Senior Theses                                                          Honors College

Spring 2018

# Applying Jung's Archetypes and Theory of the Collective Unconscious to Ovid's Metamorphoses

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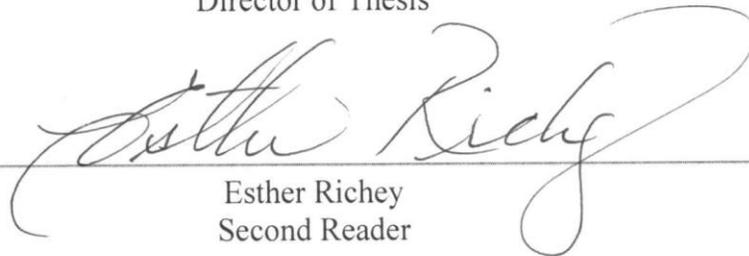
METAMORPHOSES

By

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Submitted in Partial Fulfillment
of the Requirements for
Graduation with Honors from the
South Carolina Honors College

May, 2018

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## *<u>Acknowledgments</u>*

First of all, I would like to thank my parents, Tom and Sue Covington, for supporting me through college and all of my endeavors (even when they thought I was being ridiculous!) Without them I wouldn't have been able to attend the University of South Carolina, much less its Honors College. So, thank you for everything mom and dad!

Next, I would like to thank my Thesis Director, Dr. Rhea Merck, and my Second Reader, Dr. Esther Richey. Thank you so much for everything you both have taught me, in and outside of class! I couldn't have done this without both of your support and guidance. Also, thank you for putting up with my slow e-mail responses and sticking with me on this thesis!

I would also like to thank my friends for supporting me at my thesis defense and giving me coffee and humor during the writing process of this thesis. Thank you for putting things into perspective when I needed it!

Finally, I would like to thank the USC Honors College for all of the opportunities I have been provided. I chose this university because of this honors college and I am glad I did so. Otherwise, I would never have been able to explore my interests in psychology and poetry through the honors course provided, taken part in programs like the Artist in Residence program, or even been given the opportunity to attempt this thesis. So thank you for the room to grow and explore not just as a student at a university, but as a student in the world and of life.

—Lindsay

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## *Thesis Summary*

The premise of this thesis is to explore the concepts of Carl Jung's collective unconscious and archetypes using myths from Ovid's *Metamorphoses*. In exploring the archetypes of the *Animus*, the Mother, the Hero, the Child, the Trickster, and Rebirth through these myths, I aim to demonstrate their relevance to modern psychology by directly connecting them to related psychopathologies as described in the *Diagnostic and Statistical Manuel of Behavioral and Mental Disorders V*. Through this, the validity of the concept of the collective unconscious will be demonstrated in how the enduring archetypes of stories that are over two thousand years old are still psychologically relevant and present in literature and story-telling today.

## *Introduction*

Mythology permeates almost every aspect of everyday life. Whether it is in the form of fairytales, religious ritual, literary epics, the list goes on. There are stories of the lionhearted hero, the vulnerable damsel, the mischievous trickster, the world-ending flood, and many more appear in the folk tales and lore of every culture. Anyone who has ever taken literature, or a Greco-Roman mythology class, has most likely run into one of the most famous collections of mythological stories in the form of Ovid's the *Metamorphoses*. While this epic only includes major Greek Myths and not myths from other parts of the world, its comprehensive coverage of nearly every type of figure in literature and religion makes it a good starting point for delving into Carl Jung's theory of Archetypes and the Collective Unconscious.

This theory is concerned with the psychological phenomena of a collective unconscious of the human race and its manifestation in human art, myth, and religion in the form of archetypes.

This ties into the main reason that Ovid's *Metamorphoses* is being used to demonstrate this theory. It is because a great deal of these myths feature characters who very clearly exhibit common symptoms of modern behavioral and mental disorders through their actions and choices. Identifying these potential diagnoses will show a more practical usage for Jung's theory concerning archetypes and the collective unconscious. By doing this, we can better show the continuity of the psychologically relevant aspects of the archetypes as embodied pieces of the collective unconscious in how they reveal themselves in human behavior. Psychology, as a formal science, may be relatively new, but mythology and storytelling are as old as humanity. And through the archetypes, mythology may have communicated psychological pathologies to societies before psychology was formally organized and recognized.

In this thesis, we will examine a few of Carl Jung's archetypes through ten different myths present in Ovid's *Metamorphoses*. These myths will be rewritten in the form of poems to highlight specific points of view for psychological analysis. The ultimate goal of these written poetic responses is to provide as second viewpoint to help elicit a response from the audience that will help energize them into considering the potential psychopathologies that may underpin the situations presented.

As a Biochemistry and Molecular Biology major, psychology and poetry are not my expertise. I will not be claiming expert analysis. But I do aim to provide another way of examining this well-known work and to tie it in a greater context to the modern science of psychology. It is important to be able to look at a subject from many different viewpoints and in doing this, I am attempting to tie together psychology and English, two subjects which are often closely intertwined,

to provide a distinct viewpoint that could ultimately aid in helping academics and the general population to recognize the psychoanalytic application of Ovid's *Metamorphoses.*

*Important Definitions*

Before we delve into the archetypes and myths that will be presented here, a few terms concerning Jung's ideas of the collective unconscious and archetypes should be provided to prevent potential confusion. The important terms are as follows:

1. Collective Unconscious: The impersonal layer in the human psyche that is "inherited and shared" with other humans (Shiraev, 2017).

2. Personal Unconscious: "The materials here are of a personal nature in so far as they have the character partly of acquisitions derived from the individual's life and partly of psychological factors which could just as well be conscious" (Jung, 1959). By the second part of this statement, Jung refers to repression of characteristics by the psyche from the consciousness into the unconscious for one reason or another.

3. Archetype: The content of the collective unconscious that reveal themselves as images of the "primordial character" (Shiraev, 2017).

4. Persona: The individual's public image or "social mask" (Jung, 1959).

5. Shadow: An archetype identified with the instinctual, primitive, and generally negative traits of the personality that are repressed into the unconscious (Jung, 1972). Also referred to as the "counter-tendencies in the unconscious" (Jung, 1959).

6. Individuation: The process of "fulfilling the individual's potential" by integrating the opposing unconscious and conscious self into a "harmonious whole" (Shiraev, 2017).

### ***The Animus***

The *animus* and the *anima* are very important aspects of the male and female unconscious, specifically relating to archetypes. The *anima* is basically defined as the feminine aspect of the male unconscious. The *animus,* on the other hand is the masculine aspect of the female unconscious (Jung, 1964). In essence, every man has an inner *anima* and every woman has an inner *animus*.

As with all concepts relating to the archetypes in psychology, there are positive and negative aspects of the inner *animus.* The *animus* specifically takes the form of a "sacred conviction" (Jung, 1964). This conviction is often communicated loudly and insistently. It's forceful imposition on others is masculine in nature (Jung, 1964). Even the most feminine presenting women may possess an equally hard and obstinate power through her animus. Another aspect of the *animus* is a lack of belief in exceptions, leading to very all-or-nothing reasoning (Jung, 1964).

As the *anima* is shaped by the mother, the *animus* is shaped by the father (Jung, 1964). This can lead to inarguable convictions in the daughter that result in negative connotations and take form as a demon of death, a robber, a murderer, recklessness, silence, obstinance, and brutality (Jung, 1964). This can represent, psychologically the "semiconscious, cold, destructive reflections that invade a woman in the small hours," which can lead to the woman wishing or committing violence on others (Jung, 1964). The danger lies in these unconscious masculine personifications taking possession of the conscious mind, leading to action on the part of the woman.

But in a more positive light, the *animus*, again like the *anima*, is crucial in achieving individuation. In the case of the *animus*, this often results in increased creative and meaningful

activity (Jung, 1964). Most importantly, if a woman is able to consciously attend to her *animus* and decipher it, her *animus* can "endow her with the positive masculine qualities of initiative, courage, objectivity, and spiritual wisdom" (Jung, 1964). In other words, a woman's *animus* (or a man's *anima*) has the potential to become enabling or destructive.

Ultimately, the *animus* in the woman, like the *anima* in the man, provide a bridge between the collective unconscious, the personal unconscious, and the conscious. From the *animus* and the *anima,* archetypes and symbols like the mother and father are derived (Jung, 1959). As such, the *animus* is key to understanding masculine archetypes in psychology and mythology.

### *Procne's Descent*

Oh!
How sweetly the caged bird sings.
Oh!
How lovely the sound when the wedding bell rings.

A perfect match, a perfect match to celebrate the end
Of the war.
—I flew through the forest, around the bend
Of a raging river—

And the baby! Sweet, blameless Itys,
How his coming was celebrated as well!
—The branches reached like gnarled fingers,
I screamed out a Bacchic ululation delivered straight from hell—

What a testament to how the gods
Favored such a pious family, blessings abound!
—The shack shivered under the onslaught of my rage,
and there, there my poor sister lay, cowering on the ground—

But which of the gods had really provided the wedding torches,
Had truly overseen the past five autumns?
—Like the Furies that cursed us, I raged,

but not with sound, with the cold silence of impending retribution—

How I had begged, ever the devoted sister,
For Tereus to escort her for a visit.
—My harmless wishes, twisted by that snake!
What does it take to know the truth of the darkness that lies in men's hearts?—

He had been so gracious, kind,
The perfect, dutiful husband.
—Philomena was weeping now, but my Fury
Was not for her, but reserved solely for that barbarian to which I am bound—

My father is old, and too good to ever doubt my husband's stolen good intentions.
What passionate lies, what a marvelous mockery!
—"Mama, Mama, up! Up!" Itys wandered in,
The sweet boy resembled his father, what would his future crime be?—

For my toxic love, for my husband's savage lust, Philomena
Lost far more than just her tongue.
And I lost my perfect illusion.

Blood will out, you know.

Oh! How sweetly the caged bird sings
        —that poor prisoner of circumstance—
But what remains when the song is stolen from those long-suffering wings?

Madness may await the avenger
But darkness must be reminded to fear the light
I will cauterize the wound, to Philomena, I pledge my meager might.

The vein is poisoned; the limb must be severed most decisively.
To Itys too, I pledge my love,
For, because of me, he will never grow into his savage blood.

The circle must be complete,
What I brought forth, screaming into this world,
I must now recall, as those funeral torches foretold.

The clever poisoner will soon taste his own creation.
The first—the killing—blow is mine,
With the rest, the silenced singer takes her time.

I will be punished, just like that

Original weaver of webs.
But for grave fault done to this family, Tereus is owed a hefty debt.

He thought he could play the part of the eagle,
Taking what he had no right to.
Io and the rest have seen punishment enough; it is time that Juno had her due.

There are no gods to curse this kitchen
And there were none to bless our marriage.
Today we shatter this rusted cage.

"My dear wife! What a splendid stew!" Tereus greedily sucked it down.
"I had hoped it would be most worthy, to honor only you."
I demurred, that Oath-breaker has no clue.

"Where is my boy? Bring me my Itys!"
"How can I, husband?"
At that, the song-less one flung it at him—my sweet boy's head.

The merciless hunter,
That cannibal vulture
Paled. Death is all he nurtured.

He chased us with the wrath
Of the reluctantly caught but truly guilty.
From this shattered family, Philomena and I now flee.

My breast is now forever stained by my deadly deed,
But my sister, free now on airy wings,
But my sister, the nightingale—she sings.

*Procne's Animus*

In Ovid's original myth "Procne and Philomela," Procne is painted as the ideal of a devoted

wife and mother. She was wed to Tereus at the end of a war and quickly gave birth to a son, Itys.

Things were generally going well, and all outward appearances were of kind and feminine woman.

One day, as a dutiful sister, she begs her husband to sail to the palace of her father and ask on her

behalf for Philomela to visit for a while. Unfortunately, and it is unclear why, upon seeing

Philomela, Tereus is seized by an unexplainable lust for her. This leads to the particularly horrific rape of Philomela and her forcible silence (as Tereus removes her tongue and hides her in a forest hut). But Philomela manages to smuggle out a tapestry to her sister that tells the story of what Tereus did to her. It is from this moment forward that Procne's *animus* begins to seize control and take center stage.

Procne, gentle, motherly, Procne is seized by the conviction that Tereus must be *punished* for his crimes. This conviction is very typical of the female *animus*, and it leaves very little room for other options. As such, the reasoning for her choices become very all or nothing, another aspect of the *animus*. She wrestles briefly with her love for her son, but ultimately decides that if his father is this barbarous, then the son is doomed to be so as well. She leaves no room for any other possibility: either she punishes Tereus by harming something he loves and removes another potential threat to the world, or she does nothing and will be to blame for her sister's pain and some future woman's pain.

As someone who is consumed by rage and her *animus*, Procne murders her son and tricks her husband into eating him; this is the worst punishment she can devise. In this action she demonstrates the negative characteristics of the *animus* such as: murder, brutality, and death. Even Philomela takes part in the murder of Itys. This may be another example of being driven by her *animus*, but in her case more as an action of revenge or taking back her power. Regardless, both women are overcome by qualities that are the negative aspects of masculinity.

*Modern Diagnosis*

While the actions of Procne and Philomela are terrible and inexcusable, even despite the situation, part of how they reacted may have to do with both representations of women exhibiting the symptoms of a trauma or stress disorder. In Procne's case, she may be experiencing Acute Stress Disorder as a result of the abuse of her sister and the wrecking of her entire home life. Philomela, on the other hand, most likely suffers from Posttraumatic Stress Disorder which would also alter her behavior and perception of right and wrong in context.

Acute Stress Disorder, as defined by the DSM-5, may develop after exposure to a traumatic event. Specifically, the patient must have been exposed to "actual or threatened death, serious injury, or sexual violation" in at least one of four defined ways (DSM-5, 2013). In Procne's case, she would be exposed to serious injury and sexual violation through learning the events that occurred to her sister, Philomela, a close family member. She was also experienced extreme exposure to the details of the event through the tapestry Philomela wove and the simple fact of seeing her sister's missing tongue and many injuries.

To have Acute Stress Disorder, the patient must also exhibit the presence of nine (or more) of the symptoms categorized under "intrusion, negative mood, dissociation, avoidance, and arousal" after the incidence of the traumatic event (DSM-5, 2013). In Procne's case, she most likely would be diagnosed as experiencing: persistent inability to experience positive emotions," "intense psychological distress," "irritable behavior," "hypervigilance," "exaggerated startle response," "an altered sense of reality of one's surrounding or oneself," "efforts to avoid external reminders that arouse distress," "recurrent distressing memories," and "problems with concentration" (DSM-5, 2013). While many of these symptoms are assumed, Procne is unable to feel motherly love towards

Itys, with her rage and guilt over powering that positive emotion. She is clearly experiencing psychological distress, trying to comprehend the brutality of her husband and leaping to the conclusion that her son will grow to be a similar monster. She also exhibits irritable behavior, hypervigilance, and exaggerated startle response in aggressive, proactive actions to harm Tereus. Also, one could argue her reality is altered in her obsession with punishment and lack of maternal care. She is unable to concentrate on anything other than her need for revenge. A psychologist could also argue that she wants to avoid external reminders by murdering her son and punishing her husband by bringing them low so a different memory is produced. The one symptom that couldn't be confirmed would be recurrent memories, but, it would not be unreasonable for Procne to experience this.

While we are still limited by the medium in so much as it does not revisit Procne after everything happens, a psychologist could argue that the traumatic event that happened to her sister caused clinically significant distress to Procne's social and occupational functionality (DSM-5, 2013). Procne dissociates so completely from motherhood and her family that she is able to murder her own son and then trick her husband into cannibalizing him. These are not the actions of a psychologically sound individual.

Philomela, on the other hand would most likely experience PTSD as defined by the DSM-5. She was exposed to serious injury and sexual violence by directly experiencing the traumatic events (i.e. her rape and mutilation). She also experiences intense psychological distress, especially in Ovid's version where she reacts very poorly to being brought to the home of Procne and Tereus to plan their revenge. In the same way, Philomela exhibits efforts to avoid external reminders of the trauma. In Ovid's version of the myth she is terrified of the house of Tereus and Procne and

tries to leave. She also experiences extreme guilt as she blames herself for ruining Procne's marriage, which is evidence of persistent and exaggerated negative beliefs about oneself. Procne is also stuck in a persistent negative emotional state: she feels guilty, violated, and somewhat hopeless. And in her participation in the murder of Itys, Procne also exhibits reckless behavior and angry outbursts as a result of the trauma.

While the psychological disturbances of the mythological figures cannot be definitively determined by virtue of their being fantastic in nature, they do exhibit negative psychological symptoms that could be characteristic of these two disorders. This particular myth deals directly with trauma and sexual violence. As a result, it is not difficult to extrapolate the potential psychological side effects of the main characters, especially taking into account how victims of sexual violence in reality react psychologically to their traumas.

### *The Mother Archetype*

Jung's "Mother Archetype" is derivative of what he terms the religious and philosophical "Great Mother" (Jung, 1972). The mother archetype, like other archetypes, is infinite in how it can appear. In the case of the mother this can include your mother, grandmother, governess, etc. or the figurative goddess (Jung, 1972). Most commonly, this archetype is associated with fertility and protection.

The mother archetype, like any other archetype can exhibit positive, negative, or neutral connotations (Jung, 1972). The neutral meaning is generally only seen in the triplet goddesses of Fate in Greek mythology (i.e. the Fates). Common positive traits of this archetype include: sympathy, wisdom, magic, spirituality, transcendence of reason, growth, sustenance, and rebirth (Jung, 1972). Negative traits of the mother can include: secrecy, darkness, "the abyss," the "world of the dead," seduction, and poison (Jung, 1972).

Jung also points out that while in the universal sense, the mother figure appears in the same iterations across mythologies, the mother-image changes with the consciousness of the individual psyche (Jung, 1972). According to Jung, the trauma produced by the individual mother on the psyche either "corresponds to traits of character or attitudes actually present in the mother" or "refers to traits the mother only seems to possess" (Jung, 1972). The second cause is more fantastical and derivative of the mythology of the mother archetype. And when these archetypal images appear in therapy, they should not be ignored because they are among the "highest values of the human psyche" due to their prevalence and universality, the mother archetype one of the most important among them (Jung 1972).

### *Jung's Mother-Complexes in Ovid*

According to Jung (1972), the mother archetype "forms the foundation of the so-called mother-complex." He theorizes that in the son the mother-complex either leads to "Don Juanism" or homosexuality. In the daughter, the mother-complexes include: hypertrophy of the maternal element, overdevelopment of Eros, identity with the mother, and resistance to the mother (Jung, 1972). It is also of note that, in Jung's thinking, the mother-complexes in the son are complicated by erotic attraction or repulsion and is best investigated in terms of his *anima* (i.e. his feminine self). The mother-complexes concerning the daughter are generally uncomplicated by these factors. Another fact that is important to keep in mind is that Jung's mother-complexes can result in both positive and negative effects in all cases (Jung, 1972).

### *A Hymn to Ceres*

I am a mother,
I am *the* Mother!

I called forth the grain,
It was *I* who nourished the world:
    Kind
        Gentle
            Giving

I created the first laws,
Am I not a mother to you all?

And yet you betray me,
    —your Mother!

I have searched high and low,
    —near and far
Aurora and the Evening Star can attest to that!

But still you keep her from me,

        —Where is my daughter?!

Ah! Her sash! Kept in Cyane's sacred waters,
        —abducted, Prosperina, they betrayed you,
And they betrayed *me*!

Ingrates!
Unworthy recipients of my grains,
My temperance,
My generous bounty!

Your cattle will die,
Your crops will fail,
Your seeds-blighted!

Arethusa tells me
"Prosperina is now a great Queen!"
        —as if my daughter would go so willingly!

And you, cruel Jupiter,
        —useless father,
Say the fates will not allow her return!

Only when the world began to suffer,
        —from my lack of Motherly love,
Did you do anything, Fates be damned!

I am a mother,
        —*the* Mother!
And what is a mother without her child?

### *Hypertrophy of the Maternal Element*

The poem above is a representation of Ovid's "Hymn to Ceres" from the perspective of the

goddess Ceres as a mother. Ceres could be interpreted as the ultimate mother-image. She is

associated with the fertile earth, crops and grain, law making, and herding (Ovid, 2010). All of the

activities directly correspond to functions everyone's mother served for them at some point:

providing nourishment, intentional care, rules of conduct. But while it is known that the father of

Ceres' daughter Prosperina is the god Jupiter, it is not an important fact in the mythology surrounding Ceres, but merely a footnote. These characteristics of Ceres, and her relative disregard of Jupiter as a father, point towards Ceres exhibiting the mother complex Jung termed "the Hypertrophy of Maternal Element" (Jung, 1972).

Like all complexes associated with the Mother archetype, the hypertrophy of the maternal element complex exhibits both positive and negative aspects. Jung defines this complex as the "exaggeration of the feminine side […] an intensification of all female instincts, above all the maternal instinct" (Jung, 1972). The negative aspect of this complex is the fact that the mother's only goal is childbirth. This also causes her to treat the father as merely an "instrument of procreation" (Jung, 1972). Another striking aspect of this complex is her "complete identification with all objects of her care" and without them she ceases to exist (Jung, 1972). This type of mother, according to Jung, is unable to make any real sacrifice and often "annihilates" the personalities of herself and her children. The positive aspect of the mother complex is associated with "love that means homecoming, shelter;" it is the mother love that is "one of the most moving and unforgettable memories of our lives" (Jung, 1972).

In Ovid's representation of Ceres, Ceres is depicted as both nurturing and ruthless. In my rendering of the myth concerning Prosperina's abduction, I attempted to bring out the aspects of Ceres' personality that align with the hypertrophy of the maternal element mother complex. While Ceres obvious cares not only for her daughter, but also for the wellbeing of humanity, through her concern for Prosperina's wellbeing and her nurturing of human farming and law, she also exhibits many of the negative aspects of this complex. While any mother would be expected to be concerned for the welfare of an abducted or missing child, Ceres takes it to another level by cause

worldwide famine and winter among humanity. She is willing to allow millions to die if it means she can get her daughter back, an extreme measure even in this extreme situation. In doing so, she directly takes on the Fates, who say that Prosperina cannot return. Ceres is literally willing and able to change fate. While humanity is clearly in her care in the sense of Jung's mother complex, it is secondary to the wellbeing of her own child. Also, her obsessive cultivation of human wellbeing could be symbolic of motherhood and satisfy her need for constant childbirth. Finally, Ceres also shows obvious disdain for the father of her daughter, only addressing him when it concerned the safety of the child. All of these things play into Ceres being a strong mythological example of the Mother Archetype represented in the Hypertrophy of the Maternal Element complex.

*Modern Diagnosis*

The modern psychological diagnosis that may be evident in Ceres' behavior is Borderline Personality Disorder. In reference to the DSM-5, to be diagnosed with Borderline Personality Disorder, Ceres must exhibit "a pervasive pattern of instability of interpersonal relationships, self-image, and affects, and marked impulsivity, beginning by early adulthood and present in a variety of contexts" with at least five of the associated characteristic symptoms. The symptoms that would be most relevant to Ceres include: "frantic efforts to avoid real or imagined abandonment," "a pattern of unstable and intense interpersonal relationships," "affective instability due to a marked reactivity of mood," "chronic feelings of emptiness," and "inappropriate, intense anger or difficulty controlling anger" (DSM-5, 2013).

Evidence of Ceres' symptoms are as follows: she flies into a frantic rage at the disappearance of her daughter. Important to this is the fact that she is willing to do anything, to allow any suffering to obtain her daughter again. This reaction shows her intense personal relationship with her daughter, her reactivity of mood, and her inability to control her anger. Again, a misplaced child would make any mother frantic, but not this "let the world perish in famine" level of panic—hence the out of proportion anger and reactivity. In addition to this, Ceres' total identification with motherhood is evidence of her frantic efforts to avoid abandonment in the sense that her out of proportion reaction to her daughter's kidnapping may be resultant of her fear of losing her identity through losing (or being abandoned by) her daughter. This also shows her feelings of emptiness when she is not fulfilling her role as mother. This emptiness could be extrapolated to apply to how the myth is supposed to explain winter (it's the months when Prosperina is in the Underworld each year) and how Ceres refuses to let anything grow. In essence, she is empty in her inability to perform her function of mothering through the temporary loss of her identity. Thus, Ceres could, hypothetically have Borderline Personality Disorder.

### *A Hymn to Prosperina*

I am the daughter of fertility,
        I am Spring.

I like to gather flowers,
        —violets and lilies most of all.

But girlhood cannot last forever,
        No matter how much my mother or I wanted it to.

Venus and Cupid played a cruel trick
        And like *that*, I was stolen from my meadow!

I called for my mother!
      Again and again and again!

The nymph Cyane tried to aid me,
      Warning my abductor of the wrath of Ceres.

But where was Ceres?
      Where was my *mother*?

I am the Queen of the Underworld,
A powerful consort,
A formidable player.

I will always be a daughter,
But now I am a wife,
But now I am a Queen.

Fates decree I must eat no food,
Born in the Underworld,
Nurtured in the darkness.

So I plucked a pomegranate,
Ate seven of its seeds,
And Orphne's child told all.

But Ceres was not so easily thwarted,
Not even by the Fates,
Such is a mother's love.

I am the Lady of Spring,
My coming—the harvest,
My leaving—the winter.

I am the Queen of Death,
My husband is Pluto,
And together, we reign.

*Identity with the Mother*

One of the complexes associated with Jung's Mother Archetype is the "Identity with the Mother" complex (which he also refers to as the "Nothing-But Daughter" (Jung, 1972). In Ovid's *Metamorphoses* this complex of the Mother Archetype is best seen in Prosperina, the daughter of Ceres. Prosperina, throughout the myth is largely a pawn, someone who is acted on but never does any acting herself. In my poem concerning the myth, I specifically chose to exaggerate Prosperina's agency after she has fully become Pluto's wife and Queen of the Underworld based on an argument made by the nymph Arethusa in the original myth to Ceres that Prosperina might be respected and powerful in her new situation (Ovid, 2010). One of the main reasons I chose to do this was to be able to examine both the positive and negative aspects of the identity with the mother complex.

The negative aspect of this mother-complex is characterized by "identification with the mother" and "paralysis of the daughter's feminine initiative" (Jung, 1972). This leads to the daughter remaining "unconscious" of her Eros and her maternal instinct. Jung describes this type of daughter as trapped in "selfish devotion" to the mother and thus leading a "shadow existence" in which she is essentially sucked dry by her overpowering mother (Jung, 1972). Another negative aspect of this mother-complex is that these women can be seen as desirable for marriage, not for their personalities, but "because they are so empty a man is free to impute to them anything he fancies" (Jung, 1972). All of these characteristics create a singularly helpless "damsel in distress" who, no matter how gentle the suitor, is essentially "abducted" from her mother (Jung, 1972).

But there are positive aspects to this mother-complex as well. Jung notes that when this woman does find her personality (often after marriage or separation from the mother), she is likely to be

devoted and self-sacrificing. Often, this type may project their own talents onto the husband such that he may suddenly "soar to the highest summits of achievement" (Jung, 1972). While this type of woman may never be the one to actively seek the spotlight for herself, if you can "*cherchez la femme*" ("find the wife"), you can find the secret to her husband's success through her efforts (Jung, 1972). Thus, this emptiness and self-negation can result in a willingness to enable others to succeed.

In the first half of the poem, Prosperina is girlish and young, calling out often for her mother to aid her. She appears to have no personality other than her abject fear of the domain of Venus and Cupid (i.e. Eros), and her inability to get along without her mother. In this way, she exemplifies the negative aspects of Jung's "Identity with the Mother" complex. Essentially, she is a child who is wholly attached to her mother and is almost verbatim described by Jung in his analysis of this type of woman's introduction to feminine Eros. In this light, Prosperina is the perfect damsel.

The second half of the poem shows Prosperina as a woman who has come into herself. Like the positive aspect of the complex introduced, she is a devoted wife, willing to risk eating the pomegranate to stay with and aid her husband. While Prosperina is not entirely able to win her freedom from her mother, through her own action, she is able to exert her own control and force of personality onto the situation. It is also emphasized how she works as a team with Pluto, highlighting the type of woman who uses her strengths to aid them as a couple. It should also be noted that Ceres, as analyzed previously, is the type of overbearing mother that is often at the root of this particular complex. Thus, Prosperina makes a good mythological example of the Mother Archetype in the "Identity with the Mother" complex.

*Modern Diagnosis*

Focusing on the first half of the poem, which is also the side of Prosperina explored in the original telling of the story, it is likely that a modern psychologist might have diagnosed Prosperina with Dependent Personality Disorder. The *Diagnostic and Statistical Manual of Mental Disorders V*, defines this personality disorder as a person who has "a pervasive and excessive need to be taken care of that leads to submissive and clinging behavior and fears of separation, beginning by early adulthood and present in a variety of contexts." In addition to this they must exhibit at least five of the eight symptoms outlined. In Prosperina's case, a psychologist might say that she "needs others to assume responsibility for most major areas of her life," "has difficulty expressing disagreement with others because of fear of loss of support or approval," "feels uncomfortable or helpless when alone," "has difficulty doing things on her own," and is "unrealistically preoccupied with fears of being left to take care of herself" (DSM-5, 2013).

Prosperina was child-like in her inability to help herself. Her dependence on her mother shows her own helplessness. She was terrified of the separation, and even in the end of the poem, she never directly confronted her mother. Prosperina, as the damsel, typified her need to be taken care of and inability to be alone or take care of herself. This is especially true when juxtaposed with the second half of the poem showing a more confident and empowered Prosperina. All of these actions are based out of her own personality, particularly at the beginning of the poem, which suggests a strong, hypothetical, possibility of Dependent Personality Disorder in this mythological figure.

### *The Tale of the Myrrh Tree*

Do you know the tale of the Myrrh tree?
          Have you heard this song of woe?

Once upon a time, there was a beautiful princess,
          —her name was Myrrha
Once upon a time, there was a sorrowful princess,
          —her secrets, terrible
(Cupid claims he had no part in this tragedy,
          —that honor is the Furies' alone)
Once upon a time, there was a lovely and sad princess,
          —and she fell in love with her father

Myrrha knew she wanted what was forbidden,
          —forbidden only to her she lamented
          —her heart and her mind, both she resented

If she could not marry the one she loved, then she should not marry,
          —thus, she made a fateful choice
          —but alas, her nurse heard her noise

"My sweet girl! There is nothing so dreadful that death is the only way!"
          —the nurse made an oath, a vow
          —to aid the girl in what troubled her now

The faithful nurse swore her secrecy and her aid,
          —a sad mistake
          —but she knew not the stakes

Thus Myrrha admitted her guilt:
          "My mother is blessed
          in her husband."

Soon it was the festival of Ceres,
          —a festival for pious wives,
          —among them, Myrrha's mother, queen Cenchreis

The nurse remembered her solemn oath,
          —for nine nights king Cinyras' bed was empty,
          —for the pious wives, Cenchreis among them, engaged in purity and piety

She told the king, deep in his cups, of a great beauty,
          —a potential mistress

—a plan to solve Myrrha's distress

They say that the moon hid her face and the stars fled from the sky,
　　—that three times a funeral owl cried
　　—but these omens Myrrha did not heed

So things went on, until the ninth night, for King Cinyras
　　—had a mistress whose face he did not know
　　—he then set a bedside lamp aglow

Myrrha escaped death and fled into the starless night,
　　—for nine months she wandered
　　—her crime, she pondered

Finally she collapsed and begged the gods, any god,
　　—to refuse her life
　　—and to reject her death

Thus she was transformed into a tree,
　　—sap becomes her tears
　　—and to rest are laid her fears

Not long after, the fruit of the maculate conception
　　—came forth from the tree most violently
　　—thus was the boy Adonis' delivery

Now you know the tale of the Myrrh tree,
　　Now you've heard this song of woe.


*Overdevelopment of the Eros*

　　　　The myth of "Myrrha and Cinyras" is a particularly troublesome one. It deals directly with

incest, its immorality, and its ramifications. Despite this myth's potential repugnance to its

audience, Lombardo's translation (2010) of "Myrrha and Cinyras" is compelling in the way it is

told. It is made clear that Myrrha knows that her desire for her father is morally untenable in many

ways, including, but not limited to Cupid's rejection of blame for this "love" and Myrrha's

extended struggle with her "despicable passion" to the point of attempting suicide as the only escape (Ovid, 2010).

Outside of being fully conscious and aware of her obvious desire, Myrrha exhibits the Jungian Mother Complex known as the "Overdevelopment of the Eros" in a daughter (Jung, 1972). This complex, according to Jung, is often a direct result of a mother who has a "Hypertrophy of the Maternal Instinct." By this, Jung means a type of mother whose Eros "develops exclusively as a maternal relationship" (Jung, 1972). This type of mother is, in short, all-consumed by the occupation of being a mother. In a negative context, this degrades to becoming something wholly instinctual—a means to child birth—with the husband only important as long as he can sire children. The positive effect of this type of mother is the "glorified" mother-image: self-sacrificing and wholly nurturing, not unlike the positive aspect of the "Identity with the Mother" complex as seen with Prosperina.

But a daughter of such a mother, for good or ill, may react psychologically with a hypotrophy, or even a complete loss of the maternal instinct in favor of the hypertrophy of the Eros, the erotic instinct. And, as Jung postulates, "an overdeveloped Eros results, and this almost invariably leads to an unconscious incestuous relationship with the father" (Jung, 1972). Jung describes a woman with this complex as often jealous and wanting to outdo the mother; a woman who loves romantic and sensational trysts for their own sake (Jung, 1972). Another important hallmark of this type is the general unconsciousness toward their own actions. But, it must be pointed out that Myrrha is entirely conscious of her actions. In the context of this myth, this allows for the conversation surrounding the social taboo and Myrrha's psychological state to be brought out.

In the story of Myrrha, the most obvious connection to this archetype is her unrelenting, insatiable lust for her own father. This is, verbatim, the potential consequence of this mother complex as described by Jung. The consequences of this type of complex generally lead to the wreckage of a marriage and various relationships. In the case of Myrrha, when her father discovers her identity during the festival of Ceres, he nearly kills her, and Myrrha is described as barely escaping with her life. This extreme reaction is visceral, overcoming even the bonds of close familial ties. Myrrha's transgression here is so irrevocable that the only option her father, Cinyras, sees is immediate moral outrage and the resultant attempted murder.

While not much is known about Myrrha's mother, Cenchreis, what we can gather from the original text is that she is a pious wife. By this, what is meant is that Cenchreis is devoted to her duties as a wife and as a mother. While it cannot be confirmed that Cenchreis exhibits hypertrophy of the maternal instinct, one could argue that she may have some qualities of the positive aspect of this complex. Cenchreis is a positive example for what a Grecian woman should be: a dutiful wife and mother. She sets this example in her observance of the religious festival of Ceres, where the wife must abstain from the touch of any man, even her husband, for nine days and nights. Ceres, especially as depicted in the myth of the kidnapping of her daughter Prosperina, is the ultimate mother-image. She nurtures mankind as her children through the harvest and herding, and is entirely devoted to the safety of her daughter, even bringing about winter and famine to see to this. Being strongly associated with Ceres may point toward Cenchreis exhibiting similar qualities, thus potentially leading to Myrrha's mother-complex.

Another aspect of the overdeveloped Eros complex that Myrrha exhibits is her lack of maternal instinct. She is not concerned with child birth or rearing with Cinyras, she is clearly only

concerned with her own infatuation with him. Even when she escapes in shame, and wanders for nearly nine months clearly pregnant, she is not worried about the safety of her unborn child. Instead, Myrrha spends her time lamenting her situation and her disgrace. She even begs for deliverance from the gods, notably before the birth of her child. When she is transformed into the myrrh tree, she is still pregnant, and her child, to be born must be split from the tree itself. In this, Myrrha shows a disregard for her unborn child: she does not try to arrange for someone to raise him or even show him the curtesy of a normal birth. As such, this lines up exactly with the hypotrophy of the maternal instinct of this mother complex.

It must be noted where Myrrha's tale differs from Jung's overdevelopment of Eros mother-complex. Myrrha is not unconscious of the general wrongness of her desires. Jung claims that this unconsciousness is a hallmark of this type, but obviously Myrrha lacks it. Perhaps it is because her desire is so advanced that it is forced into consciousness. Regardless, as a direct result of her apparent consciousness, she is able to express and feel overpowering shame, guilt, and embarrassment for her desires. These feelings consume her to the point of nearly committing suicide in response. These emotions and her reaction to them constitute obvious evidence against her being unconscious to her actions and desires. Beyond this exception, the myth of "Myrrha and Cinyras" is striking in the closeness of Myrrha's specific psychological disruptions and Jung's definition of his "Overdevelopment of Eros" mother complex.

*Modern Diagnosis*

Referencing the DSM-V, the most likely diagnosis a licensed psychiatrist might diagnose Myrrha with is Major Depressive Disorder. Before and after acting on her desires towards Cinyras, Myrrha exhibits "depressed mood most of the day, nearly every day," "markedly diminished interest or pleasure in all, or almost all, activities of the day," "feelings of worthlessness or excessive guilt nearly every day," "diminished ability to think or concentrate, or indecisiveness," and "recurrent thoughts of death" (DSM-5, 2013). These are five symptoms characteristic of depression that are most obvious in Myrrha, satisfying one criteria for depression. The other criteria for diagnosis, that the symptoms cause significant distress in her life, and that the episode isn't the result of a substance or another medical condition are also evident in Myrrha.

Myrrha spends much of her time obsessing over her father in the myth. This leads to her inevitable shame and guilt for feeling the way she does and being powerless to remedy the issue. As such she is generally unhappy with her life all of the time. She also is unable to choose a husband when prompted by her father because she is both obsessed with him and unable to move on, pushing her further into her indecisive limbo about what to do. When she does finally act, she resorts to attempting suicide by hanging herself with her own sash but is stopped by her childhood nurse. These actions all show potential evidence of Myrrha's depression before acting on her obsession.

After consummating her desired relationship with Cinyras and subsequently having to flee the kingdom, Myrrha's depression does not improve but gets worse. She spends her time feeling guilty and sad. Myrrha is also unable to decide how to move forward with her life and eventually begs the gods for deliverance, which, while it is not death, it is in a way a suicide. She has herself

turned into a tree and as a result and exists in a state not dissimilar to death. Even the impending

birth of her child is unable to pull her out of this cycle; she even commits her "suicide" before the

birth, which, outside of this mythological situation, would have resulted in the death of the fetus

as well.

### ***The Hero Archetype***

Every mythological and religious tradition has at least one story concerning the triumph or the downfall of the hero. Often there is a quest and a battle necessary to achieve the end goal of the heroic figure. As a result of the hero being so pervasive in the ancient myths of many diverse cultures, Jung theorized that there must be a Hero Archetype in our collective unconscious to account for these similarities (Jung, 1964). Concerning the psychological importance of the Hero Archetype, two things must be said: 1) the hero myth represents the struggle for primitive man to achieve consciousness and as such 2) the hero archetype is the purest representation of the human libido.

Jung (1976) defines the libido as "[an] energy-value which is able to communicate itself to any field of activity whatsoever, be it power, hunger, hatred, sexuality or religion, without ever being itself a specific interest." By necessity, a hero is usually a wanderer, and this is a symbol of longing, according to Jung (1976). If libido is the energetic force behind longing, driving the unconscious to seek out sex, power, etc., then by default the libido is the driving force behind the hero, or more accurately stated, the hero is the physical symbol of the libido.

Central to Jung's psychological theories of treatment is the process of individuation. Individuation, defined as the "process of fulfilling an individual's potential by integrating opposites [Shadow and Ego, Unconscious and Conscious] into a harmonious whole" could be described as a sort of quest for wholeness, a journey to recognize and be conscious of the self as an individual (Shiraev, 2017). The hero must often achieve some great feat or acquire some mystical object to prove himself as a savior or a king. This is reflected in the psyche in how the hero is "a self-representation of the longing of the unconscious, […] the [unconsciousness'] desire

for the light of consciousness" (Jung, 1976). The hero necessarily begins his quest as the unconscious, unproven primitive who must go on an epic quest to become the enlightened king, to become conscious.

The quest of the hero, as mentioned previously, represents the struggle between the shadow and the ego. The shadow is identified with the unconscious and the repressed traits or instincts. The ego on the other hand is identified with the conscious mind that is guided by reality (Shiraev, 2017). Ultimately, the "battle" between the shadow and the ego is represented in the hero myth by the hero (our ego) battling a representation of evil or darkness (our shadow), which is often symbolized in dragons and monsters (Jung, 1964). In a developing consciousness, "the hero figure is the symbolic means by which the emerging ego overcomes the inertia of the unconscious mind," or, in other words, how the individual human achieves consciousness one battle at a time as represented by a universal symbol (Jung, 1964). Thus it can be seen how the hero embodies the libido of unconscious man to strive for enlightened consciousness, and ultimately individuation, in the archetype of the hero myth.

### The Quest for the Golden Fleece

To claim the throne,
To prove his worth,
A fleece of gold he must behold.

But King Aeetes
Was no fool,
He knew the measure of his treasure.

"To claim the fleece,"
Declared old King Aeetes,
"to pave the way to victory, the tasks are three:

"Tame the bull of fire and bronze,
Defeat the men of soil and bone,
Face the dragon who guards the way to your Golden trophy."

Charmed with the herbs
Of the old King's daughter,
Jason failed to falter, thus he survived the would-be slaughter.

The fields he plowed with fire and bronze,
The army of bone were easily fooled,
And the fierce dragon, he drugged with sleep slipped into his flagon.

Triumphant, prize in hand,
And a new wife at his side,
To Iolchos fair Jason returned, shining as bright as the midday sun.

### *Jason the Hero*

In his *Metamorphoses*, Ovid tells the story of Jason and Medea. It is an epic of heroism, love, lust, and ultimate betrayal. The story as Ovid tells it begins with Jason and his Argonauts arriving in Colchis. Jason must obtain the Golden Fleece from King Aeetes in Colchis to win back his right to kingship in Iolchos, his home. King Aeetes does not want to give up the precious fleece and so gives Jason three impossible tasks, but what Aeetes does not know was that Medea, his daughter, has fallen in love with the Greek and used her magic to help him complete the trials. Following the trials, Jason marries Medea and takes her to Iolchos. From there Ovid's tale continues with the well-known betrayal of Medea in response to Jason's later infidelity. But in the poem above, I have focused on the heroic trials of Jason to win the Golden Fleece to better show the archetype of the hero as represented by Jason.

In Jason's quest for the Golden Fleece, the key elements of a hero myth are all present. There is the hero: Jason, the object or goal: the Golden Fleece to become the king of Iolchos, and the representation of evil: the bull, the army, the dragon, and King Aeetes. As the hero, Jason is

the embodiment of libido. While in the myth his desire is for the Golden Fleece, and through that, his throne, psychologically this would represent his desire to achieve a higher state of consciousness or to break free from primitive unconsciousness. The bull, the army, and the dragon are all obvious symbols of the shadow, the unconscious. But the larger, overarching representation of the shadow in this myth would be King Aeetes. He is the one who organized the impossible trials for Jason to overcome, so, in a sense, Jason must outwit and overcome King Aeetes just like primitive man must fight for his own consciousness. Thus analyzed, the hero archetype is easily seen in Jason's quest for the Golden Fleece.

*Modern Diagnosis*

The hero is a representation of finding the conscious, ultimately integrated Self. As such, pathologies would only be present in the case of a failure to succeed. Considering the fact that Jason did succeed in his quest and does not appear to exhibit any obvious behavioral or mental disorders as defined by the DSM-5, it would be unlikely that a modern psychologist would find a diagnosis. As a result, it would not be worthwhile to try to contrive a potential mental diagnosis for the hero, Jason.

## ***The Child Archetype***

The child archetype is another common archetype in mythology with motifs like the child-hero and the child-god appearing often. But what makes the child archetype so interesting is its connection with the process of individuation. Before delving into this archetype, it is important to highlight the fact that "myths are the original revelations of the pre-conscious psyche, involuntary statements, and unconscious psychic happenings" (Jung, 1969). The child largely represents the psychological transition into unity between the unconscious and the conscious in the personality, also known as the process of individuation.

Where the hero archetype is more reflective of the actual process and struggle of achieving individuation, the child signifies anticipation of the future change in the perception of self and through that, healing. Essential to the archetype of the child is what Jung (1969) refers to as its "futurity." This concept emphasizes the child as a representation of future potential, through that anticipation of said future, and as a being that paves the way for a future change in personality (i.e. the figure of the self that arises after the synthesis of the unconscious and the consciousness through individuation) (Jung, 1969).

In myth the child can have many forms. There is the child-god, which psychologically personifies the collective unconscious in the sense that it is a divine concept not wholly under the control of the individual psyche (Jung, 1969). The child-hero, on the other hand, includes the human nature, thereby representing the inseparability of the collective unconscious and the individual unconscious (Jung, 1969). Other common forms of the child include, but are not limited to representation as a jewel, the king's son, the witch's son, the golden egg, the flower, etc. (Jung, 1969).

But the most significant aspect of the child archetype is its motif of maturation. As mentioned previously, the child archetype is closely related to the initiation of the process of individuation and often a harbinger of that impending process. It results in the maturation of the personality as a direct result (Jung, 1969). This also connects to the idea of the child as a being that is evolving towards independence (Jung, 1969). Thus, often integral to the child myth is the idea of abandonment or danger. It serves as a necessary condition of that impending independence and, psychologically, represents the danger of regressing into the unconscious (Jung, 1969). Finally, as a result of being a creature of maturation and immaturity, the child represents both the initial and terminal psyche. The initial represents the preconscious, defined as the "unconscious state of earliest childhood" (Jung, 1969). The terminal represents the post-consciousness, defined as an "analogy of life after death" (Jung, 1969). This expresses man's wholeness in the beginning of consciousness and individuation but also the end of primitive unconsciousness (Jung, 1969). In this way, the child archetype represents both the flux and stability of humanity.

### *Icarus, the One Who Fell*

Icarus was free,
Icarus was falling.

The maze of Minos had been his home,
—the creation of Daedalus,
—the  minotaur's eventual tomb.

Icarus touched the sky,
But Icarus was still falling.

With nimble fingers,
And a skillful hand,
Daedalus wove together the feathers,
The winged result was golden, and grand.

Icarus reached for the sun,
But still he fell.

His father gave him wings,
          Lovingly crafted,
His father provided him with trainings,
          Affectionately presented.

Icarus was freed,
And Icarus fell.

## *Icarus the Child*

The story of Daedalus and Icarus is one of the most well-known of the Greco-Roman myths. It is the story of the genius Daedalus, who engineered Minos' maze for the Minotaur, and his son's attempt to escape their imprisonment in Minos' labyrinth (Ovid, 2010). To escape, Daedalus constructs wings for he and his son to wear so they can fly out of the labyrinth and escape Crete. But, despite warnings from his father, Icarus flies both too high and too low, weakening the glue holding his wings together and causing him to plummet to his death (Ovid, 2010). Here, I have focused on what the experience may have been like for Icarus, a body who was on the cusp of maturity.

As the child, Icarus represents infinite potential and possibility. His ill-fated flight, would represent his attempt at entering the process of individuation. Despite advice from his father, Icarus proceeds recklessly and his nearly touching the sun may represent his attempt at uniting his unconscious with his consciousness. And while the danger of the flight itself may represent the necessary condition for the evolution towards independence, ultimately Icarus is too ambitious, and he fails. His failure could represent the delicacy of the process of individuation, especially in

a psychoanalytic condition. While the archetype of the child represents maturation, Icarus is ultimately unable to be mature enough to listen to the warnings of his father, leading to his doom.

## *Modern Diagnosis*

The child, like the hero, is a representation of a step in the process of individuation. While Icarus ultimately fails to reach his consciousness and fully realized self, which may indicate a pathology, he is also a child. The brain, and therefore the psyche, is still developing until well into a person's twenties, which makes it difficult to confidently diagnose any mental or behavioral disorders in children. Due to this fact, it would be counter-productive to attempt to assume a mental or behavioral disorder.

## ***The Trickster Archetype***

Jung's trickster archetype is characterized by the consciousness' regression into an earlier, primitive form. In its purest form, it reflects the human psyche as barely beyond an animal consciousness (Jung, 1972). As such, the trickster is often associated with magic, shapeshifting, and mischievousness (Jung, 1972). These associations harken back to more primitive consciousnesses that predate modern man, wherein many things may have seemed to be explained by magic and ignorance. The trickster, often as a result, is ultimately representative of breaking the rules of the gods or of nature, though not always with malicious intent.

The trickster, in Jung's opinion, is "represented by counter-tendencies in the unconscious" which he calls the "shadow" (Jung, 1972). The shadow is the like Freud's id in that it is part of the personal unconscious and instinctual aspect of the human psychology. Often, the shadow represents the traits we dislike as a living part of our personality (Jung, 1959). The shadow also plays an important role in balancing out the persona: the "mask" we show the world (Jung, 1959). As with many of the archetypes, the personal shadow is derivative of a larger collective figure which is in part represented in the myth of the trickster.

It is also interesting in how the consciousness itself is "trickster-like" in essence. Jung notes that the trickster preserves the shadow in its "pristine mythological form" and points back to an earlier stage of consciousness (Jung, 1972). But once the consciousness reaches a higher functionality, it is able to "detach" itself from its primitive state and objectify that primitive state of being in myth, removing it from reality (Jung, 1972).

The trickster, as a representation of the shadow, also serves as a prequel to and brother of the "savior" (Jung, 1972). Thus the trickster occupies the ambiguous space of being both

"subhuman and superhuman, a bestial and divine being" (Jung, 1972). Characteristic of the trickster is his unconsciousness as a result of his competing and dueling nature. In a sense, the "savior" can only arise when the trickster claws his way into consciousness. This is representative of Jung's process of individuation, of finding balance and growth in the psyche by linking the inner and outer worlds together. The trickster, though, is typified by his regression into unconsciousness, the opposite of individuation (Jung, 1972). And, according to Jung (1972), it is this very repression that allows the trickster's enduring survival because "nothing is corrected in the unconscious."

The trickster while representing the conflict between civilized man and his primitive instincts, also is evidence of the human desire to grow, but not forget the primitive past (Jung, 1972). Thus the trickster is key to understanding our shadow selves. It is also worth noting that if a savior is hinted at the end of a trickster myth, it often represents the understanding of a calamity and the recognition and unavoidable integration of the shadow into the conscious psyche (Jung, 1972). As such, the trickster may be the best historical and mythological evidence of the importance of the process of individuation and the slow march to consciousness.

### *Lycaon*

Piety! Piety!
This beggar is lucky I let him leave quietly!

Cease this senseless bowing,
This undeserved kowtowing!

Am I not your clever king?
I will get to the bottom of this thing.

This beggar is no god, no!
But I must prove it though.

I have here a Molossian hostage,
Alas, he will never achieve old age.

Roasted, stewed, and mixed in with his food,
This beggar will not be adequately shrewd.

<div align="right">

Audacious man, this Lycaon!
Daring to feed me one of his own?

Impiety! Lying murderous cretin!
How gravely you have sinned!

Bloody beast!
How dare you serve such a morbid feast!

Very well…as within, so without.
Your wolfish interior will be matched with a tail and a snout!

This punishment, I, Jupiter, king of the gods, decree!
This—for  your transgressive impiety!

</div>

*Lycaon the Trickster*

Lycaon in Ovid's *Metamorphoses* is a very good representation of the trickster archetype in action. He is particularly reminiscent of the negative aspects of the trickster. In short, Lycaon does not believe the beggar is actually Jupiter, king of the gods, and tries to trick him into eating human flesh to expose him as a fraud. But when Jupiter fails to fall for the trap, he, as a savior, turns Lycaon into an animal representation of what he acts like. Here we have the motifs of breaking the rules of nature and the gods, the bestial appearance of the trickster, shapeshifting and magic, and the savior. All of these symbols are integral to the trickster myth.

Lycaon breaks the rules of nature and the gods by attempting to serve Jupiter human flesh (the Molossian hostage). Cannibalism is, in many cultures, primitive and morally repugnant. This act goes against the instinct to protect one's own kind as a type of survival and generally goes

against acceptable rules of civilized society. This also shows Lycaon's inner bestial nature, which, through Jupiter, is turned into his outer appearance: a wolf.

Jupiter turns Lycaon into a wolf, satisfying the bestiality of the trickster and the evidence of shapeshifting and magic associated with the trickster archetype. Jupiter uses his own godly magical ability to force the shapeshifting of Lycaon, the trickster. It also serves to highlight the wolfish and undesirable nature of the shadow through the trickster in direct comparison to the savior, Jupiter, as the conscious and civilizing force in the myth.

As explained, Jupiter would represent the savior at the end of the trickster myth. He exhibits what might be the outrage of the consciousness toward the personality traits and instincts of the interior shadow in his disgust. In addition to this, by turning Lycaon into what he actually is, a wolf, Jupiter may represent the ability of the conscious psyche to undergo individuation by recognizing and integrating the shadow self.

*Modern Diagnosis*

A modern diagnosis of Lycaon is difficult in how limited our knowledge of his backstory prior to the action of the myth is. Using the DSM-5, a psychologist might diagnose Lycaon with Antisocial Personality Disorder. This personality disorder includes "a pervasive pattern of disregard for and violation of the rights of others" as describes by at least three of the potential symptoms. Some of the symptoms that Lycaon exhibits throughout the myth include deceitfulness, "reckless disregard for the safety of self or others," "Lack of remorse, as indicated by being indifferent to or rationalizing having hurt, mistreated, or stolen from another," and "Failure to conform to social norms with respect to lawful behaviors" (DSM-5, 2013). The one aspect integral

to this disorder that cannot be confirmed is the evidence of conduct disorder since the age of fifteen. But this is merely a limitation of the material.

In the murder and attempted cannibalization of the Molossian hostage, Lycaon exhibits a clear lack of remorse in the actual murder as it is a means to an end. He does not appear to care that he harmed another human and clearly disregards the safety of others to profit himself. Also, in attempting to trick Jupiter into eating the dead man, he shows deceitfulness for self-gain in the fact that he will be proven right at all costs. In addition to this, cannibalism and murder are generally viewed as primitive, morally incorrect, and unlawful, thus flying in the face of conforming to lawful behaviors and social norms. In these actions, and in his apathy to the moral and social issues raised by his actions, Lycaon may, arguably, be diagnosed with Antisocial Personality Disorder.

### ***The Archetype of Rebirth***

The archetype of rebirth is fascinating because of its close identification with Jung's concept of individuation. Defined previously as the "process of fulfilling an individual's potential by integrating opposites [Shadow and Ego, Unconscious and Conscious] into a harmonious whole," achievement of individuation is  a  rebirth as represented by the archetype (Shiraev, 2017). When thinking of rebirth, often the ideas that may come to mind include a sort of spiritual wholeness, a rebirth of oneself as something greater. This is very much the idea of individuation as the psyche and personality of the individual who has achieved psychic harmony and wholeness is different from the individual who existed previously (Jung, 1972). In this way, the individual is psychically reborn, which is often mythologized and represented through this archetype.

Jung's thoughts on rebirth are fascinating; he explains first the forms of rebirth, seen in myth and religion, and then the psychological experience of rebirth. First, concerning the forms of rebirth, Jung (1972) notes that there are five: Metempsychosis, Reincarnation, Resurrection, Rebirth, and Participation in the Process of Transformation. Metempsychosis, as defined by Jung (1972) is, in a nutshell, the "transmigration of souls." Characteristic of this form of rebirth is the idea that life is prolonged by the passing through different bodily existences wherein the "continuity of the personality" is not assured (Jung, 1972).  Reincarnation, while similar to metempsychosis in the respect of passing through different bodily existences, implies that the memories and personality of the individual remain relatively unchanged (Jung, 1972). Because of this, reincarnation, in Jung's view, means that rebirth is only into human forms. Resurrection is defined as the "reestablishment of human existence after death" (Jung, 1972). Key to this form is the idea of transmutation. This transformation can be "essential," i.e. the being resurrected is

altogether different, or "nonessential," meaning the "general conditions of existence may have changed" (Jung, 1972). The form of rebirth is limited by rebirth occurring within the span of the individual's life (Jung, 1972). This often has to do with renewal and healing, which can occur in the psyche or the body. Rebirth can also indicate an essential transformation of an individual's nature (Jung, 1972). This is often symbolized in the change from human to divine or mortal to immortal (Jung, 1972). The final form of rebirth is the "participation in the process of transformation." Jung (1972) defines this as a more indirect rebirth by either witnessing or taking part in a ceremonial rite. The broader concept is that the individual participates in rebirth through participating in a transformation outside of the body (Jung, 1972).

Concerning the psychological experience of rebirth, there are two main types. The first type is the transcendence of life (Jung, 1972). Transcendence of life is usually experienced through either ritual, like taking part in the Catholic Mass, or through immediate experiences, like a vivid dream (Jung, 1972). The second broad category of psychological experience of rebirth is the "subjective transformation" (Jung, 1972). Falling under the umbrella of subjective transformation are the following types: Diminution of Personality, Enlargement of Personality, Change of Internal Structure, Identification with a Group, Identification with a Cult Hero, Magical Procedures, Technical Transformation, and Natural Transformation (Jung, 1972).

Jung (1972) defines the diminution of personality as a type of "loss of soul." Development of this type of transformation shows a lack of control over the individual's own conscious and can lead to a loss of "unity," or, more accurately, a type of regression to a more primitive state (Jung, 1972). The enlargement of personality, on the other hand, is often the result of an accumulation of extra personality traits and ideals from the outside environment (Jung, 1972). The danger with this

type is a potential psychic shallowness. The individual must take care to ensure he has the psychic

task to grow with the traits he accumulates as sole possession does not indicate mental richness

(Jung, 1972). The next type of psychic transformation, change of internal structure, is defined by

the apparent possession of an idea or part of the personality that "obtains mastery of the individual"

(Jung, 1972). This leads to identity with the ego-personality complex. Common with the type is

identity with the persona or with the "inferior function" (Jung, 1972). The persona is described as

the mask we show to the world, but is not the true psychic reality of the individual. Identity with

this can endanger the core personality of the individual (Jung, 1972). The "inferior function," on

the other hand is related to the unconscious: the shadow, the anima, and the animus. This type of

identification can lead to the outward reflection of the individual's worst personality traits, or, in

the case of the anima and the animus, exaggerate the associated traits (Jung, 1972).

Next, there is Identification with a group. Jung (1972) describes this as the personal

identification of the individual with a number of people who experience a "collective

transformation." The danger of the collective psyche overcoming the individual psyche is its

inherent animal primitiveness and can cause a regression into "mob rule" (Jung, 1972).

Identification with the cult hero often occurs through a crowd ritual and causes the participant to

reflect the transformation of the hero or god being glorified (Jung, 1972). Magical procedures, as

defined by Jung (1972), focuses on the specific intent of achieving transformation. They are often

rites with the purpose centered on achieving transformation, not like a byproduct as in

identification with the cult hero (Jung, 1972). Technical transformation is associated with the use

of a rite of transformation but is singled out as a personal endeavor of the individual (Jung, 1972).

This endeavor, or technique used (like yoga, for example), is designed to promote a psychic effect

in the individual. Finally, natural transformation, as explained by Jung (1972) is the process of individuation. This type of transformation is the foundation of all of the ideas of rebirth as the original (i.e. natural) process of transformation into another being (Jung, 1972). In this case, it is the transformation into the version of the individual with a fully realized and integrated psyche.

Representing all of the possible experiences and types of transformations requires a wide range of symbols of rebirth as a result. One of the most typical symbolic examples is penetration into the cave (Jung, 1972). The cave represents the unconscious and the individual's attempt to know it. Success in this endeavor often leads to immortality as a projection of the improved psychic form (Jung, 1972). But, it must be noted, rebirth is often represented as a dangerous endeavor in mythology. This is because it reflects the danger of individuation to the psyche (Jung, 1972). The danger, ultimately, lies in the identity of the ego-consciousness with the Self and threatens the consciousness with the ancient fear of dissolution (Jung, 1972).

### Deucalion and Pyrrha

We were alone.
There was nothing left,
No animals or people, merely some stone.
This flood left us bereft.

Our world was empty, desolate.
Only us, one husband and one wife, were spared
From death we have been saved, but what of this lonely Fate?
So we travel to a lonely temple, to beg of the gods their care.

A goddess was moved by our gentle plea,
She says, "throw behind your back the great mother's bones."
What does this mean? What does she ask of us, of me?
"It's our great mother Earth, and her bones must be the stones!"

Gently at first, and then with more vigor,

We tossed the stones behind us,
And great human shapes grew—bigger and bigger,
Why the great mother has saved us!

From her diluvian mud,
The Mother produced many species,
Replenishing what was lost in the flood,
Oh, how fortunate and blessed are we!

We are no longer alone.
Once we were all that was left,
But great mother Earth replenished the world with sacred stone,
And no longer has this flood left us bereft!

### *Rebirth in the Lives of Deucalion and Pyrrha*

The myth of Deucalion and Pyrrha in Ovid's *Metamorphoses* is comparable is, in essence, a myth about the rebirth of the world. In Ovid's telling, which is not long after the events in the story of Lycaon, the man who tried to fool a god into cannibalism, Jupiter and the rest of the Olympians, disgusted with the general deterioration of humanity decides to wipe the world clean with a great flood. The only two survivors of the flood are a husband and wife named Deucalion and Pyrrha. Struck by their absolute loneliness in an empty and silent world, they make their way to what is left of the temple of a goddess to seek comfort for their loss. The goddess of the temple is so moved by their compassion and their grief that she has an oracle tell them to toss the bones of the "Great Mother" behind their backs. Together, they discover that it refers to the great Mother Earth and that they must throw stones behind them. The stones are transformed into a new human race and other species are spontaneously generated from the earth. Through this, all of the living contents of the world are reborn, reflecting Jung's archetype of rebirth.

Concerning the relationship between this myth and Jung's forms of the rebirth archetype, the forms that are the most relevant are reincarnation, resurrection, rebirth, and participation in the

process of transformation. Reincarnation is evident in the stability of the personalities of Deucalion and Pyrrha during the flood, the aftermath, and the eventual renewal of the world. They are the representation of memory in regard to the rebirth of the world in its new form. Resurrection is obvious in this myth as the entire human race and every animal species is reestablished from nothing. This is, quite literally, Jung's "reestablishment of human existence after death" (Jung, 1972). This myth also gives a mythological example of the rebirth type in how a) the regeneration of the world occurs within the lifetimes of Deucalion and Pyrrha and b) the world itself is renewed and healed of its previous ills. Essentially, the human race is removed and recreated with a much more innocent and gentler nature in comparison to the previous age. Lastly, this myth also shows evidence of the aspect of participation in the process of transformation through the direct actions of Deucalion and Pyrrha. Deucalion and Pyrrha seek answers and solace at the temple of the goddess and are instructed to take a specific action. And by completing the ritual of throwing the bones of the mother behind them, the world is reborn. True to this form of rebirth, they directly participate in the rite and witness the subsequent renewal.

Concerning the psychology of the archetype present in this myth, the natural transformation process is best represented. If we assign symbols to some of the main elements of the myth, we might end up with the ante-deluvian world being a symbol for the unconsciousness, the flood as the catalyst to the process of individuation, Deucalion and Pyrrha symbolic of the conscious Self, and the rebirth and repopulation of the world as a symbol of the transformed state of the psyche. The world before the flood is barbarous and primitive, a dark shadow world in many respects. As such it aligns with the relationship many people hold with their unconsciousness, their shadow. Deucalion and Pyrrha are the conscious aspect of the self in how they are not only active and

conscious personalities but are the aspect of the myth that initiates the search for change to create a better world from the foundations of the old one. As such, they represent the conscious Self in the process of individuation. The subsequent repopulation of the world due to the actions of Deucalion and Pyrrha, i.e. the seeking out of individuation. And this world is presumed purer and kinder than the one it replaced and results because of the acceptance of the past, the unconscious, by Deucalion and Pyrrha, the Self, and results in a transformed world, the unified psyche. Interpreted in this way, the myth of Deucalion and Pyrrha could be a representation of the process of individuation in the individual psyche through the archetype of rebirth.

*Modern Diagnosis*

The archetype of rebirth is a representation of the process of individuation. As such, it does not always signify a clear psychological pathology in the related myths. While there may be myths representing rebirth that focus on more negative psychological aspects of transformation like diminution of personality or identification with a group, for example, that may provide grounds for the diagnosis of behavioral or mental disorders of the main characters, this is not always the case. Concerning the characters of Deucalion and Pyrrha, the function they serve in the myth and for the archetype is largely positive and proactive. Due to this, they do not display any signs of potential mental or behavioral disorders that might be diagnosed using the DSM-5.

## *Narcissism in Mythology*

While the Narcissist is not one of Jung's archetypes, it is a psychological concept in mythology that is worth exploring. A narcissist is similar to the Hero archetype in that the libido is personified. But here, the personified libido of the Hero would be directed at the self, while the Hero was also the self. The myth of the hero is a "self-representation of the longing of the unconscious, of its unquenched and unquenchable desire" according to Jung in his *Symbols of Transformation* (1976). This ties in well with the mentality of the narcissist in the sense that the longing and unquenched desire would be for the self, whether directly or indirectly through the admiration of others. Thus, in a sense the Narcissist is like a warped Hero.

It should be noted that Jung (1976) defines the libido, of which the Hero is a symbol of, as "appetite in its natural state. […] needs like hunger, thirst, sleep, sex, and emotional states or affects." If we are looking at the narcissist as a perverted hero, the claim would be that the appetite of the narcissist would be specifically emotional states. By this, it is meant that characteristic of narcissism is the need and desire for affirmation and validation. This "libido" can be as innocuous as being overly attention seeking, like in Histrionic Personality Disorder, or as malevolent as a total disregard for the rights of others in favor of self-interest, like in Antisocial Personality Disorder (DSM-5, 2013).

The reason the idea of the narcissist is being brought up is because of its prevalence in mythology. This prevalence reflects at least an abstract knowledge of this disorder all the way back into ancient times in how stories of characters clearly exhibiting the traits of narcissism were passed down. Often, these stories ended poorly for the narcissistic character, which could serve as a warning to the audience of the dangers of narcissism. One myth in particular is the origin of the

term "narcissist." This prevalence just serves to highlight the imprint psychology has on the mythology of humanity, regardless of the culture of origin, and it serves as an interesting point of reflection in terms of psychology concerning an overall "collective unconscious."

### *Narcissistic Personality Disorder*

What follows are the symptoms for diagnosis of Narcissistic Personality Disorder as defined by the DSM-5 (2013):

"A pervasive pattern of grandiosity (in fantasy or behavior), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

1. Has a grandiose sense of self-importance (e.g., exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements).

2. Is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love.

3. Believes that he or she is "special" and unique and can only be understood by, or should associate with, other special or high-status people (or institutions).

4. Requires excessive admiration.

5. Has a sense of entitlement (i.e., unreasonable expectations of especially favorable treatment or automatic compliance with his or her expectations).

6. Is interpersonally exploitative (i.e., takes advantage of others to achieve his or her own ends).

7. Lacks empathy: is unwilling to recognize or identify with the feelings and needs of others.

8.  Is often envious of others or believes that others are envious of him or her.

9.  Shows arrogant, haughty behaviors or attitudes."

### *Narcissus*

There is beauty in body
—and beauty in spirit
Yet is nothing so perfect as me?

Why the nymphs follow me 'round
—even Echo has attempted to plead her case—
Their praise, their pleading, there never was so sweet a sound.

What care I of another's embarrassment or shame?
No, it is wiser to only concern me with matters of the self.
So others may not like it—why would I be to blame?

I am faultless, a specimen beyond compare!
Even Nemesis would drink to my health!
Perfection such as mine simply unpunishable, it's only fair.

### *Narcissus and Narcissism*

Narcissus is, arguably, the original narcissist. The disorder is named after him, after all. Narcissus was a boy of sixteen who was so beautiful that he was practically irresistible to all who knew him (Ovid, 2010). But he was also known for his pride, so much so that he would not allow another to ever touch him. It got to the point that he would mock his admirers. In the case of Echo, he was so cruel that she faded away into nothing but a sound (Ovid, 2010). And eventually, one of his scorned admirers prayed to the gods that Narcissus would find love and be rejected like them (Ovid, 2010). What happens next is that Narcissus discovers his own reflection in a pool.

Narcissus becomes obsessed with his own reflection. He repeatedly attempts to plunge his hands into the water to catch himself. He tries talking to his reflection, wooing it, until he realizes

that the person he sees is his own self (Ovid, 2010). The story ends with Narcissus refusing to leave his looking-pool because of his obsession and wasting away until he dies and is transformed into a flower (Ovid, 2010).

The symptoms of Narcissistic Personality Disorder that most closely match Narcissus' situation include grandiose sense of self-importance, his preoccupation with his own beauty, his sense of entitlement, his lack of empathy, and his arrogant attitude and behavior. Even before Narcissus "discovers" himself, he is extremely self-important. This is evident in his callous behavior towards his admirers as he does not believe they are good enough for him. His cruel behavior also ties into his lack of empathy in how he does not care about how others are affected by his remarks at all, not even when he causes Echo to "die" in a sense. After he discovers his reflection, he spends a fair amount of time extolling his own virtues, which serves to highlight his own sense of entitlement that he believes he is the best and deserves the best. Also, his preoccupation with his beauty and perfection, even after he realizes he his obsessing over himself, is extremely prevalent, regardless of the potential consequences, which, in this case, result in his own death. While Narcissus' symptoms would most likely not be limited to those five in relation to Narcissistic Personality Disorder, those are the most obvious. A psychologist would, most likely, diagnose Narcissus with this disorder as a result.

### Arachne's Ultimate Folly

*Shh…Shh…*
A delicate susurrus,
*Shh…Shh…*
The wandering shuttle whispers to us.

What is warp?

What is weft?
Who is left?

*Shh…Shh…*
What say you now, merciless Hubris?
*Shh…Shh…*
Aye, I'll weave my guilt of You, I'll dare no less.

Who is teacher?
Who is taught?
What is sought?

*Shh…Shh…*
But what of the crone?
*Shh…Shh…*
She holds you most dear, sweet Hubris, this much is known.

Warp for strength.
Weft designs.
Whose skill shines?

*Shh…Shh…*
Some say she wove the consequences of folly,
*Shh…Shh…*
Our lady of the olive branch, wove savagery jolly.

One is human.
One, a goddess.
Both: slaves to Hubris.

*Shh…Shh…*
I wove the truth, the truth of our gods' genuine grace.
*Shh…Shh…*
Aye, I know my sins, but you gods *will* learn each tormented face.

Envy is cruel.
Hubris lends cause.
Both were sharpened claws.

*Shh…Shh…*
Hubris, my old friend,
*Shh…Shh…*
Even just Nike could not save me from you, not in the end.

Absolute power
Corrupts absolutely.
This is known, truly.

*Shh…Shh…*
Listen to teacher, take heed of my words:
*Shh…Shh…*
Truth will out, regardless of rank, free as a bird.

To share Truth is a sin.
Hypocrisy a virtue.
Black is white, white is black.

*Shh…Shh…*
The touch of an herb has changed my whole world,
*Shh…Shh…*
My craft is still fine, my weavings unparalleled.

Envious Pallas,
Wisdom her name,
Avenged her failings.

*Shh…Shh…*
Let it be known, my guilt is Hubris, my sin is Truth,
*Shh…Shh…*
For my ultimate triumph: I received a punishment most uncouth.

I acknowledge my Pride.
Let them say I wove Honesty,
For I am the weaver of
A bittersweet victory.
My name is Arachne.

### *Arachne and Narcissism*

The story of "the Contest of Arachne and Minerva" is another cautionary tale of narcissism. In this story, Arachne's greatest crime is her pride and her daring to challenge a goddess in her own craft. The underlying issue of this behavior would most likely be narcissism as someone would have to believe they are more than perfect to dare to challenge a goddess.

In Ovid's *Metamorphoses* (2010), Arachne's story begins with nymphs and dryads from all around coming to admire and watch Arachne work. The issue, in the original myth, is when Arachne begins to repeatedly deny being taught by the goddess of weaving, Minerva, as an explanation for her skill. Arachne then challenges the goddess herself to prove herself. So, Minerva appears in the disguise of an old woman and tries to warn Arachne to respect those of old age and experience, but Arachne is described as "barely hold[ing] back from slapping the old woman" and with "undisguised anger" she made fun of the crone (Ovid, 2010). She is cruel and tells the "old fool" that she has lived too long and to go harass her own granddaughters. After this Minerva reveals herself and the contest begins.

Minerva weaves a tapestry containing many triumphs of the gods and goddesses of Olympus to drive home her point that Arachne, and humans in general, should be humble and respectful. Arachne, on the other hand, weaves a tapestry showing many of the great transgressions of the gods against humans. Despite the obvious snub being made, even Minerva "nor Envy personified, could carp at that work" (Ovid, 2010). Minerva then immediately begins to destroy Arachne's "embroidery of celestial crimes" and beat Arachne herself with a shuttle. While it is indicated that Arachne may have been the rightful winner of the contest, the abuse causes her to try to commit suicide and before she can die, Minerva transforms her into a spider on a web (Ovid, 2010).

Despite the obvious abuse she endures at the finale of the myth, Arachne is by no means a generous and empathetic person. She is, like Narcissus, most likely afflicted with Narcissistic Personality Disorder. She is extremely arrogant and self-important as she thrives off of the attention she gets for her ability in weaving and how she handles being compared to a goddess.

Arachne has such a grandiose sense of self-importance that she claims to be better than a goddess at that goddess' own skill. This claim alone is extremely narcissistic in and of itself. Then later, when she is confronted by Minerva in disguise, she openly scorns her gentle warnings and advice, showing a total lack of empathy and even resorting to verbally abusing the old woman. A psychologist could also argue that perhaps Arachne didn't try to hang herself because she was being physically abused by Minerva, but because her craft, her excellence, wasn't recognized by the goddess herself. This could show her absolute need for admiration from all quarters.

Just as with Narcissus, narcissistic Arachne created her own downfall with her obsession with herself and her own ability. Again, a myth concerning a narcissistic protagonist ended in a clear warning to not act like this person, no matter how beautiful or skillful you are. This tale, like that of Narcissus, just further accentuates the idea that even if our ancestors didn't have psychology, they had a crude understanding of potentially unhealthy psychological types. And one example of a psychological type that has been carried forward in the form of myth, much like an archetype endures in the collective unconscious, is the Narcissist.

## *Conclusion*

The goal of using the theory of the collective unconscious in psychology could be to explain the fact that no matter how much individuals differ from one another in the content of their conscious minds, they "become all the more alike when regarded from the standpoint of the unconscious" (Jung, 1976). And with further investigation and application of the universal symbols, these archetypes, to psychopathologies and disorders common threads may be found and investigated on a global basis. Every culture has some sort of story-telling tradition and in it they communicate messages and warnings of the unconscious mind through these often universal symbols. The advent of psychology as a formal discipline is now affording an increasingly empirical avenue for discussing the significance of these myths in the presentation of psychological disorders. And though this, an analytic understanding of how mythology may have communicated aspects of mental and behavioral disorders to societies before there was the formal discipline of psychology and its subsequent diagnoses as seen in the *DSM-V*. Essentially, myths provided an outlet for psychological exploration for civilizations past.

Here we have discussed the archetypes of the Mother, the *Animus*, the Hero, the Child, the Trickster, and Rebirth through myths presented in Ovid's *Metamorphoses.* In addition to this, the concept and disorder of the Narcissist was explored as an enduring motif possibly connected to the Hero. In using myths from over two thousand years ago, I hoped to demonstrate the enduring nature of archetypes in folk lore. From there I have explained these archetypes as Jung presented them throughout his career and then connected them to a specific myth. In doing so, I endeavored to show how these myths represented the aspects of these archetypes and how they may connect to psychological phenomena. To do so, I either theorized how the principle character of the myth

may be diagnosed using the *Diagnostic and Statistical Manual of Behavioral and Mental Disorders V* by a psychologist, or I connected the myth and its archetype to Jung's psychoanalytic process of individuation.

In completing this thesis, I have attempted to show the importance of myth and literature to the individual's psyche as a reservoir of archetypes. By looking at specific archetypes in myth and potential related psychological diagnoses, I hoped to demonstrate the validity of Jung's theory of the collective unconscious and archetypes. As a result of this, I hope to encourage the layman to consider the possible connections between human psychology and its effect on literature and mythology.

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