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Archetypes Revisited: Investigating the Power of Universals in Soviet and Hollywood Cinema

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Archetypes Revisited: Investigating the Power of Universals in Soviet and
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by

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ABSTRACT

This paper examines the concept of archetypes in Soviet and Hollywood films, drawing perspectives from ancient philosophy and the thought of Carl Jung and post-Jungians. While psychoanalysis provides a valuable framework for understanding the human psyche and the idea of archetypes, it has its limitations and gaps that require further exploration. To address these issues, this paper proposes the adoption of a structuralist approach, with reference to the work of Vladimir Propp on the morphology of the fairy tale. Incorporating Propp's ideas can complement psychoanalytic theory and provide a more comprehensive understanding of the underlying patterns and structures that shape texts and narratives. In addition to introducing a new theoretical perspective, this paper also proposes the development of a different archetype system, exemplified through the analysis of the Soviet film "Moscow Doesn't Believe in Tears" and several Hollywood films, such as "How to Marry a Millionaire." A new archetype, "The Wild Card," is introduced, characterized by unpredictable behavior and a proclivity for disrupting established norms. Overall, this paper argues that introducing new viewpoints and archetype systems can help establish the archetype as a universal unit of comparative analysis.

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CHAPTER 1

UNPACKING THE ARCHETYPE: ORIGINS, THEORY, AND NEW

PERSPECTIVES

The beginning of the 20th century was characterized by the idea that there existed a fixed model capable of providing insight into an individual, which originated from Sigmund Freud's discovery of the mythopoetic consciousness in modern humans and was further developed by Carl Jung into a description of central archetypes. Symbolism was interpreted as a means by which an object or idea could represent something entirely different, transcending material objects to include ideas and concepts. Symbols also held the ability to bring together the artworks and texts of an entire group or nation. As other theoretical fields developed, the concept of archetypes and symbols gradually receded into the background. Despite its diminished prominence, the concept of archetypes still possesses a significant potential to unlock new avenues of analysis in comparative literature and intercultural communication.

Over the years, certain symbols, characters, and plot structures have taken on a dominant role in specific cultural landscapes. In Disney stories and cartoons, for example, we often see the presence of unredeemed pure villains. Similarly, the "Enemy to lovers" trope has been consistently present in many successful movies across multiple decades and continents. By setting aside the historical and national contexts and examining these elements and symbols in their bare form, we can uncover their

significance and understand why they contribute to the success of a story. While the contextual membrane is subject to change, the archetypes are deemed constant and all-encompassing unities. The archetypes tap into deep-seated human experiences and resonate with audiences, transcending specific contexts and providing a foundation for storytelling.

1.1. UNCOVERING THE ORIGINS

To utilize archetypes as a universal element of comparative analysis, it is imperative to first define the term and identify its most essential components. Various definitions of this term will be collected by consulting various dictionaries and studies, as well as examining its origins. According to the Cambridge Dictionary, an archetype is defined as "a typical example of something, or the original model of something from which others are copied" ("Archetype"). Similarly, the Collins Dictionary defines an archetype as "something that is considered to be a perfect or typical example of a particular kind of person or thing because it has all their most important characteristics" ("Archetype"). These definitions share similarities, suggesting that an archetype is an ideal model that is frequently replicated. However, these definitions fail to provide a clear explanation of the source of the archetype, who has access to it, and how it exactly is replicated.

The concept of "archetype" has existed in science since ancient times, but it has undergone multiple name changes. Jung played a direct role in the modern tradition of psychoanalysis and the development of archetypes. In his research, he drew from ancient philosophy, including the works of Plato, to inform his understanding of these concepts (Jung 15-6). Plato's theory of Forms, also known as Ideas depending on the translation,

suggests that the physical world experienced by human beings is less true and eternal than the world of absolute Forms. The dialogue *Parmenides* is widely recognized as one of Plato's most puzzling texts, yet it is fundamental to comprehending Forms as a concept synonymous with archetypes. Socrates' speech suggests that Forms and archetypes share a similar general definition: "these Forms are like patterns set in nature, and the other things resemble them and are likenesses [replicas] of them. For the other things, this partaking of the Forms turns out to be no different than being likened to them" (Plato 91). This indicates that both Forms and archetypes exist in the metaphysical world, timeless and spaceless, and they serve as ideal models or patterns, from which other things in reality are derived. Therefore, the concept of an archetype or an Idea remains singular and all-sufficient until it is actualized. Once it is expressed in the world, it is no longer singular but takes on multiple forms and interpretations. This inevitably happens because individuals are able to manifest the same archetype in various ways, through texts – drawings, myth, folklore, religion, literature, and so on. Texts provide a means for individuals to connect and engage with archetypes beyond their own unconscious.

Having established that archetypes are not a new concept, let's turn our attention to the early 20th century, a time when psychoanalysis was rapidly developing and the notion of archetypes was being actively explored. Sigmund Freud, widely regarded as the founder of psychoanalysis, played a significant role in the evolution of the archetype as a concept, particularly in answering the question of their origins. That is *unconscious*, a home for forgotten and repressed knowledge. As Jung notes, Freud's discovery of the unconscious is what led to the development of archetypes (Jung 15). Although Freud did study archaic and mythological thought patterns, his understanding of consciousness was

predominantly subjective and individualistic in nature. Jung, in contrast, transformed Freud's model by proposing an additional level of the unconscious. According to Jung, the surface level is occupied by the personal unconscious, while the core contains the collective unconscious. The latter is common for every individual, no matter when and where they were born, and its content is comprised of archetypes (Jung 16).

Defining the relationship between the components of the unconscious and the human psyche is a complex project. David Cox, in his guide to modern psychology, refers to the manifestation of archetypes in reality as "odd things" that occur to people. Sometimes, individuals act in a strange or irrational manner due to a powerful internal impulse, which can give the impression that they are being influenced by a malevolent force or, in contrast, by a benevolent spirit (Cox 136). In Jung's explanation, he connects these bursts of unconsciousness with instincts. However, instincts are mainly associated with the physical, bodily aspect of a human, while the manifestation of archetypes is primarily associated with its psyche (Jung 44).

After examining Jung's texts and Cox's interpretation, it is evident that current scholarship does not have a definitive understanding of what the archetypes or eternal ideas consist of. Thus, it is more productive to focus on their manifestations in the real world. In addition to behavioral and emotional outbursts of energy, archetypes can also manifest through creativity, which is the focus of this work. Jung provides an example of how, in primitive tribes, the content of the unconscious was brought into consciousness through the symbolism depicted in cave drawings, and later, through myths, folklore, religion, and other artistic forms (Jung 16). While explaining the relationship between myths, fairy tales, and archetypes, Jung adopts Plato's theory that there exists an ideal

archetype, the model for all others – that archetype is a fully charged image, while the copy, which went through human consciousness, still bears the connection with the ideal by expressing it to a certain degree. The creation that is identical to the ideal is impossible. The change in ideal is also influenced by the individual unconscious: "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (Jung 16). This can also be interpreted in such a way that over time, variations of the myth may diverge even more from the original archetype after interacting with different individuals, gradually weakening the bond between the ideal and the copy.

Jungian archetypes are particularly appealing for comparative and anthropological research because they reveal and elucidate the connections between cultural traditions of diverse countries that may not be geographically or linguistically linked. The existence of similar storylines and characters across different nations underscores the notion of a universal human experience. This notion directly influenced the development of such humanitarian areas as comparative mythology (Puhvel). For instance, the character of mermaid and her story can be discovered in the folklore of numerous parts of the world, such as Alaska, Greece, New Zealand, Japan, and others (Climo). In summary, the archetype remains the same, but depending on the time and place, it appears with a different framing.

Now, let's further examine what the main idea consists of and delve deeper into its subsequent iterations. Because archetypes are universal ideal forms, it's challenging to envision them taking on any specific physical form. As previously mentioned, only the

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archetypes' expressions or manifestations can be observed. In the fields of literary theory and cultural studies, archetypes are often categorized based on the forms they take in a text. For instance, they can serve as an expression of a writer's individuality, as seen in the works of Shakespeare and, in the case of Russian literature, Pushkin; as eternal figures that after their first appearance continue to puzzle minds of other authors, such as Hamlet and Don Quixote. Another category is the archetype of the hero, which can take on various forms and is quite similar to what Jung presents, including the characters of mother, child, etc. The fourth category is comprised of symbolic images, often of natural elements such as flowers, the sea, and the moon (Большакова). Jung's archetypes may incorporate all the subdivisions previously mentioned, apart from the first one.

In psychoanalysis, archetypes are often viewed as highly charged images. Although, there is a significant difference between Freud's and Jung's approaches to "primordial images." For Freud, the image is more akin to a sign or a key to unlocking the code of the subconscious. In contrast, Jung views the archetype as a metaphorical, global symbol that is universal and flexible in its interpretation, allowing for greater freedom in understanding the human psyche. Jung did not provide an exact number of archetypes, but in his texts, he often focuses on a few specific ones. All of these archetypes are associated with a particular stage in the formation of the human psyche as it transitions from a collective to an individual consciousness. While a comprehensive explanation of the key archetypes would require a separate work, it is important to provide a brief description of each type to establish a general understanding.

The Child archetype or motif is one of the most fundamental archetypes, representing a connection between the past, present, and future. It is associated with the

natural world and embodies wonder, creativity, and innocence, qualities that are inherent in all people. In contrast to its small size, *the Child* archetype possesses great power and potential for self-realization. Jung observed that many cultures see this archetype as embodying the divine and having the potential for rebirth and renewal. This is often represented in art through circles or natural elements. *The Child* is not only essential to the collective unconscious but is also present within each individual. Trauma experienced in childhood can manifest in *the wounded Child archetype* (Jung 116-52).

The Shadow archetype refers to the hidden and suppressed facets of the psyche, often concealed or denied by individuals. The last word is crucial in understanding this archetype because even though it is present in everyone, its manifestation depends on the individual experience. The repressed elements can be impulses, desires, or negative emotions that society deems taboo, and their expression through self-sabotaging behavior can cause great distress. Accepting and confronting *the Shadow* can lead to personal growth and wholeness (Jung 181-98, 207). Initially, *the Shadow archetype* was not exclusively embodied in human forms; it frequently manifested as vampires or werewolves before gradually assimilating human characteristics (Robertson 186). According to Cox, *the Shadow* is often represented in dreams by a morally ambiguous person of the same gender as the person they relate to (Cox 144).

The Anima and *Animus* are two archetypes that closely relate to *the Shadow*. They represent the feminine and masculine aspects of the human psyche, respectively. *The Anima* embodies the feminine side of a man's psyche, while *the Animus* represents the masculine side of a woman's psyche. Unlike *the Shadow*, *the Anima* and *Animus* combine both the collective and personal unconscious. Jung notes: "Either sex is inhabited by the

opposite sex up to a point, for, biologically speaking, it is simply the greater number of masculine genes that tips the scales in favour of masculinity" (Jung 32). Thus, everyone possesses both feminine and masculine traits within themselves. However, one aspect tends to be dominant, while the 'Other' is considered improper, not in line with the dominant trait. Because of its stark contrast to the dominant trait, the Other is often depicted as something mysterious, magical, or even dangerous in dreams and fantasies. The individual's interactions with male and female figures also influence their perception of the Other. In romantic relationships, individuals often project their internal Anima/Animus onto their partner that occurs when they impose the image of their perfect lover onto the real image of their partner, which with its flaws can never fully match the ideal. If someone perceives aspects of their own Anima/Animus within their partner, it may create a sense of completion or wholeness (Jensen 102-3).

The Devil is another archetype that shares some similarities with *the Shadow*. As previously mentioned, *the Shadow* is commonly associated with the darker aspects of an individual's personality. In contrast, *the Devil* archetype represents universally recognized immoral or evil concepts. While *the Shadow* is unique to each person, *the Devil* is a symbol that transcends personal experiences and cultures.

The Mother is a universal symbol of nurturing and care that has limitless potential for interpretation. This archetype is part of the collective unconscious of all humans and is often expressed through myths and religions. *The Mother* archetype can be seen as a metaphysical space that "fosters growth and fertility" (Jung 69). In different cultures, this archetype can represent positive or negative aspects of the human psyche. On the positive side, it can evoke the image of a fruitful Earth and the divine figure of a nurturing

mother. On the negative side, *the Mother archetype* may be associated with danger, destruction, and evil, as depicted in images of wild animals, tombs, seductive figures, and so on.

   The Magician or *the Wise Man* is the final archetype to consider. While the mother archetype represents the connection between humans and the natural world of birth and fertility, *the Magician archetype* serves a similar purpose in male incarnations. This archetype takes on the role of an authority figure who possesses information about the world that is not easily accessible to others. The form its manifestation takes can vary depending on the context – it may be a spirit, doctor, professor, teacher, or older family member – but most often it is a masculine figure capable of filling a gap in knowledge. According to Cox, "The magic wand of the popular conception of the magician is a phallic staff, by means of which he fertilizes his surroundings, and brings about the beginnings of new life" (Cox 148). This underscores the binary nature of the last two archetypes.

   This approach has been widely explored for practical use, not only in patient treatment, where it helps people realize their full potential and accept hidden parts, but also in literary and cinema studies. Due to its popularity, this approach was further developed, and the system was extended by both Jung's closest colleagues and his modern followers. A noteworthy example is the writings of Marie-Louise von Franz, who builds upon the Jungian approach. She delves into archetypal patterns, particularly those found in fairy tales, and incorporates core archetypes from Jung's work, such as the Shadow, the Anima and Animus, the Great Mother, and the Divine Child, into her own

framework. However, she goes beyond these archetypes and develops other models as well, for example, The Self, the Trickster, etc. (von Franz).

However, it has proven to be fruitful in literary analysis, and other scholars have further developed the approach since Jung's death in 1961. For example, Carol Pearson, a psychologist and author, developed a system of archetypes based on Jung's model. Her system consists of a limited number of archetypes, totaling 12, which she identifies in her book *Awakening the Heroes Within*. Each archetype is associated with a specific personality or character trait that people can identify with. The core archetypes include the Innocent, Explorer, Sage, Hero, Outlaw, Magician, Regular Guy/Girl, Lover, Jester, Caregiver, Creator, and Ruler. Each archetype is important not only in the development of the individual but also in the development of humanity, as each type performs its specific function, bringing the potential to develop the world. Pearson's idea lies in the fact that a person has one core archetype, but there are also secondary ones that often shape our behavioral patterns. This new system highlights that a person, in real life and/or in fiction, cannot be fully equal to one specific archetype. Instead of attributing one archetype to someone, it functions more as a spectrum.

The fact that Jung's system underwent numerous revisions, which would require a separate dissertation to review fully, suggests that the system has flaws that may require correction, especially if it is used for textual analysis.

1.2. ASSESSING THE LIMITATIONS

Although Jung's approach to archetypes is widely used for treating patients and analyzing works of art, it still has its limitations. In previous scholarship, Jung's pattern has mostly been superimposed on a group of texts and media. For instance, in the book

Psychological Reflections on Cinematic Terror by James F. Iaccino, which explores the use of archetypes in the horror genre, the author largely adopts Jung's list of major archetypes from the outset and Pearson's modified relisting of heroic images (Iaccino). This book offers intriguing insights not only into the horror genre but also into what attracts viewers to it, such as archetypes or particular characters. Nevertheless, engaging with archetypes in a direct manner, without prior critical examination, can potentially result in deceptive evaluations and flawed interpretations.

Firstly, it's important to note that information related to archetypes is dispersed throughout multiple texts, articles, and lectures by Jung, making it challenging to establish a single, comprehensive definition and typology. Jung's writings suggest that there is no fixed number of archetypes; rather, the central ideas can be considered infinite. This allows researchers to have great flexibility in applying Jung's theory to the analysis of artistic works. However, it also raises questions about the universality of the theory and how the defining characteristics of specific archetypes are determined and categorized.

It is evident that while elaborating on archetypes, Jung often describes them as emotional impulses or situational phenomena, but he frequently personifies them. In literature, such personification would be represented through characters. Reducing archetypes to the category of characters creates an obstacle when analyzing any story since the meaning often emerges from the interaction of various elements, not limited to characters alone. Therefore, to enhance storytelling aspect, pure archetypal elements should be discussed in terms of how they interact with each other. Jung also does not provide an exact number of archetypes, possibly because his approach involves

personifying the impulses from the unconscious. However, it should be noted that not all impulses can be effectively represented as characters. Therefore, when defining an archetype, it is essential to consider the possibility of a limited number of archetypes. However, variation arises due to the interaction of these archetypes both within the individual and between archetypes as a whole, outside of the unconscious.

Ideally, archetypes are meant to be universal symbols that express people's metaphysical experiences. However, many of Jung's archetypes are derived not only from the collective unconscious but also from specific individual experiences (the Shadow, the Anima/Animus), which largely contradicts the idea of universality.

Another notion of Jungian archetypes that needs to be re-established is how they are often categorized as binary opposites, despite supposedly representing eternal ideas. For example, the Anima and Animus archetypes are intentionally split into two parts based on the defining categories of female and male sex. The Mother archetype's opposite can be the Child, where the binary opposition is based on maturity level and nurturing agency, or the Magician, where the opposition lies in the passivity and activity of agency, but also based on the category of sex. Oftentimes, one archetype in a pair takes on a more passive role and begins to serve a subordinate function rather than an independent one. One striking example of this is the Shadow archetype, which typically follows the lead of the Self.

The concept of binary in archetypes was adopted by Gilbert Durand, a French philosopher, anthropologist, and sociologist, in his book *Les structures anthropologiques de l'imaginaire*. Durand's theory of the imaginary proposes that humans view the world through symbols, and he draws his definition of archetypes from Jung's approach. One of

Durand's central ideas is that human perception and experience of the world are based on archetypes and their binary divisions.

Durand identifies two modes of perception, "diurnal" and "nocturnal," associated with day and night, respectively. The diurnal mode is associated with the sun, light, clarity, and the masculine principle, while the nocturnal mode is linked to the moon, irrationality, repetitive movements, intimacy, chaos, and the feminine principle. Durand emphasizes that although the diurnal and nocturnal modes are opposites, they are complementary to each other. Durand suggests that every human needs both dark and light archetypes to function correctly; otherwise, there could be psychological consequences. However, Durand acknowledges that the binary composition of archetypes presents certain limitations. In the preface to the eleventh edition of his book, he admits that a crucial element is missing: the third group "couleurs." Durand notes that if he were to rewrite the book, he would correct this omission (Durand XXIII-XXIV).

To summarize, it is important to recognize and move beyond these binary limitations to fully uncover the potential and universality of archetypes.

Another point of criticism worth considering is the issue of sex and gender. Jung frequently emphasizes that the archetypes in the unconscious apply to all individuals, without any exception: "there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals" (Jung 43). However, it is evident that each archetype is charged with connotations that correspond to biological sex, which is even reflected in the names of the archetypes themselves. While Jung often alludes to aspects of the psyche that are difficult to articulate, such the form and location of archetypes in the unconscious, the entire method of Jungian analysis rests on

the unproven assumption that an individual's biological sex is intimately linked to their psyche.

Many scholars have critiqued Jung's approach from the perspective of gender studies, but one of the most prominent is probably feminist psychologist and scholar Naomi Goldenberg. In her book "Resurrecting the Body: Feminism, Religion, and Psychoanalysis," Goldenberg asserts that Jung's concept of archetypes is problematic in various ways. One of her primary criticisms is that Jungian archetypes are not neutral, universal symbols, but rather culturally specific constructs that reflect the patriarchal and Eurocentric biases of Jung's era and his personal experience (Goldenberg 144).

Goldenberg finds similarities between archetypes and genders, viewing them as social constructs. She also argues that Jung's archetypes essentialize and naturalize gender, thereby reinforcing oppressive gender norms and hierarchies. According to Goldenberg, the archetypal model of the psyche is androcentric and fails to account for the complexity and diversity of human experience.

> The important thing to ask about an archetype — the question which matters most — is this: In whose mind does it exist? If an archetype exists in the minds of people with power — whether that power is political, economic, or intellectual — then that archetype can become true. People with power are able to make their dreams come true because they can create the conditions which will correspond to their sense of reality. For example, since most men have believed with Jung that women as a group are archetypically unfit for masculine professions, they have arranged domestic duties and childcare in such a way that it is unnatural (if not downright impossible) for almost any woman to study or work like a man. (Goldenberg 103)

In the book *Identities Across Texts*, Jensen brings up an intriguing observation regarding the Anima and Animus archetypes. Jensen points out that Jung's description of these archetypes was greatly influenced by the social and historical context of his time, which was predominantly patriarchal. The author suggests that rather than viewing them

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as fixed entities, we should consider them as compensatory constructs that address the hierarchical power dynamics of patriarchy, rather than making absolute judgments about the inherent worth of men and women (Jensen 100).

Another criticism of Jung's approach is that some scholars find his representation of archetypes as personifications to be overly reductive. By placing the character, or rather the archetype as a character, in the forefront, the plot and narrative structure are relegated to a secondary and recessive position (Мелетинский 12).

1.3. NEW PERSPECTIVES

After having identified the constraints of the Jungian and post-Jungian archetypal systems, it is now necessary to explore alternative approaches and fields that can enhance our comprehension of archetypes.

In addition to myths, Jung also explored the concept of archetypes through folklore and fairy tales. He believed that fairy tales were a rich source of archetypal material, as they often portrayed universal patterns of human experience in a symbolic and metaphorical way. However, it was not just psychoanalysis that was interested in fairy tales at the beginning of the 20th century. Structuralism also examined these texts, focusing on the universals inherent in their structure. Vladimir Propp is known for his work on universal elements in folklore and fairy tales. In his book *Morphology of the Folktale*, published in 1928, Propp analyzed the narrative structures of Russian folktales and identified a set of recurring "functions" that he believed were essential to the genre. To fully comprehend how Propp's work on fairytales can enhance our understanding of archetypes, it is crucial to focus on its fundamental postulates.

Propp was a pioneer in the study of fairy tales during his time. At the beginning of his text, he observes the absence of comprehensive works on fairy tales, although there were already some interpretations of individual tales and attempts at a large-scale classification of fairy tales from different cultures. However, many of these works were only initial attempts and did not provide a comprehensive understanding of the fairy tale genre. Right from the start, there are noticeable differences between the approaches of Jung and Propp. It appears that Jung creates an abstract idea of archetypes and then tries to fit cultural material into it, which, as noted earlier, does not always fit perfectly into the created sample scheme (deductive approach). On the other hand, Propp develops his theory based on the material he studies, he draws conclusions from the patterns he notices in a large corpus of tales (inductive approach). Propp chooses this approach due to the particularities of the humanities, where there is no unified theory or terminology. Often, the classification and definition of key terms differ from scholar to scholar.

Propp critiques past classifications of fairy tales as being based on subjective criteria. He specifically critiques the well-known catalog of fairy tales compiled by the Finnish researcher Antti Aarne. While he acknowledges the advantage of having such a collection as a repository of many tales, he argues that classification based solely on similar plots cannot be successful. This is because the plot is too large of an analysis unit and can cause confusion as to where one plot starts and another ends (Пропп 16-20).

According to Propp, one cannot also rely solely on the characters, as completely different characters can perform the same actions in the context of different fairy tales. Propp is searching for an indivisible unit that can serve as the foundation for classifying and analyzing various fairy tales. To achieve this, he looks to past research, such as

Alexander Veselovsky's definition of a motif. However, since motifs can be broken down into even smaller elements, Propp recognizes the need for a distinct unit. That unit is called "function" and is defined by Propp as follows: "Под функцией понимается поступок действующего лица, определенный с точки зрения его значимости для хода действий"[1] (Пропп 30-1). In the context of this book, it is worth noting that Propp's approach differs from Jung's in that Propp's analysis is based on a limited number of functions and actors. Propp identified thirty-one functions and a small number of character types, seven main types.

Although Propp initially claimed that functions in fairy tales could be performed by a variety of characters, he later introduced the concept of "the circle of action X" (круг действия X), which refers to a specific type of character. This suggests that Propp recognized the importance of character types in his analysis, and that certain functions are more likely to be performed by specific character types.

- The villain/antagonist (вредитель) who opposes the hero and creates conflict.

- The hero/seeker (герой) protagonist who embarks on a quest or journey.

- The donor/giver (даритель) who provides the hero with an object or information.

- The helper/ally (помощник) who aids the hero on their journey.

- The princess or reward (царевна) who is the goal of the hero's quest.

- The dispatcher (отправитель) who sends the hero on their journey.

- The false hero (ложный герой) who initially appears to be the hero but is

eventually revealed to be a fraud.

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[1] "A function is understood as an action carried out by a character, defined in terms of its significance for the progression of events." [Translated by I.G.]

The character types identified by Propp are not precisely Jungian archetypes, but they embody universal characteristics that reflect broader cultural and societal norms. These seven types share similarities with the six key archetypes in Jung's theory, with some variations. Each character type is assigned specific functions and possesses unique external properties that differentiate them from other characters and contribute to the uniqueness of a particular fairy tale, even if the story has similar functions. This concept is similar to the way archetypes appear with some variations in different texts.

Insights of structuralism can offer valuable perspectives to enhance our comprehension of Jungian archetypes. Structuralism offers a more methodical and rigorous approach to the analysis of symbolic systems and cultural phenomena. It emphasizes the significance of identifying the fundamental rules and patterns that underlie cultural practices, beliefs, and values. By applying this methodology to the study of archetypes, we can acquire a more profound comprehension of how these symbolic patterns work and transform over time. It is crucial to take an inductive approach to the archetypes and avoid imposing a preconceived framework onto the subject matter. Instead, it is essential to examine examples and identify common features through observation and analysis. This approach enables us to identify patterns and structures that are inherent to the subject matter rather than imposing external frameworks that may not accurately reflect the nature of the phenomena being studied.

Structuralism can also enhance our understanding of Jungian archetypes by acknowledging the cultural diversity and variability of symbolic systems. Structuralism emphasizes that different cultures may have distinct underlying structures that shape their symbolic systems (just like in Russian fairytales). Considering the cultural context in

which archetypes originate allows for a more nuanced and comprehensive understanding of their meaning and significance.

Finally, what Propp specifically draws our attention to is that we cannot consider archetypes as stand-alone entities. Rather, archetypes can only be understood in relation to each other, through their interactions.

Assuming archetypes are a type of hidden code that helps individuals perceive the world and make logical connections between various situations (Cox 139), it follows that they must be learned during childhood like any other language. The notion that children learn through play and games is a widely accepted concept in the field of child development and education, and it was first developed by Friedrich Fröbel in the mid-19th century. Fröbel was a pioneer in creating "kindergartens," which were early educational institutions for very young children. Therefore, it is important to consider how games - both during childhood and in their modern form as video games - assist individuals in grasping the world through archetypes during early stages of development and later enable them to encapsulate other archetypes that were previously hidden in the unconscious even as adults.

Game Theory is a notable field that utilizes a mathematical framework to examine strategic decision-making between rational actors. Its applications are wide-ranging, spanning from traditional board games to complex video games, and further integrating into political science, economics, etc. In video games, players usually choose characters with unique attributes and engage in pre-designed storylines, crafting a distinctive and interactive experience for themselves. To expand on the concept of archetypes, game theory provides an intriguing perspective. Game theorists often view game characters as

rational actors who seek to optimize their utilities or equipment to accomplish their ultimate goal. This implies that characters are presumed to make decisions that serve their best interests, based on their preferences and beliefs. Thus, game theorists not only design characters, but also manage the decision-making process and strategic interactions with other characters.

It is common for games to include a set of recurring characters, which is a clear manifestation of archetypes such as the Hero/Heroine, the Villain, the Wise Man, and the Trickster. In video games or other role-playing games, players have the opportunity to encounter various archetypes outside of themselves, which creates an intriguing scenario. Unlike in written texts, where imagination plays the predominant role, players can fully immerse themselves in the experience of an archetype by identifying directly with a character and directing its story.

The process of identifying with an archetype can begin as early as the initial stage of selecting a character. Once the player has chosen their character, they may begin to identify with and adopt the character's traits. In multiplayer games, teammates may even refer to the player by the name of their character and seek their input or guidance based on their assumed persona (Stobbart 58). The nature and lore of a game play a crucial role in shaping the characters and their associated archetypes. However, even games that do not require knowledge of the storyline to play, such as first-person shooter games like Valorant, heavily rely on archetypes. The main objective of FPS games is often to conquer or defend a certain territory, and archetypes provide the foundation for character abilities and interactions. In Valorant, each team consists of five players who choose a specific character with unique abilities, aimed at strengthening the team and enhancing

their overall capabilities. Some characters even directly align with archetypes, like Sage, whose primary role is to restore the health of teammates, making her a valuable asset to the team ("Agents").

As noted earlier, the archetypes encountered in culture may not be 100% charged as they are copies of ideal and, therefore, not identical to the original. However, it can be assumed that video games are facilitating a new stage of purification and transformation for archetypes into their full forms. Unlike players, video game characters do not exhibit the ambivalence often found in reality or in texts that aim to represent reality. The structure of some video games enables the characters to be cleared of possible duality.

> Enemies are usually stripped of most of their humanity (i.e. compassion, reason), made to look noticeably different than the player's avatar, and given motives and values that are foreign to the player. This serves to dehumanize the enemy character and thus make the player's task of killing them easier. (Stobbart 92) The 'trickster' is an ever-present character, and in online game-worlds where anonymity is assured and there are no real-life consequences to their actions, the power of this archetype is undeniable. (Stobbart 113)

The gradual purification of archetypes from possible ambivalence and the anonymity afforded by video games compel players to fully commit to the archetype and immerse themselves in the gameplay. On one hand, the study of archetypes can aid in the development of character design by identifying which characters create interesting interactions and how they can impact the storyline of a game. On the other hand, the study of archetypes in conjunction with game theory and gameplay can also reveal whether it is possible to experience a highly charged archetypal image outside of oneself.

CHAPTER 2

EXPANDING THE ARCHETYPAL LENS

To unveil a fresh and evolved comprehension of archetypes, it becomes imperative to commence by redefining this concept. What does the term "archetype" imply if it is confined to the realm of textual analysis? Defining an archetype in terms of its functioning in our psyche and the form it takes in our brains is nearly impossible in the scope of this paper. Human beings cannot be certain whether they truly experience an archetype, as archetypes undergo transformation the moment, they enter consciousness and cultural background. However, this does not signify that archetypes need to be regarded as something existing a priori or as an axiom. This perspective suggests that the aspect that can be analyzed and interpreted is the manifestation of the larger, archetypal ideal, as articulated by Plato. Furthermore, the observation of archetypal manifestations across the globe by Jung and his predecessors and successors can be considered as evidence that humans universally share a core of similar emotions, reactions, and ideas. Besides, neuroscience can provide additional evidence for the existence of archetypes. By examining each person's unique brain architecture, it becomes clear that all human brains share a number of traits and structural features (Solis), which may also serve as evidence that archetypes are one of those common similarities.

Therefore, the definition of an archetype is as follows: *An archetype is a universal unit of comparative analysis that refers to a fundamental and universally recognizable prototype. Archetypes often embody timeless and essential aspects of human experience.*

They exist across various cultures, societies, or individuals, serving as a standard or template against which other entities or phenomena can be compared and understood.

Archetypes exhibit *fluidity* and *potentiality* as their main characteristics. While they are structured templates, they continue to evolve and acquire new possibilities alongside the human psyche. Rather than possessing a fixed set of qualities, archetypes resemble atoms composed of positively charged protons and neutral neutrons in the nucleus, with negatively charged electrons orbiting around. These subatomic particles exhibit distinct properties and behaviors. Just as atoms serve as the foundational units of matter, archetypes serve as the fundamental building blocks of any story, comprising diverse and often miscellaneously charged combinations. Therefore, each archetype encompasses a range of alternative characteristics, and when it permeates the cultural sphere, it acquires a new guise that aligns with the spatial-temporal context of its expression.

Gender serves as an additional layer, as it is not inherently synonymous with biological sex, but rather emerges as a social construct ("Gender"). Consequently, when exploring archetypes in their genuine essence as inherent aspects of every individual, they transcend the constraints of gender. This includes the necessity to emancipate archetype names from societal constructs and eventually present them in a gender-neutral linguistic framework. For instance, because of its potential restrictions and specific connections, the word "Mother" might not be the best choice to characterize the archetype. Although the word "Mother" usually alludes to the female parent, the archetype itself incorporates traits and symbolism that go beyond duties that are particular to one gender. It includes the capacity for creation and transformation as well

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as nurturing and unwavering love. A more inclusive or gender-neutral word could better capture the universal characteristics of this archetype and prevent the reinforcement of gender preconceptions or exclusions.

Drawing from Jung's texts, the concept of potentiality is rooted in the idea that every human being has access to the same archetypes. When we encounter an archetype through a story in a book or a film, it enables us to tap into emotions that we may not have encountered before. This implies that as an audience, we possess the capacity to unlock the potential of that archetype within ourselves.

What creates a distinction between the archetypes depicted in myths or folk tales and those in fictional texts? First, it is necessary to clarify the meaning of the term "text." While the conventional understanding of text typically pertains to written or printed materials ("Text"), its definition has evolved to encompass diverse mediums of communication and expression. In this broader context related to the field of semiotics, text encompasses any form of communication that conveys meaning, often after being "encoded" (Лотман 158-9). This includes written works, visual arts, films, music, and more. Fictional text, on the other hand, distinguishes itself from myth and folklore through a unique textual quality known as "литературность" or "literariness," which was originated and described by Roman Jacobson. This term refers to the transformation of speech into a literary text and the system of techniques employed to achieve this transformation (Якобсон 81). From the archetypal point of view, this can be understood as follows: myth and folk tales are an outwardly projection of the archetypes within human psyche. In such stories, the archetype is often explicitly depicted through natural phenomena and is highly pronounced. It is a learning mechanism that helps humans to

find ways of expression. Subsequently, in a literary text, the intensity of the archetype is lessened due to the use of specific poetic devices. These devices allow for a more nuanced expression of the archetypal essence. Thus, because of the complex nature of fictional texts and their special qualities, archetypes are never going to retain their full potential, certain aspects of an archetype will essentially be blurred or muted.

Another reason why isolating an archetype in a text can be challenging is that an archetype, despite its stereotypical connotations, does not equate to a singular character or persona within a story. Each character, as an individual, has access to multiple archetypes, allowing them to exhibit actions and traits associated with various options. This inherent ambivalence is natural and indicative of a healthy consciousness. In psychoanalysis, it is recognized that complete absorption in a single archetype can be perilous for an individual. When such possession occurs, the individual undergoes a transformation and forfeits aspects that define their humanity. Existing solely within one archetype leads to becoming fanatical, being consumed by obsession, and imposing limitations on one's own existence (Cox 150).

Although it should be noted that in fiction not every character projects all archetypes. Due to the limited temporal and spatial scope of the text, which differs from real life, characters are capable of embodying the functions of a restricted number of archetypes, often with a notable predominance of a particular one. A possible technique employed in poetic or literary texts is playing with the intensity of archetypal influence within a character's mind. For instance, delving into the potential consequences if a specific archetype starts to dominate the hero's persona, or conversely, how the hero's

development and experiences may change when they interact with and discover other archetypes within themselves.

Social, historical, and cultural context plays a vital role in bridging the gap between the audience and the archetype. For instance, when a character expresses a clear opinion on a specific political situation that resonates with the audience, it becomes much easier for the audience to establish a connection, find common ground, and subsequently project the archetypal processes experienced by the character onto themselves. Jensen suggests that in literature designed for mass consumption, particularly romantic novels, characters intentionally lack distinct traits, opinions, or social backgrounds, allowing a broader audience to identify with them (Jensen 102).

As it was noted previously, Jung's ideas have a global perspective and can initiate a dialogue with other fields of study. For instance, Robin Robertson highlights the link between Jung's ideas on simple natural numbers and the concepts established in logic and mathematics. Although Jung faced difficulties with mathematics during his early and adult years, he possessed an intuition about the role of numbers in psychoanalysis (Robertson 269). Jung believed that smaller natural numbers, like one, two, and three held a symbolic significance: one represented the point of indifference, two signified the appearance of oppositions, three denoted resolution and the holy trinity, and four enabled stabilities. This comes from Jung's interpretation of Axiom of Maria, a precept in alchemy (Jung 309-10). On top of the symbolic connotations, those numbers also served as a basic archetype of order that reflected the development of order within the psyche (Robertson 270). Jung based his thoughts on an observation that the large number of animals has an innate comprehension of smaller numbers, then followed by "many."

Essentially, all humans experience the same phenomenon apart from extraordinary mathematicians who can imagine multi-digit numbers as their own figurative entity. This indicated that these numbers predated humanity itself, and they could be viewed as a separate archetype (Robertson 270-3).

Later in the 20th century, there was a significant change in the understanding of numbers. The emergence of a new reality necessitated the need for larger numbers to count things, which ultimately called into question the finitude of number sets. This led to a paradigm shift towards the concept of infinite sets, as proposed by Georg Cantor in his continuum hypothesis. The idea was further explored and responded to by Kurt Gödel and Paul Cohen. It became increasingly evident that there are entities smaller than natural numbers, which made Jung's account appear overly simplified. To reiterate this point, the world and its order are far richer, and it would not be true to reality to box it within natural numbers. According to Robertson, it would be more beneficial to view Jung's archetypal hypothesis as "a starting point to explore that wonder, not an end point to circumscribe its possibilities" (Robertson 281).

A different interpretation of this matter may yield more insightful results regarding textual analysis. Jung did not only attribute meaning to natural numbers in their linear sequence as the archetype of order, but also studied their interactions with each other and the potential patterns that could be observed in the culture and history of different epochs. One of the more notable examples is seen in the numbers three and four, which add up to seven, and when multiplied, result in twelve. This demonstrates how an archetype can be presented not as a single, separate unity, but rather as a combination of different elements, a constellated archetype. Jung provides several examples from

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alchemy (such as the Axiom of Maria), religion (the holy trinity, the twelve apostles, mandalas), and astrology (the twelve zodiac signs with four seasons/elements, each capturing three signs) (Jung 310-1). These numbers are often visually represented in cultural depictions as circles, celestial spheres, etc. Perhaps the most well-known examples are mandalas, which often feature geometric shapes such as triangles, circles, or squares arranged in a radial symmetry pattern. The widespread presence of these numbers provides support for Jung's argument that the collective unconscious and archetypal experiences of the world shape human behavior and activities.

As mentioned earlier, Jung's writing is known for its enigmatic nature, which not only permits but also encourages diverse interpretations. Instead of regarding Jung's ideas on numbers as restrictive starting points for bigger concepts, we can approach them as a guidebook for playing a game and establishing universal rules. While the word 'game' may not inherently encompass the broader context of life or the human psyche, within the scope of this paper, it refers to any kind of cultural artifact, including its visual representation in cinema. The game is essentially a form of interactive text, and the manual serves to establish its structure and build the narrative of its story. What is the ideal number of characters for a specific topic, who are those characters, and how should they interact with each other? Additionally, what are the building blocks that move these characters throughout the story?

Jung's intuition regarding the importance of small natural numbers and the cultural patterns he recognized suggest that instead of viewing numbers as mere symbols, examining how they interact can provide insight. Jung's focus on smaller, typically one-digit numbers highlights that even though many archetypes can coexist within a single

person or character, they often only come into contact with a few at a time. When one archetype dominates over others, it can be interpreted as a possession or distortion of balance, which can be further explored as either a negative or positive aspect in the story. On the other hand, two presents a clear dialogue and opposition, allowing for communication that can also lead to ambivalent outcomes. The numbers three and four are particularly noteworthy, as they allow archetypes to fully manifest and interact with each other.

Hence arises the proposition that in the narrative, only a limited number of archetypal images can intersect. It is important to note that this does not mean that each character corresponds to a single archetype – characters as human individuals are complex and undergo multiple stages of development throughout the narrative. However, from an external standpoint, only a limited number of archetypal representations are apparent, often following *a golden ratio of three to four*.

This hypothesis can also find support through the lens of structuralism, particularly in the works of Propp. While in his early texts, he does not specifically focus on the numbers, he often discusses the significance of them in fairy tale architectonics. In Propp's concept, fairy tales find their basis and source in rituals and customs. This foundation is rooted in repetition and, consequently, in numerical patterns. According to Propp, numbers often have symbolic and structural importance in fairy tales. The number three is one of the frequently observed patterns, along with the numbers four, seven, and twelve. An already mentioned example from *Morphology of the Folktale* features seven main character types that intersect with each other in different narratives. In fairy tales, the number three is often associated with completeness, balance, and progression. It is

frequently used to represent a triadic structure or a sequence of events. For example, fairy tales may feature three tasks or challenges that the protagonist, or frequently three of them, must undertake, or three attempts to achieve a goal – Propp calls this notion "утроение," which may be translated into English as "triplication" or "trebling" (Пропп 67-8).

In his work on *the History of Tales*, first published in 1946, Propp continues to discover the power that numbers hold in fairy tales. Three, for instance, is permeates every element of tales from around the world beginning with the story canvas (trios of characters), temporal and spatial aspects ("три дня," "три года," "три царства") to a whole list of inconsequential domestic details (Пропп 1986 49). Propp observed that fairy tales across different regions, including Siberia and North America, consistently feature similar functions of numbers (Пропп 1986 293). These commonalities can be attributed to the stage of development of different cultures. Some numbers hold a consistent significance when it comes to particular figures. One of the most prominent cases is the recurring appearance of a snake that frequently requires to be defeated by the hero and that must have specific number of heads, predominantly with the base of 3:

> Змей прежде всего и всегда — существо многоголовое. Число голов различно, преобладают 3, 6, 9, 12 голов, но попадаются и 5 и 7. Это — основная, постоянная, непременная черта его. (Пропп 1986 216)[2]

Propp's understanding of numbers experienced dynamic evolution as he engaged with a larger corpus of not only Russian fairy tales but also a diverse range of new theoretical resources. The final and unfinished manuscript, *The Russian Folktale*, serves

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[2] "The snake is, first of all, always a creature with many heads. The number of heads varies, with 3, 6, 9, 12 being predominate, but 5 and 7 also come across. This is its main, constant, indispensable feature." [Translated by I.G.]

as a comprehensive synthesis of the author's earlier monographs, providing a broad

overview of their theses while also supplementing them further. Propp delves deeper into

the significance of the number three, drawing on the insights provided by Lévy-Bruhl's

Primitive Mentality (1922). Here, Propp's view on numbers diverges from Jung's

perspective, particularly regarding the interpretation of small natural numbers as

fundamental archetypes. Propp suggests that numbers gradually gained a meta-linguistic

substance in understanding the world, starting from one, progressing to two, and

ultimately reaching three. According to Propp, three held a longstanding position as the

maximum counting number among civilizations in the early stages of development.

During this period, folklore emerged, making the number three foundational for fairy

tales. Expanding on the significance of three, Propp posits that it is not merely the

symbolism of the triadic pattern that holds importance, but rather its functional role and

impact on the audience. Rather than relying solely on linguistic or stylistic devices, the

use of triple repetition (of characters, events, details, etc.) was employed to heighten the

narrative effect. This characteristic can be observed not only in the folklore of primitive

societies but also during early stages of human growth:

> That is how children or unrestrained people tell stories to this day. Repetition
> expresses the intensity of the action and also the strength of the speaker's
> emotional tension. (Propp 176) (Пропп 2000 225-6)

This carries profound significance – the number three assumes a unique role

within the framework of a story, as it has been easily understandable to humans since the

early stages of development. This observation lends support to the notion that only a

limited number of archetypes can interact with each other, influenced by our innate

ability to effortlessly comprehend smaller numbers like three. Moreover, in the realm of folklore, three emerges once again as a golden ratio and a fundamental element.

While Propp's perspective may differ from Jungian thought, his stance does not contradict but rather supports the idea that larger natural numbers, like seven, signify a higher stage of societal development. The number seven acquires an important role in tales only later, as exemplified by the tale *Семь Симеонов*, which Propp also acknowledges and closely examines. In Propp's early texts, the number seven holds significance as it corresponds to the number of characters, signifying unity, harmony, and above all, completeness within a fairy tale or a broader narrative.

At this stage, I suggest integrating and reimagining the previously discussed ideas of Jung and Propp into a cohesive framework. This framework will be built upon seven primary archetypes that serve as central elements throughout the story. These archetypes interact with each other, appearing both individually and in various combinations such as pairs, triplets, or quadruples.

Once the quantitative aspects of the system have been established, it is crucial to shift focus towards the content side of the matter. In doing so, it becomes pertinent to consolidate all the information previously discussed and described regarding archetypes into a cohesive system. This entails explaining the specific role and position occupied by each element within this system. Below is a table summarizing the structure of the system:

Inward response	Outward response
Self	
The Guardian	The Final Boss
The Ally	The False Hero
The Reflection	The Wild Card

Table 1. Proposed Archetypal System

After reviewing previous research on the matter, first, it was determined that Propp's concept of seven characters representing fullness and completeness, which serve as a recurring motif within fairy tales, can be used to establish a storytelling system with seven archetypes in total. Three of these archetypes form mirrored pairs, while the remaining archetype connects with all of them, resulting in four main categories. Secondly, a decision was made to divide the proposed system into two primary categories: the inward response and the outward response. To establish clear definitions for these categories, it is essential to first define the initial archetype, which is the Self.

Simplifying the concept of *the Self*, one could describe it as the central character of the story, the entity that connects all the elements. However, in reality, every character within the story possesses a sense of Self. The audience can only engage with or gain access to this sense of Self when they perceive the story through the character's eyes, viewing it from their unique perspective. Self represents the wholeness and integration of the character's psyche. It is the central archetype that encompasses and harmonizes all other archetypes. Self is the key that unveils the untapped potential of the other existing archetypes.

This archetype exhibits a range of reactions and responses, not only in relation to other characters but also in response to various contextual aspects of life and internal conflicts. It is within this framework that the categories of inward and outward responses originate. The outward response of Self, as defined by Jung and his successors, can be understood as the *Persona* – an image that corresponds with and dynamically changes in response to external influences. Persona, in this context, refers to the Self that is continually molded by the surrounding context, influenced by social, cultural, and gender

expectations. The outward response of Self cannot be confined to a single, fixed definition. Every outstanding contextual situation presents an opportunity for the establishment of a new persona, resulting in the Self possessing multiple illusory identities. According to Jensen's observation, each of these personae may possess a distinct stylistic register or linguistic mask (Jensen 48).

As the world influences and shapes the Self, a newly constructed persona simultaneously influences and shapes the world, or in the context of storytelling, the narrative itself. The outward response of the Self serves as a significant indicator of active changes occurring within the narrative, reflecting the transformative journey of the character. One common narrative structure involves the outward response manifesting in the story as the persona, dictated by social or cultural norms, overpowering the true Self. This dynamic often leads to significant stress and anxiety for the Self. Consequently, a conflict arises regarding whether it is worthwhile to remain authentic to one's true self despite the challenges posed by societal expectations. It is not necessary to search far back in time to find a diverse array of films that have this narrative structure as their foundation or peripheral component. For example, in American cinema, films like "The Truman Show" (1998), "American Beauty" (1999), "The Devil Wears Prada" (2006), and "Black Swan" (2010) exemplify this structure. Similarly, in Soviet and Russian works, films like "The Cranes Are Flying" (1957) and "Stylyagi" (2008) also portray the conflict between the Self and the persona.

As previously emphasized, outward responses or personae are highly contextual and depend on the surrounding background. On the other end of the spectrum, the Self also encompasses an inner side that interacts with other archetypal models and engages in

constant dialogue with the outward side. The inward Self is not something that is performed for the public; this aspect of the archetype is responsible for one's sense of identity, personal conflicts, growth, and the establishment of values and a moral compass. The closest parallel in Jungian literature could be described as the Ego. While the Ego interacts with various archetypes and the collective unconscious, it does not represent a specific archetype itself. Instead, it serves as a mediator between the conscious and unconscious realms, navigating the intricate interplay of archetypal energies and personal experiences. In the proposed system, the Ego is considered to be an archetype, forming an integral part of the Self.

Each archetype can be characterized by a specific verb in its infinitive form. This verb represents the function of the archetype, defining the action it performs. While an archetype inherently encompasses multiple functions, each model can be identified by its primary one. For instance, the verb that describes the Self archetype would be "to embody."

The central archetype of Self forms strong connections through its inward aspect with other models in the system. However, the nature of these interactions varies depending on the characteristics of each specific archetype. In this context, the categories of inward and outward assume added significance within the structure of storytelling. These distinctions help shape the narrative by highlighting the interplay between the archetypes.

The next archetype to be explored is *the Guardian*. It is important to note that the understanding of the term differs from its common definition, where it refers to a person who has legal custody and takes care of a minor. In this context, the Guardian archetype

is perceived in a broader and more universal sense, not solely as a parental figure, but rather as a supervisor for the Self.

The functions of the Guardian archetype are diverse and significant. It serves as a protector and safeguard, both physically and emotionally. The Guardian archetype embodies the roles of a caretaker, a guide, and a nurturer, combining attributes from the Mother and the Wise Old Man/Magician by Jung. The term "guardian" was chosen to convey these functions without imposing a specific gender connotation, making it applicable to various situations.

The Guardian excels in providing security, setting boundaries, and ensuring the well-being of others. It is a source of trust, offering support, and sharing wisdom. Although it may not be as prominently involved in the narrative as other archetypes, the Guardian plays a vital role in fostering stability, harmony, and protection within individuals and communities. Its presence brings a sense of reliability and reassurance, often working behind the scenes to maintain a safe and nurturing environment. The Guardian archetype's contribution may be less overt but remains essential to the proposed system.

Nurturing   **The Guardian**   Overprotecting

Providing knowledge   Deceiving

Figure 1.1 The functions of the Guardian archetype.

In an earlier discussion, it was mentioned that archetypes often encompass contradictory qualities or functions. In Figure 1.1 above, you can find an approximate visual representation of the Guardian archetype. It is depicted as a sphere with a central

charge, representing the perfect ideal that is unattainable in reality. Each archetype embodies multiple functions, some of which may share common linguistic associations such as "to nurture" or "to share wisdom."

It is important to emphasize that, in the exploration of archetypes, there is no differentiation or labeling of them as inherently positive or negative. All archetypes have the capacity to access both poles of their functions. For instance, the nurturing aspect of the Guardian can potentially transform into overprotectiveness, and the act of providing knowledge can sometimes lead to deceit by imparting false wisdom. In cinema, particularly in horror or thriller movies, the negative functions of the Guardian, those that aim to destroy the Self, often dominate. "Psycho" (as analyzed by Indick, 36, through the Jungian Mother archetype) and the franchise "Friday the 13th" are the prime examples, with their allusions to an overbearing nurturer. Therefore, archetypes possess a dynamic nature, and their manifestations can vary depending on the story prospects.

Next in line is the figure of *the Final Boss* that in game theory typically corresponds to the concept of an enemy or an antagonist, which embodies the endgame challenge. As game theory primarily focuses on the study of strategic decision-making in games, the Final Boss holds an important role in game design and players' engagement. The presence of this archetype extends beyond games and also appears in storytelling, aiming to present players and the Self with a formidable challenge. It serves as a catalyst, motivating the Self to actively advance through the narrative, making it an outward archetype.

The obstacles leading up to the Final Boss must be meticulously crafted and designed to provide the Self with a sense of accomplishment and satisfaction. In any

game, the ultimate goal is to defeat the Boss and conclude the game. Yet, it's worth noting that in storytelling, this expectation is often subverted, inducing variety emotions within the audience and providing the Self with alternative paths. The encounter with the Final Boss serves as the climactic moment in the narrative arc of games. In contrast, other artistic forms and structures offer opportunities to play with the audience's anticipation and build tension.

While the Final Boss encounter can share certain characteristics with the Devil archetype by Jung, they are not inherently identical. The Final Boss represents a specific challenge or adversary that serves as the pinnacle or catalyst for a new beginning. On the other hand, the Devil archetype is a broader symbolic representation of all-encompassing evil. It often exhibits deeper philosophical or moral dilemmas, something which is universally perceived as inherently wrong by the collective unconscious. Furthermore, the Final Boss in storytelling is not limited to negative functions, such as "to hinder." It often presents an opportunity for the Self's growth and a fresh start, embodying the function "to facilitate." However, there are instances where the Final Boss may indeed personify true evil, acting as a formidable antagonist for the Self to overcome.

Another archetype that exhibits an inward response is *the Ally*. Allies are known for their support and reliability, typically aligning themselves with the Self in the narrative. The Ally acts as a companion or helper of the Self when they face challenges or difficulties, offering empathy and unwavering loyalty. They provide a sense of stability amidst the Self's ever-changing nature. Allies are steadfast and dependable, remaining mostly committed to the main character even in the face of adversity. They are willing to make personal sacrifices for the greater good. A close analogue to the ally can

be found in Propp's concept of the assistant ("помощник"), which does not necessarily have to be personified and is often represented through magical objects or animals in fairy tales.

Allies often possess skills, abilities, or resources that complement those of the main character, filling in gaps and contributing to the overall development. While closely connected to the Self, the Ally typically operates in the background rather than taking a front-and-center role. However, this does not imply passivity on their part. Although the Ally archetype is supportive, they are not subordinate to the Self. They are portrayed as equals who are capable of independent thought and action, establishing a sense of equality with the protagonist throughout the story.

Allies serve as an external moral compass for the Self, embodying set principles and values. They may challenge the Self when necessary, offering a different perspective, providing constructive criticism, or even allowing the Self to navigate certain situations on their own in order to facilitate growth. This means that the Ally, like other archetypes, encompasses various functions, including "supporting" and "aiding," but also "questioning" and "divulging."

The values brought forth by the Ally archetype do not necessarily have to be purely good. The moral compass they represent may be flawed or ambivalent, leading the Self in a different direction. The concept of "good" in storytelling is relative, as what may be beneficial for the Ally could be detrimental to the Self. Recognizing these differences and establishing independence within the context of camaraderie is a well-known narrative structure in coming-of-age or Bildungsroman stories.

The following archetype is called *the False Hero*, named after one of the seven

key characters in Propp's *Morphology*. While the False Hero is indeed a staple in Propp's

book, it is worth noting that he considers it to be less essential compared to other

characters and finds its origins primarily in fairy tales. Propp describes the function of the

False Hero using the metaphorical idiom of a "scapegoat." This character assumes the

role of bearing punishments and even victories on behalf of the hero. Typically, the False

Hero enters the story midway, bringing about a change in its course (Пропп 1986 338-9).

The portrayal of the False Hero in Propp's work is relatively foggy and is missing the

same level of detail as the other characters. Frequently, as the author notes, this character

engages in direct confrontation with the hero and becomes intertwined with the roles of

pest, antagonist, or enemy. Their deceptive actions ultimately culminate in the final stage,

the climax, where the false hero faces their punishment. However, if the structural basis

is transferred to the field of archetypes, this idea can be further expanded upon.

What is the main difference between the False Hero and The Self? The task of

The Self primarily revolves around growth and self-realization. It intuitively aligns with

the concept of personal development and transformation, whereas the False Hero, for

some reason, is closed off from this phenomenon. The function of this archetype can be

described as a catalyst. The False Hero, employing various manipulative methods, creates

obstacles and engages in a constant, direct dialogue with the Self. This interaction serves

to provoke the Self to compare, introspect, and ultimately undergo further growth or

potential downfall. The False Hero, depending on the context, possesses both highly

charged positive and negative characteristics, making them the epicenter of ambivalence.

This archetype adds complexity and unpredictability to the narrative, challenging the audience's expectations and creating additional tension within the story.

Although the False Hero is indeed associated with the Self archetype, it does not diminish their significance to a supplementary role. The False Hero is inherently imperfect and carries significant flaws or vulnerabilities. These imperfections can range from personal weaknesses to unresolved traumas, making them relatable and multidimensional components in the story. The essence of this archetype can be elucidated by drawing a parallel with a broken compass, which happens to point in divergent directions, just like the False Hero with "deceiving" as its main function.

The second-to-last archetype is called *the Reflection*, which incorporates various traits of both the Shadow and the Anima/Animus archetypes in the Jungian understanding. Unlike the other archetypes, the Reflection stands as an independent entity, and it should never be confined to a specific context, which is still meaningful within the story. As mentioned earlier, the concept of the Anima/Animus in psychoanalysis heavily relies on individual experiences (such as memories of interactions with the opposite sex), social and historical background (for example, assuming heterosexual relationships as the norm, while considering other forms of relationships as deviations), which greatly limits the potential of archetypes and takes them away from the realm of the collective unconscious.

In contrast to this paradigm, the Reflection archetype does not possess any gender or sex attachment. Its representation in the story transcends biological concepts and social constructs. What connects the Reflection with the Shadow, and the Anima/Animus is the mirroring interaction with the Self. The Reflection captures aspects that are not inherent

to the Self, often presenting elements that are difficult to accept, discuss, or comprehend. Although the Reflection can never be equivalent to the Self, it always bears a resemblance and shares a close bond – the Reflection encompasses the dreams, fears, and desires of the Self. Interacting with the Reflection and actively addressing repressed feelings and emotions is essential for fostering growth and development within the Self.

The proposed structure, both in its current stage and going forward, lacks a distinct archetype that corresponds to romantic or sexual relations with the Self. This concept is more explicitly addressed in the writings of Jung and his successors within the framework of the Anima/Animus. Here, the intention was to diminish the prominence of this "relationship" type, so to speak. It is important to note that a character should not be confused with an archetype. A character can possess multidimensional qualities and outwardly express the functions of several archetypes throughout the course of the story. This implies that the Self can develop attraction or feelings towards any of those aspects that relate to specific types or to the character as a whole.

The final piece to consider is *the Wild Card*, a captivating element that demands our attention. Figure 1.1 illustrates its opposition to the Reflection archetype, creating parallel narratives that share a common purpose of instigating transformation within the Self. While both archetypes strive for similar goals, they adopt distinct approaches. The Reflection, through its inward projection, assists the Self in acknowledging the presence of darker, repressed aspects that cannot be consistently denied or rejected, even as we aspire to uphold moral virtues like others. In contrast, the Wild Card assumes a unique role alongside the Self, directly engaging with the contextual intricacies woven within the story.

In society, we are often conditioned to embrace social order, yet we frequently find ourselves constrained by its limitations. Here, the Wild Card steps forward, challenging the established connection between the Self and the Personae – the facets of ourselves molded by external influences. It prompts us to question: Do these limitations feel customary, or do they suffocate our true essence? Must the Self remain suppressed and concealed by the Personae? The Wild Card introduces conflict and impels the Self to confront its inauthenticity, igniting a transformative journey. Thus, change occurs through challenges rather than retrospection.

The Wild Card gets its name from its intrinsic function and pivotal role within a narrative. As the archetype unfolds, it possesses the power to disrupt and completely alter the fabric of the story, propelling it along an unpredictable trajectory. Similar to poker, where a wild card represents any other card necessary to complete a hand, the Wild Card introduces a new secret element or path into the narrative. Despite its unconventional name, the Wild Card's origins can be traced back to the Trickster mythology. While numerous writings have explored other archetypes coined by Jung, such as the Anima/Animus, the Trickster archetype has undeniably earned a prominent and lasting place in scholarly discussions.

Paul Radin's book, *The Trickster: A Study in American Indian Mythology*, supplemented by the contributions of Karl Kerényi and Carl Jung, establishes a significant groundwork for the examination of this archetype. Through a meticulous analysis of myths and tales from indigenous tribes, the book, originally published in 1956, uncovers various facets of the Trickster. In the prefatory note, Radin provides the following definition of the archetype:

He [the Trickster] knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions all values come into being. (Radin 6)

Furthermore, the author emphasizes the inherent ambiguity within the Trickster figure. While we acknowledge that the Trickster may find additional representation in mythology through various animals, supernatural beings, and other individuals, specific details about the Trickster itself remain elusive. Unlike other archetypes, the Trickster lacks a well-defined and rigid form.

One possible explanation for this lack of clarity surrounding the Trickster can be traced back to its origins. As Radin later asserts in the book, the Trickster emerged during a time when the concepts of good and evil were not as starkly delineated, and the boundaries between the divine and the mundane were blurred (Radin 134). It is within this liminal realm, where both worlds intertwine, that the Trickster flourishes. As a significant figure in mythopoetic consciousness, the Trickster embodies undifferentiation, representing the blurred lines between various realms of existence. This idea finds support in the works of Claude Lévi-Strauss, who viewed the Trickster as a mediator in North American mythology. In this context, the Trickster is frequently symbolized by animals such as the raven or coyote, creatures that inhabit the liminal space between the realms of agriculture, representing life, and hunting, representing death (Lévi-Strauss 224-5).

Throughout Radin's text, a recurring motif highlights that the Trickster encapsulates the roles of both creator and destroyer. Expanding upon Radin's exploration of the archetype, Lewis Hyde's work, *Trickster Makes This World* (1998), delves further into the realm of Trickster mythology. Through examples such as North America's

Coyote, West Africa's Eshu, Greece's Hermes, and Krishna in Hinduism, Hyde presents a diverse range of Trickster figures, highlighting their universal presence and significance in human myth and folklore. By doing so, the author provides a more complete understanding of the Trickster's characteristics and its enduring presence in the collective human imagination. The inclusion of an epigraph from Radin's work in *Trickster Makes This World* further solidifies the book's position as a successor and a cumulative contribution to the study of the Trickster archetype.

According to Hyde, Tricksters embody the playful and disruptive aspects of human imagination. They are known for their cunning, deceitful nature, engaging in acts of lying, cheating, and stealing. However, their trickery extends beyond mere actions and includes the inventive devices they create to achieve their aims. Interestingly, tricksters themselves can sometimes become entangled in their own schemes, resulting in unexpected twists within the narrative (Hyde 19). Central to the Trickster's role is the element of humor, as highlighted by both Radin and Hyde. The presence of the Trickster character often serves to evoke laughter from the audience or readers, either in solidarity with the Trickster's cleverness or in amusement at their comical misadventures. Hyde traces the origins of Tricksters' creative intelligence back to Aristotle's reflections on Homer and the interplay between deception and art (Hyde 17).

Hyde posits that the ability to deceive is deeply rooted in the Trickster's insatiable appetite, a concept also referenced in Radin's definition. The Trickster is always driven by an overwhelming and voracious hunger, nothing can impede the Trickster's relentless pursuit of satisfaction. The Trickster enters the story already hungry or in the process of

cultivating their hunger, and their ultimate objective becomes satiating their insatiable appetite.

The aforementioned notion may indeed arise from the perception of a structured system in which individuals receive outcomes based on predetermined expectations. As Hyde explains, structures inherently involve exclusions, meaning that imposed orders in society and culture tend to favor certain groups while leaving others at a disadvantage (Hyde 297). This understanding implies that established structures inherently create inequalities.

In this context, the Trickster, driven by an insatiable appetite, cannot simply conform and adapt to these ordered systems. Tricksters possess a unique ability to perceive the flaws within these systems and exploit them. Their often half-human, half-divine origins grant them a heightened awareness and understanding of the workings of both realms, Hermes being a prime example of that. This knowledge, coupled with their relentless craving for abundance, fuels their cunning and enables them to navigate and manipulate the structures that govern society (Hyde 285). The Trickster's disruptive actions challenge the established order and expose the inherent flaws and inequalities within these systems. Just as Hermes brought fire to humanity in Greek mythology, other Tricksters from various cultural traditions also contribute elements that shape the world as we know it today. Indeed, the notion that Tricksters are "indispensable culture heroes" is not only a recurring theme within the book but is also explicitly stated on the book jacket.

In the concluding sections of the text, Hyde posits that the Trickster's unique access to the full truth enables them to fulfill the role of a prophet. This challenges the

common notion that prophets must always be associated with righteousness or moral authority. The truth that Tricksters possess is not confined to a singular form; instead, it resides in the multitude of meanings, perspectives, and interpretations that they embody.

While The Wild Card archetype shares many traits with the Trickster, there are significant differences, particularly in their moral implications and motivations. The Trickster often operates with motivations driven by personal gain, amusement, or the satisfaction of their insatiable appetites. Their actions are guided by ego-centrism and a desire to challenge established norms for their own goals or entertainment. On the other hand, the Wild Card archetype is motivated by a deeper yearning to challenge the status quo and bring about positive change for individuals or society as a whole (although it's important to note that motivations can vary among different iterations of the Wild Card).

For instance, when examining the actions of Hermes, we see a different motivation and consequences compared to many other Tricksters analyzed in previous scholarship. Hermes does not fit neatly into the traditional Trickster definition, as his actions often serve a greater purpose beyond personal gain or mischief. While he engages in deceptive behavior, such as stealing Apollo's cattle, his intentions are not solely self-serving. He acts as a mediator between the divine and mortal realms, bringing forth important elements such as fire and language to benefit humanity. Hermes's actions carry a broader significance and a transformative purpose. Expanding the definition to encompass The Wild Card archetype allows for a broader understanding that includes figures like Hermes, who exhibit Trickster-like qualities but operate with different motivations and consequences.

While Tricksters are known for their deceptive nature, frequently employing lies, cheating, and trickery, the Wild Card archetype does not necessarily involve inherent immorality. Although they disrupt established norms, their actions are not inherently immoral or malicious.

The Wild Card archetype embodies apparent contradictions and differences, which is precisely what makes it unique and meaningful. It represents the transformative power of disrupting conventions and provoking change, while maintaining a broader focus on the collective and striving for positive outcomes. The Wild Card archetype operates in a realm that challenges assumptions and sparks new possibilities, without inherently sacrificing morality or causing harm.

Below, in Figure 1.2, the structure of the proposed system is presented in a more dynamic way. The positioning of the Wild Card is noteworthy, as it stands in opposition to the reflection but resides closer to the Personae. This placement emphasizes the Wild Card's inherent connection with contextual elements and its role in challenging established norms within the system.
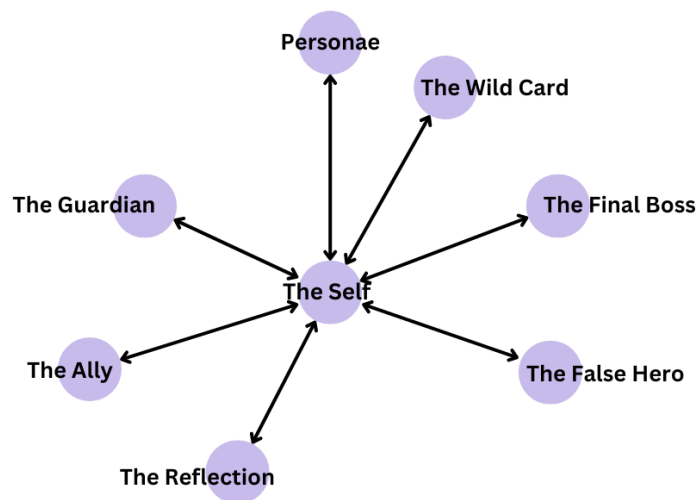

Figure 1.2 The graph of the proposed system

CHAPTER 3

MARITAL HAPPINESS OR THE WILD CARD EFFECT

To demonstrate the functionality of the proposed archetypal system, it is crucial to provide illustrative examples. Previous scholarly work has indicated that the methodology of close-reading or close-viewing proves to be particularly effective in capturing archetypes in action. While the subject matter for this study can be found in various texts, broadly defined as anything that conveys information, a more extensive range of materials is preferable when examining narrative or storytelling practices. Therefore, for this specific paper, cinema has been chosen as the primary medium. Why cinema, you may ask? Films are considered a relatively modern medium that encompasses a diverse range of qualities, making them well-suited for the exploration and manifestation of archetypes.

The impact of cinema on people is undeniably significant, although the factors contributing to its success often remain hidden from the audience. Firstly, cinema possesses the unique ability to incorporate various forms of artistic expression in diverse ways. This includes integrating music as a movie score, adapting literary works into films, or incorporating paintings within a shot. This brief overview showcases cinema's capacity to create a multidimensional sensory experience.

Secondly, movies inherently embody dynamism. Even seemingly static scenes can evoke vibrant sensations. Films are not limited to portraying action alone in order to

convey energy. Dynamism in cinema can arise not only from what is captured in the shot but also through diverse editing practices. A single scene can be infused with energy and movement through clever editing techniques such as cuts, transitions, and pacing. Editing choices, such as the use of rapid cuts or montage sequences, can create a sense of urgency or intensity. Additionally, the juxtaposition of different shots, angles, and perspectives can enhance the visual impact and contribute to the overall dynamism of a film. By skillfully manipulating the footage during the editing process, filmmakers can amplify the emotional impact and engage the audience on a deeper level.

In the book *Movies and the Mind* by William Indick, where the author utilizes Jungian archetypes in film analysis, he writes, "If a picture tells a thousand words... a thousand pictures tell a whole universe of ideas" (Indick 4). Applying this quote directly to the study of archetypes, we can recognize that if a single picture can express something as universal and encompassing as an archetype, then the combination of frames in a film naturally develops this notion in a more complex and profound manner. This realization leads to the logical conclusion that cinema, along with television, serves as the ideal medium for archetypes to regain their presence in artistic practices. The argument gains further support from the research of numerous scholars who have explored the intricate connection between psychoanalysis and cinema, with a specific focus on examining films through the lens of Jungian theory.[3]

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[3]Bassil-Morozow, Helena, and Luke Hockley. *Jungian Film Studies: The Essential Guide*. Routledge, 2016.
Hauke, Christopher, and Ian Alister, editors. *Jung and Film: Post-Jungian Takes on the Moving Image*. Routledge, 2021.
Waddell, Terrie. *Mis/takes : archetype, myth and identity in screen fiction*. Routledge; New York, 2006.

The proposition that emerges is that since archetypes embody universal entities and can be found in diverse national cultures, they become an ideal unit for comparative analysis. Through such analysis, one can identify and isolate the underlying structure of archetypes while also revealing the contextual differences in how this structure is adapted in each culture. To demonstrate the effectiveness of this thesis, it is essential to conduct a comparative analysis as an example. What better way to achieve this than by examining two prominent national film schools that have made significant contributions to the development of cinema over the decades. In this case, the Russian (specifically Soviet) film school and the Hollywood film school will be the primary focus of attention. While these two distinct traditions pursued their own paths, they were often engaged in a captivating race, with an abundance of intersecting points and a mutual exchange of influences.

Due to the size limitations of this paper, it is not feasible to comprehensively explore the entirety of these film traditions. Instead, a more productive approach would be to focus on specific aspects of these traditions, such as a particular archetype – The Wild Card. By examining this archetype, we can delve into the underlying mechanisms of these film schools and their adaptations of the archetypal structure. The chosen films for analysis are *How to Marry a Millionaire* (1953), directed by Jean Negulesco, and *Moscow Does Not Believe in Tears* (1979), directed by Vladimir Menshov.

Despite being released in different time periods and originating from different countries, even a cursory examination of these two films reveals a clear interconnection, primarily showcased by the striking similarity in their plotlines. Both films revolve around three female protagonists navigating their way through a bustling city in search of

suitable partners. The core similarity lies in the fact that both groups of women are deeply

committed to achieving their goal and resort to engaging in games or rather deception as

a means to attain it. The element of deception gives rise to numerous comedic situations

in both films. While *How to Marry a Millionaire* (here and later, HMM) fully embraces

the screwball comedy genre, utilizing comedic elements to their fullest extent, *Moscow*

Does Not Believe in Tears (here and later, MDBT) incorporates comedic elements while

leaning more towards the genre of romantic drama. As previously emphasized, where

there is deception, the presence of the Wild Card becomes apparent.

Without jumping ahead, let's continue discussing the similarities between the two

films. Both HMM and MDBT achieved considerable financial and critical success not

only in their respective countries but also on a global scale.

HMM, released in 1953, emerged as the fourth highest-grossing film of that year,

gaining 7.3 million dollars (Finler 358-9). It garnered significant acclaim and received

nominations for prestigious awards such as the Academy Awards, WGA, and BAFTA

(IMDb). The film's popularity was further evidenced by its adaptation into a sitcom of the

same name in 1957 (IMDb). Additionally, there was a television remake in 2000 that

centered around a Christmas theme and featured reversed gender roles (IMDb). Nicole

Kidman also acquired the rights to the film in 2007, expressing intentions to produce yet

another remake (The Guardian).

On the other hand, MDBT enjoyed immense popularity within the Soviet Union,

captivating over 93 million viewers in cinemas. It stands as one of the most successful

films in Soviet history, resonating deeply with the local audience (Stites 173). The film's

excellence was recognized internationally as well, as it received a nomination at the

Berlin International Film Festival and ultimately won the prestigious Academy Award for Best Foreign Language Film (Кинопоиск).

These instances highlight the enduring appeal and cultural impact of HMM and MDBT, attesting to its widespread recognition and the potential for reinterpretation across different mediums and time periods. For MDBT the surprising aspect lies in the initial lack of belief among the crew and actors regarding the film's potential for success, as most of them considered the script to be seemingly simple and shallow (Культура.РФ). Indeed, while the plot of these films may be considered quite common and uncomplicated, there is an undeniable allure and charm to their formula. This formula, especially the depiction of archetypes such as the Wild Card, plays a significant role in their immense popularity among audiences. Rather than forcing a specific structure onto texts, we must understand it through careful analysis and close viewing of the material itself.

HMM depicts the journey of Schatze Page, a couturier model portrayed by Lauren Bacall. After enduring a disappointing romantic experience and divorcing a "gas pump jockey," Schatze decides to lease an opulent apartment in New York City, which happens to be owned by Freddie Denmark, a businessman facing financial troubles due to unpaid taxes. Joining her in this venture is her friend Pola Debevoise, played by Marilyn Monroe. A bit later, fellow model Loco Dempsey, portrayed by Betty Grable, also becomes part of their plan.

While Schatze's storyline takes the lead in terms of dedicated screen time and dialogue in HMM, the advertising materials and visual representation of the film may portray things differently. In promotional posters and various shots within the film where

the three main characters interact with the camera and audience, it is evident that Lauren

Bacall, who portrays Schatze, is often positioned to the side rather than at the center

(Figure 2.1-2.3).
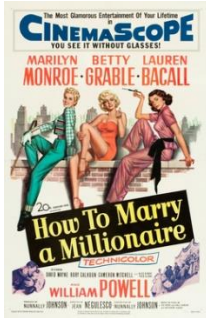
Figure 2.1 Theatrical release

Figure 2.2 Pola, Loco and Schatze at the beginning of the film

Figure 2.3 Scene at the model show

This visual arrangement can be attributed to several factors, such as the popularity

of the other leading actresses and the marketing strategy to attract more attention to the

film. However, considering Schatze's centrality to the overall story, her character

manifests the Self archetype, representing the driving force and perspective that propels

the narrative forward, while Pola and Loco act as her Allies.

The conflict within HMM begins to escalate early on when Schatze realizes that

for her plan to succeed, she must adopt a Persona that is different from her true self.

Motivated by her desire for a better life following the divorce, Schatze embraces the

principle of "fake it till you make it." She believes that to attract wealthy and established

men, she and her friends must embody an image of wealth and sophistication,

conforming to societal expectations. To achieve this, Schatze and the ladies make the

decision to sell the furniture that came with the apartment. They use the proceeds to

afford extravagant clothing and continue paying rent for this place to entertain potential

suitors—wealthy visitors to the American financial capital.

The transformation of the characters in HMM is driven by their pursuit of the Persona, which goes beyond mere changes in appearance. The characters make conscious efforts to embody certain societal ideals and norms to present themselves as desirable and affluent. One example of this is Pola's decision to refuse wearing her glasses despite her impaired vision. She believes that women who wear glasses are perceived as less desirable, and thus she alters her appearance to conform to the conventional standards of beauty. This demonstrates how the characters actively shape their external image to align with the perceived expectations of their target audience.

Furthermore, the characters engage in constant deception, not only with their companions but also with different individuals they encounter. Schatze, for instance, adjusts her tone of voice and mannerisms depending on the person she is interacting with[4]. This adaptability allows her to navigate different social contexts and manipulate perceptions to her advantage.

By sacrificing the comfort of their living space and investing in their external image, the characters in HMM demonstrate their commitment to fulfilling their aspirations, even if it means temporarily relinquishing their authentic selves for the sake of their desired social standing.

Right after Loco joins the group, she proves her resourcefulness by managing to bring groceries to the apartment without having any money. She accomplishes this by tricking Tom Brookman, played by Cameron Mitchell, into paying for the groceries and carrying them to the apartment. Tom becomes instantly infatuated with Schatze, but she rejects his advances. Schatze emphasizes to her friends that their focus should be solely

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[4] She presents a different facade when conversing with Tom, Pola and Loco (the Self comes out) compared to how she communicates with J.D. (the Persona).

on finding wealthy husbands and attaining a life of luxury, urging them to disregard any romantic involvement that does not align with their ambitions.

During this part of the film, an intriguing development occurs as the audience discovers that Tom is secretly a millionaire, yet he deliberately withholds this information from Schatze. While the film does not explicitly delve into Tom's motivation, it becomes apparent towards the end that he is seeking someone who will love him for who he truly is, rather than being enamored by his immense wealth.

In this moment, Tom gradually starts to take on the Wild Card archetype. He becomes the one who deceives those who attempt to deceive others. It is important to note that Tom's actions are not driven by ill intentions or immorality. Instead, he strategically chooses to keep his wealth concealed. His methods of deception align with the actions of the ladies, demonstrating that he is their equal in terms of cunning and resourcefulness. From the beginning of their interactions, Tom's appearance sets him apart. He dresses in a manner that does not meet Schatze's standards, as she mentions upon their first meeting: "The first rule is, gentleman callers have got to wear a tie." This subtle detail highlights the evolving dynamics between the characters and symbolizes the clash between Schatze's preconceived notions of wealth and social status, and the unconventional charm that Tom embodies. The absence of the tie acts as a symbolic reminder of their differing backgrounds and sets the stage for the intriguing developments that lie ahead in their relationship.

As part of their strategic plan, the ladies are invited to an extravagant dinner. Schatze, driven by her desire for financial security, is paired with J.D. Hanley, a wealthy widower whose company she genuinely enjoys. However, her true intention is to marry

him for his money rather than for love. Simultaneously, Loco finds herself in the company of the grumpy businessman Waldo Brewster, while Pola encounters J. Stewart Merrill, a deceptive oil tycoon. Each woman is navigating her own path towards securing a prosperous future.

During the dinner, a notable contrast between the characters' true Selves and the Personas they present becomes evident. Pola's refusal to wear her glasses leads to comedic situations. She repeatedly finds herself in awkward moments, such as crashing into a wall or struggling to recognize faces due to her impaired vision. Interestingly, Pola's actions find a parallel (or rather a reversed parallel) in her companion, J. Stewart Merrill. Initially, it appears that Stewart's vision is impaired, similar to Pola's, as he wears the eye patch continuously. However, the audience later discovers that Stewart's vision is perfectly fine, and the eye patch serves a purely decorative purpose, adding to his deceptive persona. This double contrast creates a comedic effect, as Pola's physical comedy and her struggle to navigate her surroundings are juxtaposed with Stewart's intentional façade. The irony lies in the fact that while Pola strives to conceal her imperfections, Stewart adopts a superficial characteristic for the sake of appearance.

Figure 2.4 J. Stewart Merrill and Pola at the dinner

Figure 2.5 J. Stewart Merrill at the airport

At the dinner, Waldo Brewster mentions his lodge in Maine, and Loco, mistakenly assuming that he means an Elks Lodge, agrees to accompany him there, essentially accepting the role of his mistress. Later that night, the characters' dreams offer

a glimpse into their desires. Schatze's dream depicts her longing for a life filled with opulence and extravagance. Through her fantasy, she envisions herself immersed in the lavish lifestyle that J.D.'s wealth can offer. Humorously, her desires are symbolized by elements associated with J.D.'s fortune, such as cows and oil rigs. Pola's dream takes her to a faraway land, where she is adorned with exquisite jewels, representing her longing for a life of luxury and status. Loco's dream, on the other hand, is more down-to-earth, reflecting her unpretentious nature as she dreams of something as simple as a steaming sandwich and a glass of beer. The dreams, besides Loco's, align with the image of success and luxury that society promotes, even if it may not align with their individual wants and needs. However, it's worth noting that Loco remains true to herself throughout the story. Despite being part of the plan and going along with the deception, she maintains her authenticity and does not lose sight of her own values and desires.

While Tom persistently pursues Schatze, asking her out on dates and even arranging a private modeling show, she remains focused on the plan with her friends. However, the presence of the Wild Card becomes increasingly pronounced as Tom intensifies his efforts to win her over. His actions provoke a mix of emotions in Schatze, as she inadvertently admits that he fits her type of a "jockey," yet his impudent behavior also frustrates her. In true Wild Card fashion, Tom plays with Schatze's expectations and challenges her preconceived notions, creating a sense of tension and uncertainty in their interactions.

Shortly after, Loco accompanies Waldo to Maine and is shocked to discover that his so-called lodge is nothing more than a modest house in the forest. Disappointed by the reality of the situation, Waldo decides to return to New York. Meanwhile, Loco falls ill

with measles and is forced to rest and recover under the supervision of Eben Salem, the forest ranger. Back in New York, Schatze continues her relationship with J.D., enjoying their time together. In the meantime, elevator operator Mike assists Freddie in sneaking into the apartment to retrieve an important document that could resolve his financial problems. However, his covert operation is interrupted when Schatze and J.D. unexpectedly return from a date, causing Freddie to hide on the balcony to avoid being discovered. As Schatze and J.D. bid farewell, J.D. ends their relationship, citing their age gap as the reason. Perhaps J.D. has bought back the furniture that the ladies had sold earlier as his last gift to Schatze, because the next scene in the apartment features furniture once again.

Right after that Schatze is met with the news that Pola is engaged to Stewart, who is asking Pola to come to Atlantic City "to meet his mother on Saturday," Schatze is taken aback and calls out Stewart's suspicious behavior. Fortunately for Pola, her bad vision causes her to board a plane bound for Kansas City. During the flight, she is seated next to Freddie, who has successfully retrieved his papers. Despite Pola's insecurity about wearing glasses and her belief that men may not be attentive to girls who wear them, Freddie, who also wears glasses, reassures her that her glasses enhance her beauty even more.

As they share a heartfelt moment, Freddie opens up to Pola about his own troubles. He reveals that his accountant embezzled his IRS payment instead of sending it to the government, and he is heading to Kansas City to confront him. This encounter becomes a pivotal moment for Pola's Persona. She is faced with a clear example that she can be loved and accepted just as she is, with her glasses on. Her guard begins to fall, and

her true Self emerges. Pola realizes that her worth and desirability are not dependent on societal expectations or material wealth, which had been instilled in her by the public and Schatze in particular. She is no longer driven by the pursuit of money and luxury. Instead, she is ready to embrace love and accept Freddie, a man who may not be perfect but understands her struggles and helps her confront her deepest insecurities, as a true Reflection archetype.

Figure 2.6 Pola and Freddie's visually mirroring each other

In Maine, Loco's recovery from measles coincides with her growing affection for Eben, the forest ranger. However, Loco's misconception that Eben owns the forest he supervises becomes a source of disappointment for her. Despite this, she still falls in love with him. On the way back to New York, Waldo and Loco get photographed by paparazzi, which exposes Waldo's plan to hide the trip from his wife. Despite the initial setbacks and unexpected turn of events during the trip, Loco's experiences and newfound love for Eben lead her to reconsider her priorities. She undergoes a significant shift in perspective, realizing that her true desires lie in love and genuine connections rather than wealth and material possessions.

Weeks later, Schatze finds herself on her own, at a point in the story where the Allies left her, allowing self-reflection and facilitating the shift. It is during this time that she finally succumbs to Tom's request for a date, although she harps on his lack of money

and manners and states after every date that she never wants to see him again. However, as they spend more time together, she eventually starts to fall for him.

Their first outing at the diner becomes a pivotal moment in the story and their relationship. Tom confronts Schatze about her exclusive interest in wealthy companions, challenging her persona and encouraging her to question her own motives. Tom as the Wild Card, never shy of any form of confrontation and capable of differentiating Persona from the Self, exposes Schatze's mask: "You're not the kind of girl you pretend to be at all… It's all an act. You know as well as I do that money isn't everything." Around the Wild Card, the Self has a hard time putting on the Persona, and Schatze briefly explains her financial struggles and the need for money to maintain her apartment. She also hints at her past experiences with relationships involving men of lesser means, suggesting that she believes marrying a wealthy man will provide her with a different, more desirable life. However, Tom's attentive listening and small gestures, such as offering her coleslaw and pickles, begin to chip away at Schatze's defenses. In this pivotal scene, Tom plants a seed of doubt in Schatze's mind, causing her to question her motivations and the superficiality of her pursuit of wealth. He challenges her to look beyond money and material possessions, and to consider the true meaning of happiness and fulfillment. As Schatze gradually lets her guard down and allows her true self to emerge, she starts to develop genuine feelings for Tom. This transformative moment showcases the power of the Wild Card character to challenge and influence the protagonist's perspective, ultimately leading to personal growth and the discovery of true love.

Despite her emotional connection with Tom, Schatze's world is turned upside down when J.D. unexpectedly returns to the city and proposes to her. Overwhelmed by

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the new prospects, Schatze accepts his offer of marriage. On her wedding day, Schatze finds herself nervous and apprehensive. To her surprise, Loco appears and reveals that she has returned to Maine and married Eben, a not so wealthy forest ranger. Schatze is initially disappointed by the news, but Loco assures her that they love each other. In another unexpected twist, Pola arrives and introduces Freddie as her husband, despite his financial limitations. This further challenges Schatze's beliefs about the importance of wealth in relationships.

Loco and Pola's role, transitioning from the Allies to the Reflections, in Schatze's journey is crucial in challenging her preconceived notions about love and marriage. Unlike Schatze, Loco and Pola have a more balanced perspective, understanding that love is a vital element in any partnership, regardless of financial status. From the beginning, they display a more open-minded approach and are receptive to the idea that genuine love can exist even without wealth. Their interactions with Tom at the beginning, despite his imaginary lack of financial means and a necktie, demonstrate their genuine excitement and acceptance. This highlights their ability to see beyond superficial appearances and prioritize other qualities. The Reflections bring out the seed of doubt the Wild Card has planted, and Schatze becomes full of discomfort and anxiety.

As a result, during the wedding ceremony, Schatze pretends to have injured her ankle. She calls upon J.D. to assist her in the bedroom, where she musters the courage to confess her true feelings. Schatze acknowledges that J.D. is a genuinely kind person who deserves someone who loves him wholeheartedly. Sensing her emotions, J.D. astutely deduces that Schatze has developed feelings for someone else. Reluctantly, she admits her love for Tom. J.D., aware that Tom is even wealthier than he is, keeps this secret to

himself and instead offers Schatze and Tom an opportunity to reunite and explore their connection.

Shortly after, Schatze and Tom tie the knot, and the three couples gather at a diner to celebrate their unions. Amidst light-hearted banter about their husbands' worth, Tom playfully claims that he is valued at around two-hundred-million dollars. The Wild Card, with a mischievous nature inherited from the Trickster, seizes the opportunity to satisfy its appetite in one final twist. The women burst into laughter, assuming it to be a jest, until Tom surprises them by pulling out a stack of thick wads filled with $1,000 bills to settle the diner bill. Overwhelmed, the wives playfully feign fainting, while the husbands raise their glasses in a toast to their beloved partners. With the secret now revealed, the Wild Card demonstrates to the Self that money is not everything in life, challenges the societal perspective of wealth in a bustling city, and, above all, triumphs in finding true love.

A meticulous analysis of the film reveals an underlying formula that generates a captivating effect. This formula can be visually represented as a constellation, with the Self serving as the gravitational center, while the Wild Card, Allies, Reflections, and Personae constantly shift and interact with one another in a golden ration, 1+4 (Figure 2.7). The cumulative effect of these elements is significant, particularly when the Wild Card is combined with its counterpart, the Reflection. The bond between these two elements acts as a catalyst for the development of the Self. The Wild Card triggers both deception and truth within the Self, and their charismatic aura and playful nature contribute to the creation of tension, which, in this case, results in comedic situations and constant collisions, both literal and metaphorical.
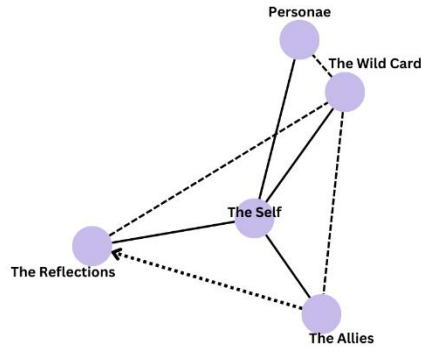
Figure 2.7 Visual representation of the formula

It may appear that this structure is exclusively used in this particular film or can only be utilized in films of the same genre. However, that is not the case, and MDBT serves as a prime example of this.

MDBT is divided into two distinct parts, which are separated by a time jump. The first part is set in 1958 (a similar time period to HMM) Moscow and follows the lives of three young women: Katerina (portrayed by Vera Alentova), Lyudmila (portrayed by Irina Muravyova), and Antonina (portrayed by Raisa Ryazanova). All of them have migrated from rural areas to pursue their dreams in the capital city, and they currently reside in a workers' dormitory. Antonina finds love with Nikolai, a quite young man who shares a similar socioeconomic background. Meanwhile, Katia, although more introverted in matters of love, exhibits unwavering dedication as a worker at a factory. Her ultimate ambition is to earn a university degree in chemistry and put her knowledge to the common good. On the other hand, Lyudmila's aspirations lie in a different realm. Her impulsive and flirtatious nature drive her to dream of marrying a successful man who is going to be capable of elevating her lifestyle. Among the three characters, the audience perceives the story and other characters' backgrounds mostly through the eyes of Katerina, she embodies the Self.

The three heroines visit Nikolai's family dacha in the city suburbs to provide moral support during Antonina's first meeting with Nikolai's parents. There, the forementioned idea of marrying someone of higher status is directly expressed in the conversation between Lyuda and Katya, when the former starts by subtly expressing her judgment towards upcoming marriage of the couple:

> (Lyuda): …Глухо, как в танке… Ты пойми, главное, мы в Москве живем! А Москва – это большая лотерея. Здесь можно сразу все выиграть. Здесь живут дипломаты, художники, внешторговцы, артисты, поэты. И практически все они – мужчины, понимаешь?
> (Katya): …А где ты их встретишь? Артисты на заводе не работают.[5]

In this part of the film, the women exhibit a similar belief to one expressed in HMM that in order to attract successful people, one must position themselves in a similar environment and project that image. Lyudmila actively seeks out a partner, going to great lengths to adapt her appearance to different settings. For example, she wears glasses in the library to appear more intelligent. When Katya is asked to house-sit for her affluent Moscow relatives, Lyudmila seizes the opportunity and persuades her friend to host a dinner party to meet wealthy men. She fabricates different background stories for both of them to establish connections with a higher social class. Lyudmila can be seen as a flawed Wild Card character, as she not only creates a new Persona but also resorts to deception, trickery, and a strong desire to marry someone well-off. Her actions continually put her friend Katerina in uncomfortable situations, instead of challenging the Self and fostering personal growth. Consequently, Lyudmila assumes the role of the False Hero in the story. Her misleading behavior is met with consequences in the second part of

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[5] (Lyuda): ... What a lost cause ... Don't you understand that we live in Moscow? And Moscow is a big lottery. Here you can hit the jackpot. Diplomats, artists, foreign traders, actors, poets – all live here! And almost all of them are men, get it?
(Katya): …Where will you meet them? Artists don't work at the factory. [Translated by I.G.]

the film, where she finds herself in an undesirable job and trapped in an ongoing abusive relationship with an alcoholic ex-husband.

At the party, Lyuda engages in conversation with Sergei, a renowned ice hockey player, while Katya encounters Rudolf, a charismatic cameraman from a local television station. Their connections develop rapidly, with Rudolf introducing Katya to his family. However, the evening takes a distressing turn when Rudolf seduces her and engages in non-consensual intimacy with Katya, leading to an unplanned pregnancy as a consequence. In the film, the intimate moment is left unaddressed, which can be interpreted as a director's choice to downplay the emotional pain the main character was going through.

During Antonina and Nikolai's wedding, Lyudmila and Antonina learn that Katerina is pregnant. Katerina's Self is tired of living under Persona and lying about her status: "Нет, девочки, не хочу я начинать семью с обмана, противно."[6] Before she gets the chance to talk to Rudolf, her lie comes out as he comes to film an episode at her factory. Rudolf refuses to marry Katerina, explaining that he is leaving her because of the lies, when in reality it is evident that the higher social and financial status was too important for him. At the end of part one, Lyudmila and Sergei marry, and Katya gives birth to a daughter, Aleksandra.

The second part of the film takes place twenty years later, in 1978 Moscow. During this time, Katerina has achieved significant success and climbed the corporate ladder to become the executive director of the factory. She now resides in a nice apartment with her 20-year-old daughter. Despite the time passing, the bond between the

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[6] "No, girls, I don't want to start a family with a lie, it's vile." [Translated by I.G.]

three women remains strong, with Lyudmila having divorced Sergei and Antonina still happily married to Nikolai, and they now have three children together. They play the roles of each other Reflections, which in the way always makes them compare and contrast their family situations to each other.

It is depicted at the beginning of the part that Katerina is involved in a causal relationship with a married man and knows that this relationship has no future. Even though Katerina is professionally accomplished, she is dissatisfied with her love life as she has not fully recovered from previous heartbreak. This internal struggle reflects the dichotomy between her public success (Persona) and her private emotional turmoil (struggles of the Self).

One evening, as Katerina is on a train heading home from Antonina and Nikolai's dacha, she encounters Goga/Gosha, portrayed by Aleksey Batalov. Their conversation takes a familiar tone as Gosha immediately displays characteristics of the Wild Card archetype. Their exchange bears a striking resemblance to the conversation between Schatze and Tom during their initial date. Gosha, who has not yet introduced himself, exudes confidence and asserts his ability to read people, seeing through Katerina's facade. He identifies that she is not married simply by observing her gaze. He goes on to suggest that he is practically perfect, not just for her, but in general ("Да у меня практически нет недостатков!"). Gosha proposes the idea of going on a picnic together and sharing food, such as "Baltic sprat." This exchange mirrors the stages of Tom and Schatze's date, featuring elements of "seeing right through you" and suggestions involving food. The notable similarity is that Gosha initiates the conversation right after Katerina notices his dirty shoes, much like how Schatze consistently notices Tom's missing necktie.

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Figure 2.8 Gosha's dirty shoes   *Figure 2.9 Tom and the absence of his necktie*

Just like Tom, Gosha instantly falls for Katerina, and as a true Wild Card he is straightforward like a bulldozer towards his target, showing the need to suffice the "appetite." So, immediately after their train ride, he expresses his desire to take Katerina home. Following this, Gosha briefly introduces himself, and Katerina responds in a manner reminiscent of Schatze's character:

> (Katerina): Ты хоть сказал бы, как тебя зовут?
> (Gosha): Гога
> (Katerina): Как?!
> (Gosha): Можно Гоша.
> (Katerina): Значит, Гога… Только этого мне не хватало.[7]

One aspect that characterizes Gosha as rather an unconventional Wild Card is his clear endorsement of patriarchy. Even during their initial meeting, he hints at the belief that Katerina is likely only a high-ranking worker at the factory and not a leader. This display of clear misogyny aligns with the traditional values prevalent in the Soviet Union, which, as the 1980s approached, were beginning to undergo gradual transformation. To make a fair observation, Gosha seems to hold his view and apply them specifically to his life, rather than taking on a role of a preacher.

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[7] (Katerina): Would you at least tell me your name?
(Gosha): Goga
(Katerina): What?!
(Gosha): You may call me Gosha.
(Katerina): Alright, Goga… This is just what I needed! [Translated by I.G.]

Their relationship quickly escalates at a rapid pace. Just 44 hours after their first meeting, Gosha visits Katerina at her home, and she introduces him to her daughter. Despite Gosha's patriarchal views, he immediately recognizes Katerina's exhaustion from work and takes the initiative to go to the kitchen and cook dinner together with her daughter, assuming the role of the hostess in the house (Figure 2.10). The traditional gender norms are, in fact, reversed, as he is the one who is ready to cook for his partner after a long day at work. This contradictory behavior exemplifies the complex nature of the Wild Card archetype.

Figure 2.10 Gosha demonstrates his cooking skills

During a conversation with Katerina's daughter, Aleksandra, Gosha reveals his intention to marry her mother as soon as she is ready, suggesting that five days should be sufficient, which leaves Katerina shocked and speechless. He then proposes going on a picnic with his friends, which becomes a pivotal stage for Gosha's Wild Card performance. In an attempt to present an authentic version of himself, Gosha asks his friends to pretend that the picnic is in celebration of his birthday, allowing them to freely share stories and anecdotes about him. This act of trickery demonstrates the Wild Card's inclination to employ deceptive methods, even when attempting to present their true self to others. Later, in a private conversation with two women, Gosha states his belief that a

woman should not make more money than her husband, which makes Katerina to postpone revealing her exact occupation.

Gosha has a bonding moment with Aleksandra when her boyfriend gets bullied by her ex-admirer. After the conflict get resolved, Aleksandra asks why the job as an engineering maker in a research institute is enough for him, Gosha responds by saying: "Нет, я предпочитаю делать в своей жизни то, что я люблю, а не то что модно, престижно, положено."[8] He envisions that in many ways people want to have a better career just to have a better career, but not because they truly love what they are doing. This moment, once again, is a manifestation of the free spirited, truth bearing Wild Card with the contradictions following ahead. When Katerina returns from work and learns how Gosha resolved the fight, she becomes upset and raises her voice at him. He does not take it lightly and expresses his frustration by stating that he is a man, and he will decide how to resolve conflicts within the family.

Parallel to this, Rudolf, now using the Russian name Rodion, unexpectedly reappears in Katerina's life, expressing his desire to meet their daughter. Katerina, still harboring resentment towards Rudolf, firmly rejects his request and declares that she is finally finding healing and moving on. However, despite her clear refusal, Rudolf shows up uninvited to her apartment and reveals to Aleksandra and Gosha the details about the interview, exposing Katerina's high-ranking executive position and salary. This revelation deeply wounds Gosha's pride, leading him to abruptly leave the apartment. Unable to stop him, Katerina is left with no choice but to disclose to Aleksandra that Rudolf is her father, who Aleksandra presumed to be dead.

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[8] "No, I prefer to do in my life what I love, and not what is fashionable, prestigious, or expected." [Translated by I.G.]

Gosha's sudden absence from Katerina's life leaves her in a state of distress; she is unsure of his whereabouts or how to reconnect with him, as she does not even know his last name. A week later, Lyudmila, Antonina, and Nikolai visit Katerina to provide comfort and support (Figure 2.11). Their Ally behavior is not only demonstrated through their immediate readiness to offer help, but also through visual mimicry (Figure 2.12). This can be interpreted as the friends' way of empathetically embracing Katerina's emotions, showing solidarity, and understanding in her time of need, as it is her first time experiencing true love.

Figure 2.11 The Allies march in unison

Figure 2.12 Katerina, Antonina and Lyudmila sharing a cry

With his magical observational skills, Nikolai takes on the role of Sherlock Holmes and manages to locate Gosha, who is found drinking alone, still hurt by what he perceives as Katerina's deception. Charmed by the Wild Card, Nikolai befriends Gosha and persuades him to return home. As a result, Gosha, Katerina, and Aleksandra are reunited at a dinner, where they have the opportunity to reconcile.

The Wild Card, embodied by Gosha, injects a sense of speed and intensity into the plot. As Gosha makes his entrance, the narrative takes on a different pace, with heightened energy and momentum. His eccentric and charismatic nature often acts as a power engine for humorous and comedic situations in the film. The Wild Card disrupts the status quo and brings about a significant shift in Katerina's perspective on romantic

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love, causing her to reassess her desires and recognize that she wants and deserves a more passionate connection. This realization compels her to actively pursue and fight for the relationship with Gosha.

Here, the Wild Card archetype challenges the norm that women must always strive for independence. Instead, it suggests that sometimes, in order to experience love, one needs to let down their guard (Persona) and assume a more submissive role. Birgit Beumers suggests that Katerina's reward of finding a dream husband and a happy ending comes at the expense of her independence, as she is required to be subordinate to her partner at home (Beumers 183).

The message that is being put forward is for sure male centered. Archetypes, in this case, help to unveil the universal structure, but also show unique cultural background. In HMM, which was released 26 years prior to MDBT, even though marriage is still considered to be the key to a better lifestyle, the ones who are in control of the relationships are women. On the contrary, MDBT conveys a very different thought. In artistic tradition, especially in Russian literature, female figures never had their own emotions or thoughts, but rather were made and written by men to support male characters (Gillespie 82-3). During the Thaw era and the subsequent Stagnation period in Soviet cinema, the representation of women underwent significant changes. The emergence of the emancipated woman's figure marked a shift in the narratives and roles assigned to female characters. By portraying women who took on non-traditional roles and responsibilities, such as being the sole provider for their families, these films challenged the traditional gender norms and stereotypes (Beumers 128). Which makes the

choice of a male-centered perspective seem even more bizarre. Perhaps, this perspective combined with strong and unpredictable Wild Card makes this film work.

In both discussed films, the influence of social constructs and expectations extends beyond national consciousness and is also shaped by geographical space. The cities of New York and Moscow are depicted as independent characters, representing the boiling chaos of opportunities and hardships. This is achieved through establishing shots of the cities and the inclusion of significant historical and architectural landmarks that serve as backdrops for important moments in the films. In HMM, iconic locations such as Central Park, Brooklyn Bridge, and the Statue of Liberty are featured, while in MDBT, the essence of Moscow is captured with scenes set at landmarks such as the monument to Mayakovsky on Triumphal Square, Okhotny Ryad metro station, and the skyscraper on Ploshchad Vosstaniya. These depictions highlight the contrasting experiences of living in a big city or a rural area, emphasizing the unique dynamics and expectations that come with each place.

The specific geographical setting in these films directly influences the necessity to construct a Persona that aligns with social and financial expectations. In both cases, it takes the first half of the films to establish the influence of a big city on the Self. However, what is truly important is how the characters eventually shed their created Personas. In the case of HMM, both Pola and Loco lose sight of their Personas when they find themselves outside of the city setting, whether on a plane or in a lodge in Maine, respectively. On the other hand, Schatze is consistently portrayed within the dynamic of New York City, and only the Wild Card is capable of altering her firmly established perception. Tom accomplishes this in a playful manner, not only by asking Schatze on

dates but also by showing her the city through the eyes of an outsider, potentially a

tourist, as they go to mostly well-known touristy city sites. By doing that, Tom not only

grows closer to her but also reveals that the things she currently values highly may be

nothing more than an attractive façade.

In MDBT, the three female characters frequently spend time at Antonina and

Nikolai's dacha, which is located outside of Moscow. However, the lives of Katerina and

Lyudmila remain primarily centered around the city. The encounter with the Wild Card

takes place on a train, in the liminal realm that lies between the city and the rural area. To

break down Katerina's defenses and subsequently her Persona, Goga later takes her and

Alexandra on a picnic in a natural setting, creating an atmosphere reminiscent of the rural

areas to which a part of Katerina's Self is strongly tied. Therefore, the Wild Card

archetype manages to diminish the influence of the geographical setting, which helps the

Self to fight their Persona.

A note to end on, if we set aside the gender question, cultural and national

background, we can uncover the underlying archetypal structure that is shared by both

HMM and the second part of MDBT (Figure 2.6). Examining the fundamental structures

and archetypes is crucial when analyzing these two films, considering how they have

been often perceived in academic discourse[9]. In the case of HMM, for example, much has

been written about its pioneering use of CinemaScope and its position within Fox's studio

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[9] Beach, Christopher. *Class, Language, and American Film Comedy*. Cambridge University Press, 2002.
Byars, Jackie. *All That Hollywood Allows : Re-Reading Gender in 1950s Melodrama*. University of North Carolina Press, 1991.
Lev, Peter. *Transforming the Screen, 1950-1959*. University of California Press, 2003.
Pomerance, Murray. *American Cinema of the 1950s : Themes and Variations*. Rutgers University Press, 2005.

lineup (Finler 252-3). Consequently, many creative aspects of the film tend to be overlooked or attributed to its genre. On the other hand, MDBT is frequently examined through the lens of its historical context (Beumers 182-3), as a film catering to a mass audience rather than elite tastes, or as a "socialist Cinderella story" (Stites 173-4). Shifting away from this valid and plausible interpretation, an analysis of archetypes provides a fresh and renewed perspective on these films and allows us to uncover how similar they are. By focusing on the core elements of the narrative and character dynamics, we can identify common themes and patterns that transcend specific contexts. This highlights the universal nature of archetypes in shaping narratives, regardless of the backdrop.

CHAPTER 4

CONCLUSION

One of the primary objectives of this paper was to thoroughly explore the concept of archetypes and develop a comprehensive understanding of their current limitations. This goal was achieved through a multifaceted analysis that incorporated various disciplines, such as etymology, philosophy, gender studies, and other relevant perspectives. Moreover, the paper sought to identify an approach that had the potential to transcend these limitations and offer fresh insights into the realm of archetypes. Eventually, the focus shifted to structuralism, as exemplified in Propp's work. Chapter I and the first half of Chapter II are dedicated to addressing why Propp and structuralism were chosen as complementary to Jung's understanding of archetypes.

Although Jung and Propp worked in different fields, the similarities in their methodologies became evident. Both scholars developed their theories by closely analyzing a large body of texts. Propp focused on fairy tales, while Jung drew from myth, religion, folklore, patient notes, and more. After their examination, both researchers identified recurring patterns. Jung started developing the concept of archetypes, while Propp worked on categorizing circles of functions. The similarities between their findings extend further, as both researchers arrived at similar conclusions regarding narrative structures, the significance of archetypes and certain numbers as universal elements within those structures.

The enigmatic nature of writings on archetypes often blurs the lines between multiple concepts, resulting in contradictory arguments. Structuralism, in this case, helps to clarify and organize the insights provided by psychoanalysis. By integrating these two approaches, it becomes possible to create a new system, which is proposed in the second half of Chapter II. This system is based on various ideas and suggestions described in the theoretical review. It consists of seven archetypes: The Self, The Wild Card, The Reflection, The Ally, The False Hero, The Guardian, and the Final Boss. These archetypes are visually presented in opposition to each other and in relation to the central archetype, the Self. As the story unfolds, these archetypes interact with one another, organizing into intricate constellations or formulas that shape the dynamics and themes of the narrative. Multiple combinations of archetypes can emerge, each contributing to distinct formulas that are sometimes prominent and can be identified across various texts, transcending the constraints of time and space.

The Wild Card archetype is the first to be described in detail. Originating from Trickster mythology, the Wild Card occupies a liminal space between worlds, social strata, the inward Self, and its contextual projections, Personae. The Wild Card's primary function of "challenging" the Self highlights its importance within a story, as it has the potential to completely change or/and reverse the course of action.

To demonstrate the capabilities of this archetype, two films were chosen for analysis: *How to Marry a Millionaire* and *Moscow Doesn't Believe in Tears*. While these films have distinct differences, they also share striking similarities. Upon closer examination, the shared element of the Wild Card archetype becomes apparent as it propels the story forward, introduces elements of unpredictability and keeps viewers

engaged. Tom and Goga embody the essence of the archetype; even when they attempt to reveal their true selves, the Wild Card nature takes over and trickery comes into play. The presence of the Wild Card injects a refreshing dynamic into the stories, disrupting expectations and adding a layer of complexity to the characters' journeys.

One obvious commonality between the two films is their immense popularity within their respective countries and on a global scale. After unveiling how the archetypes interact, it becomes evident that the two films follow the same archetypal constellation. Their uniqueness lies in how they subvert expectations associated with the Wild Card archetype. In HMM, a double deception occurs, whereas in MDBT, the Wild Card, instead of becoming a symbol of nonconformity, reversely supports patriarchal norms in its own nonconformist way.

The completed research, along with the analysis presented in this paper, demonstrates that revisiting basics such as structures and archetypes can offer new perspectives on subjects that were previously analyzed solely from specific angles. Importantly, incorporating archetypes into structural analysis helps identify recurring formulas in texts all over the globe. Additionally, by setting archetypes aside and uncovering the context, researchers can identify culture-specific features, which makes archetypes perfect units for comparative analysis.

On a more practical note, further development of the proposed system and its application to a larger corpus of texts will help to identify formulas related to a specific genre, nation, or author. These formulas can then be applied in the realm of creative writing.

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