad, who tries to get the heroine into trouble, can be seen as an animus figure, as can the King who ultimately helps her defeat the wicked serving girl who has stolen her birthright. Bluebeard, who married seven wives and murdered each one, represents an animus figure for each of these wives. Different kinds of animus figures may be appropriate at different stages of a heroine's psychic development. An animus figure can be a muscle-studded strong man, a romantic hero, a wise leader, or a saint.

Self

Brief Definition

These quotes come from: *M.*-L. von Frantz, *Man and His Symbols*, p. 163–208.

> *The Self can be defined as an inner guiding factor that is different from the conscious personality. . . . One could call it the inventor, organizer and source of dream images, [which creates] a slow, imperceptible process of psychic growth. . . . It is a regulating center that brings about the constant extension and maturing of the personality. . . . [It is] the innermost nucleus of the psyche.*

Characteristics

The Self is a same-sex figure representing the totality or inner part of the person. It appears as a helpful animal, a wise old man or woman, or a royal couple. Can be represented by a rock, a crystal, a jewel, or a mirror. In *The Empire Strikes Back*, Yoda is a wise old man who knows how to use the Force, a transcendent power found throughout the Universe. In the part of the story involving Luke Skywalker, Yoda functions as a Self figure who trains Luke, helping him to master the Force rather than be consumed by it. The Self can be represented by a Cosmic Man who incorporates aspects of the whole world in his point of view or perspective, or by a group or collective who represents diverse perspectives of what it means to be human. Any circular object can embody the Self, including a small one like a ring, or a large one like a circular building or the wheel of a mill.

For each of the psychic forces identified, it is important to consider the kind or stage of the archetype embodied by the character. For example, in "The Goose Girl," we start by noting that Conrad is an animus figure for the main character, the princess who becomes a goose girl. Then we continue by adding that he is a negative animus figure who is bent on causing trouble for her, as he would like to get some of her golden hair, but she prevents him by making the wind carry off his hat.

However, it is not long before the Goose Girl encounters a positive animus figure in the old King to whom Conrad reports her activities. The King sees immediately that there is more to the Goose Girl than can be explained by Conrad's complaints, and sets to work to enable her to declare her real mission and purpose in his land. Thus, he develops a plan to free her from the vow of silence imposed on her by the servant girl. In this way, the King, like Conrad, functions as an animus figure, but of the

positive kind, as he leads the Goose Girl to fulfill her real destiny, not to satisfy his own selfish needs.

Step 3: Break the Story into Parts, Stages, or Episodes

Because Jung believed that the fairy tale or story represents the growth process of an individual, it is not sufficient to assign the characters in the story to particular archetypes. It is necessary in addition to chart the stages or steps in the process, which are played out in the story. That is, the fairy tale must be retold as a symbolic narrative, with its events corresponding to developments in the process of individuation attributed to the figure or character who is seen as the dreamer.

"divide [the story] into events"—Look for points at which the character changes, especially when the change occurs through interaction with another archetype.

"The Raven"—See Ch. 34, p. 556, for the text and discussion of this fairy tale.

For a symbolic understanding of the events in the story, it is useful to focus on the points in the story at which the characters who have archetypal significance interact with each other. Often, these events can be localized as happening at the same physical location. For example, we **can divide the Grimm Brothers' fairy tale, "The Raven," into the following events,** at which there is interaction between

1. hero and witch (anima) at the witch's house
2. hero and giant (shadow) on the way to the glass mountain
3. hero and robbers (shadow) on the way to the glass mountain
4. hero at glass mountain (Self).

In some cases where the interaction is especially complex, it may be necessary to break a series of interactions in a single location into several events or stages. This division can be performed according to the passage of time, or according to the entrance or departure of other characters, or according to some other meaningful occurrence in the story. For example, consider the movie version of the ***Wizard of Oz.*** (For more discussion of this film, see Ch. 33, p. 538.)

The Wizard of Oz—The 1939 film based on the book written by L. Frank Baum in 1900.

Although a film is not, in the strict sense, a fairy tale, *The Wizard of Oz* can be treated as such because it was created communally by many writers, producers, directors, and actors, all of whom shaped the original story written by L. Frank Baum. Baum's version has little in common with a traditionally structured fairy tale. In fact, Baum himself was opposed to traditional fairy tales as misleading and tried to structure his story as a "rational" one that would communicate what he saw as truths about the nature of the world. However, the many people who worked on the film eventually shaped its plot into that of a classic fairy tale. In the same way, it possible to consider any modern film as a fairy tale and analyze it according to Jung's theories. Of course, depending on the characteristics of the work being analyzed, the analysis may be unsuccessful. More on this in the final section of this chapter, "Puzzles and Problems," p. 514.

"this complex scene"—Several interactions between characters occur at the same time, and the archetypes they symbolize are affected.

In *The Wizard of Oz,* there is a scene which occurs in Oz just after Dorothy's house arrives in Munchkinland. We may divide **this complex scene** into events in the following way:

1. Dorothy arrives and meets Glinda (shadow)
2. Dorothy meets the Wicked Witch of the West (shadow)
3. Dorothy is greeted by the Munchkins (Self)
4. Dorothy receives the ruby slippers (Self)

It is to be noted that the analysis of a story is not an objective process. Thus there may be variations in what is considered an event or an episode. This classification is not the ultimate goal in analysis, but merely a step in finding patterns in the events. Thus, whether a pattern consists of several events with one main focus, or of one main event with many parts that have the same focus, will in all likelihood make no difference to the ultimate significance of the pattern of interaction shown in the analysis.

Step 4: Characterize the Events or Episodes in the Story

Example:
Pattern of interactions between archetypal figures in *The Wizard of Oz:*
- Wicked Witch of the East: shadow
- Glinda the Good Witch: shadow
- Wicked Witch of the West: shadow
- Ruby Slippers: Self
- Munchkins: Self
- Scarecrow: animus
- Tin Woodsman: animus
- Cowardly Lion: animus

"shadow and Self are closely linked"—The shadow shows us values that our consciousness needs, but does not recognize, while the Self already represents the fully integrated version of these characteristics.

The main reason for dividing the story into events or episodes is to determine the pattern of interactions in the story among archetypal figures, with a view to retelling the story in symbolic terms. Thus we can notice that in *The Wizard of Oz,* Dorothy, upon her arrival in Oz, first encounters two shadow figures and, in between them, a Self figure. First, Dorothy's house falls on and kills the Wicked Witch of the East. Then Dorothy meets Glinda, who steps out of a kind of shining bubble to provide her with some useful advice for her journey, but cannot really solve her problems. Finally, Dorothy is briefly threatened by the Wicked Witch of the West. None of these encounters is decisive: Dorothy does not change, or grow, or accomplish anything while dealing with these Shadow figures. Glinda represents an interesting figure here: she clearly embodies characteristics Dorothy lacks, but she will reappear later in the story offering Dorothy the key to the mystery of the ruby slippers. She represents a less threatening form of the Shadow, and one which will eventually manifest itself as an aspect of Dorothy's Self.

Jung suggests that the archetypes of **shadow and Self are closely linked** with each other. Although the shadow initially seems threatening, when we come to accept it and integrate its characteristics into our understanding of ourselves, it becomes clear that the shadow has been part of us all along. This also explains in Jungian terms why Glinda (who is, as she reveals to Dorothy, a "good witch") and the (bad) witches are not really all that different from each other. They all have characteristics that Dorothy lacks at this point, embodying the power and assertiveness that she will have to learn to wield as the story continues.

"she does not yet know how to use the ruby slippers"—The Self, which facilitates the process of psychic maturity, shows itself briefly here, revealing aspects of the girl's personality that will become available to her later in the story.

The next two events are equally tantalizing, but inconclusive. In them, Dorothy receives some other fleeting glances of what must surely be representatives of her innermost Self. Glinda gives her the ruby slippers, and she is entertained by the Munchkins, who celebrate their new freedom and consider her as their liberator. For Dorothy, these encounters with the Self are not lasting and productive: **she does not yet know how to use the ruby slippers,** and freeing the Munchkins was not a deliberate act on her part, but a fortuitous event she discovers with surprise.

After these brief interactions with Self figures, Dorothy prepares for what will turn out to be another, more meaningful encounter with the inner wisdom of the Self. She sets out on the Yellow Brick Road toward the home of the Wizard of Oz in Emerald City. Along the way, she collects a significant group of animus figures who will help her to achieve the goals set for her by her inner regulatory mechanisms: the Scarecrow, Tin Woodsman, and Cowardly Lion.

Salvador Dali, Swans Reflecting Elephants, *1937. Here the elephants are the reflections of the swans. Both animals are beautiful, showing that the shadow, which expresses hidden aspects of the dreamer, need not be evil or harmful, but once accepted as accepted, is seen as part of the Self.*

The Process of Individuation

The interaction of archetypes is described by Jung as the process of individuation, and like any process, it contains elements in certain order. For example, if we consider the process of baking a cake, we must proceed in a fixed order: separate the eggs, mix the dry ingredients, and so forth. We couldn't perform these steps in a random order: there must be growth and development, along with increasing complexity. It would not make sense to, say:

cream the butter and egg yolks
separate the eggs
put the batter in the oven
mix the wet and dry ingredients.

Thus, if we consider *The Wizard of Oz* from the point of view of Dorothy, we can see a process of growth that occurs in the main character as she moves through the story. Jung showed that it is important for the hero first to come to terms with her or his shadow, so the usual order of archetypes is

Shadow → Animus or Anima → Self

However, the way that the archetypes interact must be meaningful and will be different in every story. Thus, even though Dorothy defeats a shadow figure, the Wicked Witch of the East, early in the story, this hardly contributes to her process of individuation, as it is done accidentally and without any understanding on her part.

Example:
Archetypal patterns showing a process of individuation: Early interactions with self and shadow show Dorothy's early and passive stage of development. Later interactions with animus figures help her learn to become more active and self-directing.

Later, we see a more meaningful event being prepared for as the animus figures in the story help Dorothy to prepare for dealing with the Wicked Witch of the West. The animus figures provide Dorothy with opportunities to be a grown-up who helps others, rather than a child who is always looking to someone for help her. They reassure her that she does in fact have "grown-up" qualities like determination and the power to protect her friends. The Wicked Witch of the West is a shadow figure with whom Dorothy deals much more deliberately and consciously than she had with the Wicked Witch of the East earlier. And, although Dorothy meets some Self figures, she is not interacting with them successfully until she defeats the Wicked Witch of the West. After this, she will be ready to have Glinda appear to her and tell her that she has always had the power to use the ruby slippers to get home.

Step 5: Retell the Story in Terms of the Jungian Archetypes

"the resulting story"—Focusing on the archetypes changes the point of the story from Dorothy's external adventures to her internal growth and development. This brings out the universal characteristics of the story.

Once the main archetypes are identified and the main patterns of interaction between them traced, it is time to retell the story in terms of the archetypes. In this process, it is important to remember that **the resulting story** must make sense in terms of the character identified as the dreamer in the first part of the analysis. Thus, the analysis provided of *The Wizard of Oz* would not be complete until we discussed the sort of person Dorothy appeared to be at the beginning of the story, and in what way the Witches were her shadow: What characteristics did they have that Dorothy seemed to lack? Then it would be necessary to consider the companions Dorothy acquires on the Yellow Brick Road, and to explain what they offered her as animus figures: Which kind of animus were they? What aspects of her Self were they guiding her toward? And how was her Self embodied in Glinda, and in the Munchkins, and in the ruby slippers? It is only after these explanations had been incorporated into the narration of the events of the story that the analysis could be represented as showing Dorothy's process of individuation.

Advanced Topics

Retelling the Story from the Perspective of Another Character

We began by pointing out that the same story could be looked at from the perspective of any of the characters. Thus, it would be possible to look at the story of *The Wizard of Oz* from the perspective of, say, the Scarecrow. Then we would consider the Wizard as the shadow figure, and there would be a variety of anima figures, including Dorothy, as well as Glinda, and the Wicked Witch. Since several of these anima figures are at odds with each other, it would be necessary to explain how they represented various directions which the Scarecrow could have developed into, and which would have led him toward various, mutually exclusive hypothetical Self figures. However, the Self figures present in the story are the Tin Woodsman who is made of metal, and the Cowardly Lion who proves to be a helpful animal: two forms which Jung notes are often taken by the Self.

Looking at *The Wizard of Oz* from this second perspective allows us to understand more about how the story works: we now see the importance of the mutual relationship between Dorothy and her friends. And we perceive more clearly the qualities of the Wizard as a failed ruler: for the Scarecrow, he is not a Self figure, but a shadow. As the deceitful ruler of Oz, the Wizard is the opposite of what the Scarecrow becomes with his friends: they emerge as the well-chosen and wise guardians of the city who will replace the government of the Wizard.

Puzzles and Problems

Although it is possible to make Jungian analysis seem very simple in the abstract, in fact the interpretation of a story according to the psychic symbols Jung identified can be quite complex and may not be completely satisfying. A traditional fairy tale may have undergone many changes as it was shaped by a variety of storytellers. In the course of such a process, various aspects of the story may have been left out or changed according to the tastes and values of the time, rendering the story incomplete or unsatisfying to analyze. For example, in the Grimm Brothers' story "Robber Bridegroom," a young girl sees her unscrupulous bridegroom-to-be kill another young woman and succeeds in proving this to her friends and neighbors, with the result that he is executed. The tale provides us with an incomplete account of the heroine's process of individuation, though it does serve as a striking warning to young women about the dangers of following the demands of a destructive animus figure.

"It may well be that the artistic norms . . . are in conflict with the sincere search for personal meaning"—Writers of novels and movies may intentionally create characters who do not grow as people in the Jungian sense. This may be done to illustrate unfortunate aspects of society, or simply to create one-sided characters for comic effect.

The difficulty of applying Jungian analysis to the interpretation of movies, plays, and television shows can be even greater than that encountered in using it for traditional stories. **It may well be that the artistic norms of a particular period or genre are in conflict with the sincere search for personal meaning** and value assumed by the Jungian model. There may be the feeling that life is hopeless, or that what is worth chronicling is the absurdity of seeking personal values or trusting anyone. This can be represented in grueling works of art like *Who's Afraid of Virginia Woolf,* a classic movie about the deterioration of a marriage as the main characters berate, belittle, and abuse each other. Or it may be embodied in lighthearted parodies like *The Water Boy* or *There's Something About Mary.* The plots of such films are deliberately quite childlike and simple, and thus can be analyzed easily by assigning archetypal figures to the characters and noting their interaction. However, such analysis does not begin to do justice to the additional perspectives introduced by the parodying within the film of the drama's own characters and dilemmas.

"In many episodes, Mulder disagrees with or disapproves of Scully's approach ... and her view ... by no means triumphs"—Examples abound. In "731" (Episode 310), Scully debunks Mulder's notion that alien beings exist and have launched a conspiracy against human beings. The series eventually validates Mulder's view in "Two Fathers"/"One Son" (Episodes 611 and 612). Thus, in the terms represented by the series, Scully is a negative anima figure who interferes with Mulder's understanding of the truth. For a more thorough discussion of *The X-Files,* see Ch. 38, p. 614.

To analyze such movies adequately, it is necessary to discuss the ironic aspects of the characters as well as their more straightforward qualities. For example, in considering a Jungian analysis of the popular television show *The X-Files,* it is not sufficient to point out that, from the point of view of the main character, Fox Mulder, his partner, Dana Scully represents a positive anima figure. If this were all we said, we would be neglecting the main part of a show whose motto is "Trust No One." It is necessary to take into account the underlying antagonism between Mulder and Scully that is as much a part of the show as are the hints of the romantic relationship which many fans hope will take place between them. **In many episodes, Mulder disagrees with or disapproves of Scully's approach to the case at hand, and her view of the investigation by no means triumphs in many cases.**

However, this does not mean that a Jungian analysis is meaningless. It only shows that the series portrays Mulder as a man who is not always in touch with himself. We are not given the answer to the question of what represents Mulder's true self, and therefore we cannot be sure if Scully is a positive anima or a negative one.

The X-FILES' Scully hunt for uses the Internet victims in "2S 306). Care mus the Jungian ana plex modern sto the characters using multiple l

The X-FILES' Mulder and Scully hunt for a killer who uses the Internet to attract his victims in "2Shy" (Episode 306). Care must be taken in the Jungian analysis of complex modern stories in which the characters are developed using multiple levels of irony.

As an agent of the FBI, and one who is often more straightforwardly loyal to the organization than her partner, Scully represents an anima figure who is leading Mulder to a Self best represented by the agency itself. However, the show casts doubt upon the integrity and trustworthiness of the FBI and indeed of all large social organizations, often espousing the view that each person must function as an individual and "trust no one."

Failure to incorporate these complications into a Jungian analysis of episodes of a show like *The X-Files* can result in an interpretation as glib and empty as it is meaningless. However, taking into account the uncertainties of the main characters and the ambiguity for the viewer produced by the multiple levels of understanding such a story, the resulting Jungian analysis can provide an enlightening perspective on the individual's struggle to achieve psychic growth in a complex and in many ways disheartening era.

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