

A COMPARISON OF TWO LITERARY THEORIES: PSYCHOANALYSIS AND ARCHETYPAL CRITICISM

İKİ EDEBİYAT TEORİSİNİN KARŞILAŞTIRILMASI: PSİKANALİZ VE ARKETİPSEL ELEŞTİRİ

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ABSTRACT

Literary theories help literary works to be understood better and interpreted in a healthy way despite the differences in receiving the works. To this end, their practitioners apply their own unique methods for a particular purpose. A literary critic can discuss some elements in a single work, such as themes, characters, historical background, social and personal connections or implications. Literary criticism, while reading a literary work, is to go beyond the work and interpret it. To put it in a nutshell, critical theories are used as methods of interpretation. Within each piece of literature, there are clues to guide the reader to a deeper understanding of the work, of the author and even the inner workings of the individual reader. Through the critical theories, readers may have a chance to go deeper and change their primal perspective of the work. In this study, two critical theories, psychoanalytic criticism, theorized by Sigmund Freud and archetypal criticism by Carl Gustav Jung, one of Freud's disciples, will be compared to show the differences as well as similarities.

Keywords: Literary theories, Psychoanalysis, Archetypal Criticism, Sigmund Freud, Carl Gustav Jung.

ÖZET

Edebiyat teorileri, eserleri algılamadaki farklılıklara rağmen edebi eserlerin daha iyi anlaşılmasını ve sağlıklı bir şekilde yorumlanmasını sağlar. Bu amaçla, bu teorileri uygulayanlar belirli bir amaç için bu teorilere özgü yöntemler kullanırlar. Bir edebiyat eleştirmeni, temaları, karakterleri, tarihi arka planı, sosyal ve kişisel ilişkileri gibi bir eserdeki bazı unsurları tartışabilir. Edebi eleştiri, edebi bir eseri okurken, eserin dışına çıkarak onu yorumlamaktır. Özetle söylemek gerekirse, eleştiri teorileri yorumlama yöntemleri olarak kullanılırlar. Edebi eserlerde, eserin, yazarın ve hatta bireysel okuyucunun iç dünyasının daha derin bir şekilde anlaşılmasına olanak sağlayacak ipuçları olabilir. Bu teoriler sayesinde, okuyucular daha derine inme ve bakış açılarını değiştirme şansına sahip olabilirler. Bu çalışmada Sigmund Freud tarafından ortaya konulan psikanalitik eleştiri ile Freud'un öğrencilerinden Carl Gustav Jung'un arketipçi eleştirinin benzerlikleri yanı sıra farklı yönlerini incelemeyi amaçlamaktadır.

Anahtar Kelimeler: Edebiyat teorileri, Psikanaliz, Arketipsel eleştiri, Sigmund Freud, Carl Gustav Jung.

1. INTRODUCTION

Storytelling is as old as human history. Throughout history, people have told stories for a variety of purposes, and they have passed down these stories from generation to generation. Stories can be told to give messages, or convey what really had happened. These stories, which were conveyed to the individuals orally in the prehistory period when writing was not invented, were later recorded as written texts. As human life forms have changed, so has storytelling over time and it has got more and more complex forms. Therefore, various theories and perspectives have been developed to make stories clear and to interpret messages the writers are assumed to give with these stories. This issue of interpretation of works has become as interesting as the works themselves. Such examinations of the essential elements of the works have led to the emergence of a new field of expertise. Such an examination is called literary analysis or criticism and critical theories have developed in time.

Literary analysis is an analysis of a literary work and the re-discovery and interpretation of that work for a particular purpose. The analysis of a literary work can discuss some elements in a single work, such as themes, characters, historical connections, social connections, and personal connections. Literary criticism, while reading a literary work, is to go beyond the work and interpret it. To do so, critical theories are used as methods of interpretation. A theory provides an angle or perspective one assumes when reading a text. Each “lens” is a viewpoint or opinion. There are many different ways to interpret a text through different lenses. These interpretative ways may derive from a variety of critical approaches, such as cultural, feminist, psychoanalytic, Marxist, historical or structural. The aim of this study is to compare two of these critical theories, namely psychoanalytic criticism and archetypal criticism and to show the differences and similarities of them. For a better understanding and interpretation of these two literary critical theories, it might be helpful first to know their inventors who laid the principles of these theories: Sigmund Freud and Carl Gustav Jung.

2. SIGMUND FREUD

Sigmund Freud (6 May 1856 - 23 September 1939) was a neurologist from Austria, who developed psychoanalysis, a method of solving unconscious conflicts based on a patient's free associations, dreams, and fantasies. He was inspired by one of his colleagues, Josef Breuer. For Freud, simply the neuroses had their deep traumatic experiences in the past of the patient. He claimed that original formations slip from memories and become something hidden from consciousness. His theories on ego, libido, and child sexuality were among the most influential academic concepts throughout the 20th century.

3. CARL JUNG

Carl Jung (26 July 1875 - 6 June 1961) was born in Kesswil, Switzerland. He formulated his theory with “emotionally charged or complex associations”. He worked with Sigmund Freud but disagreed with him on the sexual basis of neuroses, and established his own analytic psychology, as a response to some of Sigmund Freud's ideas. He also developed the idea of archetypes, introvert and extrovert personalities, and the power of the unconscious. Throughout his life, Jung published numerous works, and his ideas' echoes spanned over art, literature, and religion that went beyond the field of psychiatry.

4. PSYCHOANALYTIC CRITICISM

Psychoanalytic criticism is a literary critic based on the psychoanalytic theory of Sigmund Freud (1856-1939), founder of psychoanalysis. Psychoanalytic criticism is famous for Sigmund Freud's work, which is related to the cause of human action in literary theory. Freud's theory was able to combine literary studies and dreams to some extent. It shows the reality of dreams natural. Many critics, who agree with Freud's theory, believe that everyone, even if you have read or not read Freud's philosophy, is somehow or otherwise Freudian. We all come across in some way or talk about terms such as sexual repression, ego, unconscious desires, and libido.

According to Freud, within the human, there is a relationship between ‘the conscious’ and ‘the unconscious’ or in more common terms, the relation between the encompassed consciousness and the individual's contact with the external world (Psychoanalytic and Archetypal criticism, 23). This external world is known as an unknown dream world because it takes place in our minds. To think of novels as an analogy of dreams seems to be a perfect natural example. Novels are imaginary inventions of the human mind, although it is actually based on reality, it is not true by definition the same as dreams. Dreams are said to interpret some truth from personal experience or subconscious mind, just like a novel. According to Freud, dream consists of manifest and latent. The manifest is the dream itself, and the latent is the thought that is unknowable and seen consciously.

Psychoanalytic Criticism is mainly derived from the works of Sigmund Freud, especially from the Interpretation of Dreams. It deals with literature as a psychological issue - so, in order to fully understand Psychoanalytic Criticism, one must look into Freud's theories of psychology. The Freudian theory states that human behaviour is strongly influenced by the unconscious. The task of

psychoanalytic criticism is to review the unconsciousness of the characters in the literary work and to discover the secret fear, desire and motivation of the author. In a literary work, the characters are most of the representation of the author's unconscious; fear, desire, disorder etc. In Psychoanalytic criticism, a combination of knowledge and psychoanalytic theory about the author is applied. According to psychoanalytic theory, you can find traces of unconscious desires or subdued wishes in a variety of ways. The symbols in the story, the choice of conflict or defensive writing can be examined by the critic to help them to discover what caused the author to create such a literary work. According to psychoanalytic criticism, motivations towards most of our behaviours (ambition, fear, desire,) remain hidden in our conscious and specific personality types, which are developed as a result of some childhood experiences.

Freud's arguments cannot be proven by any scientific procedure, in fact it is difficult to test and interpret even the psychology itself. Although most of the things that are valid in the 21st century are based on scientific evidence, we are still adapted to use Freud as an instrument of analysis. Some people, like Jung, have refuted some points and have changed their perspectives in psychological criticism. The concept of Oedipal complex, which belongs to Freud, remains one of the most widely used theories (Psychological Criticism in Context, 2015).

Freud himself worked on the literary work, showing how this method could be applied. In *Interpretation of Dreams*, he gave an example of the Oedipus complex theme, which he found in Sophocles' King Oedipus. According to Freud, the child's first sexual desire is mother-oriented, and he knows that his father is a competitor and wants his death. He pointed out that Hamlet could also be solved with the Oedipus problem, but it was Ernest Jones who did a famous study by applying the psychoanalysis method to this tragedy (Moran, 2018).

In spite of the significance of the author in Freud's theory, psychoanalytic criticism resembles to New Criticism in terms of not concerning itself with 'what the author wanted to show' but just the opposite, what the author never intended is (repressed one) wanted (Suhandoko, 23).

Psychological criticism is still one of the most frequently used forms of literary theory and analysis. In the real world, it is how we comprehend the texts that are meant to analyse humanity. In other words, it is a lens with which we see and understand our own nature (Psychological Criticism in Context, 2015).

4.1. Lacanian Psychoanalysis

Jacques Lacan (1901-1981) was a French psychoanalyst who claimed a total return to Freud's work and insights, particularly the unconscious, the singular focus of speech and language. Jacques Lacan is the most influential and original psychoanalytic thinker after Freud. Lacan and psychoanalysis are practically synonymous today. Jacques Lacan expanded Freud's work in psychology and psychoanalysis. His ideas revolutionized the clinical application of psychoanalysis and continued to have a significant impact on various fields ranging from film studies, literary criticism, feminist theory and philosopher (Castrillion, 2016).

According to Lacan, psychoanalysis, in its most basic form, is not a theory and technique for the treatment of psychic disorders, but a theory and practice that compares each individual with the most radical aspect of human existence. It does not show the best way to adopt a person to the demands of social or consensual reality; explains how something like 'reality' creates itself. It does not only allow one person to accept the suppressed reality about him; explains how the reality emerged in human reality.

It has been found that the language-based Lacanian psychoanalytic model is an effective means of literary criticism to investigate the act of creating a literary work by a writer and experiencing the reader's literary work (Manjunath, 2017).

5. ARCHETYPAL/JUNGIAN CRITICISM

The Jungian Criticism is based on the belief that psychologist Carl Jung that there is a shared universal unconscious. This idea suggests that each individual has access to a group of images called shared archetypes, common to all people. The universal unconscious was expressed in art, literature and myth, and in particular the Jungian literary criticism focused on the analysis of archetypes in literature and the analysis of written mythology. From myths, tales and myths such as Paul Bunion or Achilles, most of the productive characters we are most familiar with are examples that Jung classifies as archetypes. Archetypes “ancient or antique images derived from collective unconsciousness” (Jung, 1978). This definition is explanatory and gives the individual the idea that archetypes are something that has existed since the emergence of the cerebral human but leaves them unaware of how to interpret the reader through literature (Jung, 1978).

These archetypal motifs are represented as concise good or bad characters since the archetypal characters never stand in a static state, instead, they are always at one end of the other. The tragic hero first introduced by the Greeks is one of the most well-known archetypes. While reading literature in the Jungian literary criticism, the central character is real, and many of the other characters are seen as symbolic representations of the aspects of the hero's unconscious self. For example, a woman represents anima, the feminine side of the hero's personality. An antagonist represents the shadow. It does not resemble other forms of literary criticism, where each of the characters represents part of the author's soul or vice versa like psychoanalytic criticism. Jungian criticism concerns only those parts of which the protagonist cannot yet reach or unconscious wishes of the character (Abrams, 1993).

Like Freud, Jung applied his psychoanalytic theory to literature; this indicates that the literary works of generation to generation express archetypes and racial memories in the collective subconscious; therefore, the great writers are largely great because they can touch the foundations of the human soul and write for the reader. Texts that have become classic have universal appeal; their universality lies in the fact that they use the collective unconsciousness as well as the individual unconsciousness.

6. SIMILARITIES AND DIFFERENCES

It would not be wrong to say that psychoanalysis is seriously influenced by Freud and Jung. Both thinkers have a say in the development of psychoanalysis and psychology. To compare and better understand the contributions of these two thinkers to literary theories, we need to take a comparative account of how they perceive concepts and their perspectives. Thus, by understanding Archetypal criticism and Psychoanalytic Criticism, we can interpret these two theories of literary criticism in this context.

6.1. Unconsciousness

Both Sigmund Freud and Carl Gustav Jung agree that individuals have a conscious and unconscious (unconscious) side. Unconscious, in a simple way, is where we store all our characteristics, thoughts, dreams and fantasies. The unconscious consists of all of the things that individuals are caught and exposed to when they are not conscious. When individuals dream, things in this subconscious reveal themselves through symbols. These basic characteristics of the concepts of consciousness and unconscious are the same for both thinkers. However, there are several differences of opinion about conscience and unconscious notions between Carl Jung and Sigmund Freud.

Freud argues that the unconscious is usually stored and suppressed to the extent that physiological needs are not realized. According to Freud, the basic instinct is the sexual one. However, it is the place where unconscious, traumatic memories, fears, showering and aggression are gathered. Freud describes the unconscious as the place where secret desires are stored, which may result in neuroses.

Jung argues that the unconscious does not consist of the things we suppress, and that it consists of three parts categorized as ego, social unconscious and personal unconscious. Jung argues that the part he calls the ego is the conscious part that the personal unconscious is composed of recollected

memories, and finally the collective unconscious contains experiences and knowledge we bring inherently.

6.2. Dreams

Freudian – Jungian criticism is a battle of ideas and different perspectives. The concept of dreams has a huge role to play in this battle. Sigmund Freud and Carl Jung had different perspectives on dreams which continue to shape and help to take a course in the literary criticism theories based on their works.

According to Freud, one's deepest desires are weak when the person is awake and conscious. Dreams reveal many things about one person, and their correct interpretation teaches many things about one's character. According to Freud, social restrictions and moral concerns prevent him from acting within the framework of his deep desires. However, in the case of sleep, these restrictions will be eliminated so that individuals will have the opportunity to realize his deep desires through their dreams.

Jung, on the other hand, opposed the idea that, unlike Freud, all dreams were about sexual desires, although he saw the dream as a window to the unconscious. He also suggested that dreams do not deliver messages in complex ways. According to Jung, dreams reveal the experiences and connections of the dreamer with symbolic images. Jung has not accepted the idea that dreams can be interpreted in such a way as to have a fixed meaning, and that every dream has a literal meaning. He believed that the dream has its own distinctive language and expresses itself through metaphors, images and symbols.

6.3. Model of Personality

Two different thinkers had similar opinions about personality modelling and differentiated from some points. The reflections of the ideas of both thinkers also revealed diverging critical approaches. In the analysis of a work, personality modelling is the most important basis of these two critical theories. This personality modelling, which has different steps for Freud, has different steps for Jung, although it is similar to Freud in some points. In order to examine and interpret the work correctly, it is necessary to understand these two different personality modelling types.

6.4. Id

In Freud's psychoanalytic theory, "Id" is one of the key concepts in the study of the inner intellectual work of the mind and literary works. It is accepted to be the oldest and most primitive part of our spiritual apparatus. It includes our instincts and everything that is born. The mode of processing is completely incompatible with reality and logic. In other words, unconscious rules (irregularities) operate. In this case, the feelings and thoughts here do not recognize the concept of time, place, and adaptation to the outside world. What is essential is that the impulses reach the satisfaction (pleasure principle). Id uses the ego to satisfy these impulses, exerts pressure on the ego.

6.5. Ego

Another important element for Freud is the Ego. As the child grows, the realities of the outside world teach that there are certain rules for achieving pleasure. In this case, a part of the sub-self constitutes the ego by showing a special evolution. The main task of the ego is regulation. For this reason, the name "regulatory string" is appropriate for some. Ego is a set of mental functions that enable mankind to live in harmony with the outside world. So the rule of reality is dominant in the ego (reality-principle). Ego is the tool that provides a balance between the realities of the outer world and the quest for pleasure in the inner world. To achieve this balance, the ego is equipped with certain capabilities. Its main function is to adapt to the outside world, as can be understood. It can be argued that the egoist word, which has settled in Turkish, is used incorrectly for this reason. One point to understand here is that the ego works with the principle of Reality, but the id works with the principle of pleasure. Ego uses some methods called "defence mechanisms" to achieve this balance.

6.6. Superego

Another important factor for Freud in the formation of personality model is Superego. Over time, a part of the ego evolves in relation to socialization and values. The part that develops as a result of this evolution is called the superego. When the child is born, he does not have the concepts of shame, prohibition, sin, right of others, respect. The principle of pleasure directs life. However, when he grows up and maintains the principle of pleasure, he is punished by the mother and father for socially inappropriate behaviours. The child is afraid of his behaviour by thinking that he will hear and see the behaviour of his parents when he misbehaves. When the child is a little older, the parent automatically discontinues inappropriate behaviour even if he is not with him because the parents are no longer anybody else. Now the parents are internalized and become part of the child's mind. Wherever he goes, the parent will come with him in his mind. The sign of the superego, which we call the judicial system, in human life, is "guilt". Fear and embarrassment that we see in childhood are the symptoms of superego development. Superego hosts unconscious and conscious processes together. Conscience is in the conscious part of the superego. Under the pressures of superego (restraining, prohibiting) and id (pleasure principle), the ego looks for suitable solutions.

6.7. Oedipus Complex

According to Freud, perhaps the most important part of personality modelling is the Oedipal complex. This complex, which holds an important place in the interpretation of the works, has given such exemplary works. According to this theory, the formation of the oedipal complex occurs in the phallic stage of psychosexual development in children, which covers the age range of 3-5 years. The phallic stage plays a vital role in determining the child's future sexual identity.

The five stages in Freud's psychosexual development are the Oral, Anal, Phallic, Secret and Genital periods. According to Freud, the child's libido (or desires) was centred on the sexual organ during the phallic period. In this phase, children become aware of their sexual limbs and the gender gap between men and women. Freud also stated that this awareness determines the parental relationship with the child. During the phallic period, boys have a sexual interest in their mother and see the father as a competitor.

Freud stated that the phallic period gradually weakened and ended when the child began to identify and ally with the father and other fellow men. After that, the sexual instincts that the child feels towards the mother begin to shrink and are finally suppressed. Freud also says that the child's need for love is sufficiently fulfilled, and the phallic period is easier because of its balanced relationship with nutrition and parents.

Personality modelling and their phases are very important for psychoanalytic literary criticism because Freud believed that literary works reflect our unconscious life. In his belief, psychoanalytic theory has the potential to shed light on the author's unconscious life. Revealing the author's motivation for the characters in a literary work will reveal the author's sexual ideas and personality modelling. As the author uncovers the work, an unconscious dynamism begins to impress the author and allows us to see what the author clearly does not intend to show. This causes psychoanalytic criticism to give the reader a chance to make a deeper reading while reading the work.

6.8. The Spiritual Structure

When talking about the structure and activities of the mind, Jung used the terms psyche and psychic. Spiritual structure encompasses all conscious, unconscious feelings, thoughts, and behaviours. The spiritual structure includes consciousness, personal unconscious and collective unconscious. It consists of many systems.

6.9. Archetypes

The Jungians do not artificially see the sexual line; they can be collective or personal unconscious. Jung saw the mind as the battlefield of personal and collective, contradictory psychic forces. These forces did not necessarily have to be sexual, but appeared as archetypes: the priorities of beliefs,

activities and symbols, in which the subconscious became clear and conscious to us. The archetypes of the collective unconscious, the repetitive images found in any culture, and like all people, the artist is only eternal. However, the archetypes of the personal unconscious (especially the masculine or feminine aspects of the personality known as shadow and animus or anima) are tendencies that each of us should recognize and adapt to if we mature as humans and take part in society. Both of them entered the Jungian analysis. Although the collective unconscious myths appear in texts at all levels, it is the fiction of a length in which the hero is faced with painful arrangements while growing and / or entering relationships with life. Personal unconscious items may be suppressed on the shadow side, or people unbalanced by rejection of animus or anima elements.

6.10. Ego

It is the part of the spiritual structure that consists of conscious feelings, thoughts, memories and perceptions, giving the person a sense of permanent and permanent identity. The ego serves as the gateway to consciousness. By choosing experiences, it maintains the continuity of personality and gives the person a sense of identity and consistency.

6.11. Persona (Mask)

People tend to behave according to what is expected of society. Passionate, selfish and aggressive children “save” themselves as they grow up, but they never disappear, they continue to live in the person. Persona name is given to the system that enables the individual to adapt or cope in his / her relations with the outside world needs and develops. Persona also expresses how we want to appear to others. The people who could not improve the persona were rude, restless, etc. as attention. However, the excessive development of the person alienates the person. Personality identification with personnel is called inflation.

6.12. Shadow

The dark, animalistic aspect of personality. Some of the shadow is in the unconscious part and the other part is in the collective consciousness. Everything that we want to do, that we do not obey social standards, that we feel ashamed and do not want to know about ourselves. It is also the source of creativity. Shadow, unpleasant features are reflected in other people. A person's mental and physical health depends on his learning to live in peace with his shadow. The unconscious part of the shadow often appears as archetypes such as the devil, the witch, and so on.

6.13. Anima and Animus

Because of our distinct sexual characteristics, each of us has been given either male or female gender; but none of us are pure men or women. Each of us has the characteristics of the opposite sex, biological or psychological. The female side of the male psyche is the anima archetype; the female psyche is the animus. It makes it easier for us to understand the opposite sex; it is important to express the characteristics of the opposite sex in order not to have a one-way personality. If not, our other side remains primitive. Women's consciousness is relationship-oriented; men's consciousness is rational and analytical thinking. In ideal development, if the woman's animus is expressed, the femininity of the woman will be revived and renewed. Archetypal criticism claims archetypes map the form and function of a literary work and meaning of text is shaped by cultural and psychological myths.

Archetypal critics find the New Criticism very atomistic to ignore the intertextual elements and approach the text as if it were in a void. After all, we are familiar with story patterns and symbolic connotations, at least from other texts that have not been read by birth; we know how to bring assumptions and expectations from encountering black hats, springtime environments, bad stepmothers and the like. Archetypal imagery and story patterns hearten readers (and film viewers and commercial viewers) to participate in the ritual of their basic beliefs, fears and concerns of their age. These archetypal features not only form the intelligibility of the text, but also provide insight into the concerns and desires of humanity.

7. CONCLUSION

Within each piece of literature, there are clues to guide the reader to a deeper understanding of the work, of the author, and even the inner workings of the individual reader. Through the critical theories, readers may have a chance to go into deeper and to change their primal perspective of the work.

In this study, two critical theories: psychoanalytic criticism and archetypal criticism were compared to show the differences and similarities between these two theories. Literary analysis is an analysis of the literary work and its discovery and interpretation for a particular purpose. Literary criticism is to transcend and interpret a literary work while reading it. To do this, critical theories are used as interpretation methods. A theory provides an angle or perspective that you get when you look at the text. There are many different ways of interpreting a text through different lenses. These ways of interpretation may arise from a variety of critical approaches or movements, such as cultural criticism, feminist criticism, psychoanalytic criticism, Marxist Criticism, New Criticism (formalism / structuralism), Archetypal criticism, New Historicism, Post-structuralism, and Readers' Response Criticism.

Psychoanalytic criticism is a literary one based on the psychoanalytic theory of Sigmund Freud (1856-1939), the founder of psychoanalysis. Psychoanalytic criticism is famous for Sigmund Freud's work on the cause of human action in literary theory. Freud's theory was able to unite to a certain extent literary works and dreams. It shows the reality of natural dreams. Freud himself worked on a literary work that showed how this method could be applied. In the interpretation of dreams, he gave an example of the complex theme of Oedipus, which he found in Oedipus, King of Sophocles. According to Freud, the child's first sexual desire is mother-oriented and knows that his father is an opponent and wants his death. He pointed out that Hamlet could be solved with the Oedipus problem, but it was Ernest Jones who made a famous work by applying psychoanalysis to this tragedy. Psychological criticism is still one of the most commonly used forms of literary theory and analysis. In the real world, it is how we comprehend texts aimed at analysing humanity. In other words, a lens that we see and understand our own nature.

The Jungian Criticism is based on the belief that psychologist Carl Jung is a common universal unconscious. This idea shows that each individual has access to an image called common archetypes common to all people. It was expressed in the universal unconscious art, literature, and myth, and in particular the critique of Jungian literature, which focuses on the analysis of archetypes in literature and the analysis of written mythology. Archetypes are "ancient or antique images derived from collective unconsciousness" (Jung, 1978). This definition is explanatory and gives the idea to the individual that the archetypes are an idea that has existed since the emergence of cerebral man but that they are not aware of how to interpret the reader through literature.

Like Freud, Jung applied his psychoanalytic theory to literature; that generations of literary works express archetypes and racial memories in the collective subconscious; therefore, great writers are largely perfect, because they can touch the foundations of the human soul and write for the reader.

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