

Jungian Archetypes

Carl Jung founded the key concept of archetypes contained within the ego, the personal unconscious and the collective unconscious, the ideas and memories shared in all humans. Jung explored the influences of the psyche parts of the mind, concerning the concept of recurring patterns, plotlines or figures. This idea is often portrayed as symbols or myths and occurs throughout the novel *Three Day Road* and the movie *Whale Rider*. In this analysis, the archetypes of the Anima and Animus, the Shadow, and the Sage are examined.

There are three main classes of archetypes; archetypal characters, or personality archetypes, archetypal situations, and archetypal symbols. Personality archetypes relate to common patterns in the roles of characters, such as Elijah in the role of the Trickster archetype. Archetypal situations represent universal plotlines such as the Journey, the Quest, and the Death and Rebirth, while archetypal symbols usually include polarities such as Light and Dark or Spring and Winter, often signalling or representing good or evil.

The archetype of the Shadow is established with suppressed desires, inclination, and flaws in the unconscious mind as humans strive to adapt to societal norms. The Shadow veils the dark parts of the intellect which are often disregarded by personal morals. Joseph Boyden's novel *Three Day Road* showcases the Shadow through the character development of Xavier and Elijah, more specifically Elijah as Xavier's Shadow. The friendship between Elijah and Xavier moulds their characters into one persona as they grow up together being raised by Niska.

As Niska speaks to Xavier, she recalls the day when Xavier informs her that they will enlist in the army. She notes that Elijah seemed eager to go, whereas Xavier seemed "less anxious to go" (Boyden 294). Through Niska's observations, readers begin to see the contrasting personalities between the two boys while they discuss whether or not to enlist. This symbolizes the Shadow archetype as one often experience internal conflicts with their own Shadow. Therefore, when Xavier is disputing with Elijah regarding enlistment, this can also be regarded as Xavier feuding with his Shadow.

Another example of how Boyden portrays the Shadow in *Three Day Road* is when Breech becomes annoyed by the rowdy swallow and the chicks in the room where Xavier is resting. Therefore, he orders Xavier to remove the nest: "Elijah reaches for a broom in the corner, hands it to me [Xavier] points to the nest. I [Xavier] refuse to take the broom." (Boyden 258). Although Elijah tells Xavier to kill the bird to avoid trouble, Xavier refuses because he deems killing as an act of inhumanity. Again, this can be interpreted as Xavier being in discord with his own Shadow until the Shadow takes over and kills the swallow. Deep inside, Xavier understands he must acquiesce to the commands to survive, even if that demands the abandonment of his morals. This incident portrays the concept of the Shadow, consisting of restrained ideas that go against one's righteousness.

Perhaps the most important example of the Shadow in *Three Day Road* is during the war when Xavier and Elijah are engaged in a quarrel: "Elijah's hands reach for [Xavier's] throat" (Boyden 369). Xavier realizes that Elijah has gone insane and counterattacks him, killing Elijah, then taking his ID.

Rather than revealing his true identity to those who call him Elijah, Xavier assumes the role of Elijah because there was something “calming in the idea that [he is] Elijah” (Boyden 373). The notion of living as a hero appealed to him. Taking Elijah’s identity shows Xavier’s greed, and the resurfacing of his Shadow. However, instead of hiding his Shadow like usual, he accepts it and continues to live with it, uniting the two characters as a whole. As Carl Jung stated that the Shadow can not be discarded as it is part of one’s psyche, the act of strangling Xavier’s own shadow does not signify the defeat of the shadow, but rather the merging of the two entity.

The Anima and Animus archetype incorporate the philosophy of concealed traits of the opposite sex within one; The Anima, being the feminine traits and characteristics hidden in the unconscious mind of the male, and the Animus being the masculine traits found within the unconscious of the female. In the film *Whale Rider*, the archetype of Animus is manifested within the protagonist Paikea. By merely being a female, she is expected to act in a way that is fitting towards her gender role. However, she realizes that she has a talent and proves herself to have the best qualities and traits of a Chief, even though she has never been considered a candidate.

Her aptitude with the taluha exhibits her power, one of the qualities of the Animus. Her longing to learn and use the taluha along with her other peers marks the first stage of development of the Animus within Paikea. In the first stage, according to Jungian philosophy, the Animus appears to the woman as her desire for physical power. Her turning to her uncle shows that she does not yet have the trait of independence within the Animus, the development of her Animus is still incomplete.

The second stage of the development of the Animus within her is shown through her rebelliousness against her grandfather’s wishes. Paikea sitting in the front row when her grandfather told her to sit in the back during the gathering for all firstborn males, is an example of her starting to become more independent, showing more initiative for herself. Paikea’s Animus isn’t strongly developed yet, and this means she still sees the male on a collective level, thus the man is still separate from the woman but they are gradually becoming more manifested within one another. The Animus, in this stage, displays the woman’s desire to become more independent, and become the head of her family and community.

One thing that hints towards the Animus manifesting within her is her name, of which she was named after her ancestor, who had founded the village and whom the townsfolk revere. Although she is female, she holds many of the redeeming qualities of a Chief, shown in the rationality and wisdom displayed by Paikea when she is at a crossroads and must decide what to do, for herself and the community. An example displaying this is in the scene where the whales are beached, coming upon the realization that the only way to save the whales is to spur them into action on their own, just as they had beached themselves. She rides on the back of the whale just as her ancestor and namesake had. This displays the third stage of her psychological development, where it shows that she is able to relate to the male on an individual level, the Animus becoming more developed within her. In a sense, with the whale riding parallel between Paikea and her ancestor, this shows the Animus becoming more strongly rooted within her unconscious.

When Paikea’s grandfather refuses to talk to her, her grandmother gives her advice by telling Paikea she only “lets him think he’s the boss of her”. This hints towards the final stage of Animus where

the conscious and unconscious reconcile, where Paikea must come to realize that she must balance her goals to be able to be someone the villagers can look at as a leader, and her female values, impacted by the society she lives in, to be nurturing, life-giving. The ending of the film, when she rides off in the waka canoe with her grandfather, tie off the final stage of Animus, the reconciliation between conscious and unconscious. She no longer has to depend on people for everything, but she doesn't have to do everything on her own either.

In *Three Day Road*, the contra-sexuality to the male, Anima, finds its way into the ruthless environment of the male-dominated trenches. There are four stages that Jung distinguished towards the psychological development of the Anima within; Eve, Helen, Mary and Sophia. Xavier Bird is an evident archetypal figure of Anima in *Three Day Road*.

In the first stage, Eve, the male is helpless and is dependent on his maternal figure, having an inseparable connection with her. Knowing the relationship between Niska and Xavier, one could infer that Niska's Animus nurtured Xavier's Anima. Niska's strong, confident spirit, a trait of Animus, gave security to a young impotent Xavier, who assimilates back to his origin of Cree culture after being taken in by Niska from the residential school. In *Kimotowin Stealing*, Niska recalls the day she took Xavier from the residential school and how much he has progressed from a boy who "Spoke Cree with a wemistikoshiw accent" (Boyden, 218). Xavier's impotence is aided through the teachings of Niska, from being "adjusted to the ways of the bush" by how Niska "taught [Xavier] all [she] knew about the bush, the best way to snare rabbits... how to weave and walk in snow... how to make [his] own clothing and what plants and herbs were edible" (Boyden, 220). These examples prove Xavier's dependence on Niska as a repository for wisdom, security and provision during his childhood, which in totality covers Xavier's passing of the first stage.

Entering the second stage of Helen, the male often finds himself in situations of separation with feelings of lacking internal qualities. He also engages in conflict with short-lived love out of impulse, like a spell out of delusion. In *Kakwapaskinaatowin Competition*, Xavier suggests that he could be separated from Elijah due to the relocation of their battalion. Elijah tells Xavier that he "must prepare [himself] for that, for being on [his] own" and, "it will teach [Xavier] a little about independence" (Boyden, 102). This could imply that Elijah believes Xavier lacks independence, and this potential separation will develop progress within this internal quality. In *Kimociwinikewin Raid*, Xavier meets a young woman named Lisette, who instantly becomes his first love, which may suggest his longing for a connection. Xavier mentions in *Onatopaniwiw Fighter* how he "cannot forget that girl, Lisette" and if Xavier "can see her again, [his] depression will go away" (Boyden, 223).

Maturing into the third stage, Mary, the male, develops religious feelings and begins to integrate his sexuality, to a true yearning for a meaningful relationship. In *Ishnakwahitsiw Turning*, Xavier is dedicated to returning to meet Lisette and does so, despite risking the court-martial he may face for separating with his platoon. Arriving to meet Lisette, Xavier comes to the inevitable realization that he longed for a prostitute, who, in return, had no such feelings for him. Xavier sees a man behind Lisette, "his face [appearing] in the candlelight behind [her]" who turns out to be a British officer (Boyden, 252). This contrasts with how the delusion of love can conflict between people on the same side of their armed forces. Despite spending a single night together, the fantasies Xavier would have of Lisette longed for

months in accord with praying to Gitchi Manitou for survival. This shows how significant Lisette must have been towards Xavier, incorporating both his love and religion as a veil of security.

In the last stage of Anima, Sophia, a collective from the unconscious of the man's Anima, returns to his conscious and guides his search of meaning to the return of origin and home. In Nipiwin Dying, Xavier suffocates Elijah to death, prompted by the words of Niska to "Do what you have to do" (Boyden, 369). This is the moment of time where Xavier's subconscious mind, his Anima intertwines with his conscious mind to create this decision towards his search of meaning. By killing Elijah, Xavier becomes a windigo killer, ultimately returning the duty of his lineage of windigo killers. By living in Elijah's Shadow and his triumph throughout their partnership in war, Xavier finds his meaning as a windigo killer by ultimately defeating him.

The Sage is one of wisdom, knowledge and power and is often known as the wise old woman or wise old man archetype. "Senex" is another term used for the Sage, that translates directly into "old man" in Latin. When thinking of a sage, one may ponder an image of a God or wizard or an advisor with great foresight. Sages are often associated with holiness or supernatural abilities and are seekers of truth and knowledge. They have a craving to satisfy their curiosity. The Sage is constantly learning and applying that knowledge to enhance their everyday lives. This eagerness to learn may sometimes cause the Sage some trouble, as it leads them to be easily misled.

Though the Sage lives off of learning, they also rely on intuition. Using their learning and intuition, the Sage looks at the world analytically. They are reflective characters who are not easily corruptible and therefore are tasked with teaching the naïve, young and eager. The Sage helps move the story forward by helping the hero through their journey. A person who carries this archetype of the Sage is often surrounded by ignorance, and they are often fed up with the world around them.

This clearly describes one of the protagonists of *Three Day Road*, Niska. As the story flashes back to deep memories Niska carries with her, one can see the tremendous amount of knowledge and experience she has acquired. Niska is deeply knowledgeable of nature where she lives, as well as traditional practices of medicining which had been taught by her mother. Her knowledge of what plants can be used to cure ailments, techniques of trapping, hunting, and canoeing have allowed Elijah, Xavier, and herself to survive. This is exemplified in the first chapter of *Three Day Road*, *Ekiwaniwahn Returning*, in which Niska canoes seven days upriver to Moose Factory by herself and lives on the outskirts of the town (Boyden 3). Niska is positioned as a character who is experienced in woodsmanship, using her knowledge of the river, its' currents, and her instincts to find the direction of her nephew, thus showing her intuition as well as knowledge present in both Niska and the Sage. Sages are also often associated with holiness or supernatural abilities. Niska's abilities are shown within as she is able to talk to spirits, as well as access to powerful dreams, visions, that have meaning or show her the future. She uses those abilities to find out about Xavier at the residential school. Throughout her life, other awawatuk, Cree living in the bush, visit her for her divination powers.

Another characteristic shown in the Sage is the fact that they can be easily deceived, made vulnerable by curiosity. Niska's naiveté allows her to be manipulated by a French trapper whom she is interested in. When she realizes that her visions and the Frenchman could not co-exist, she chooses to

remain with the man rather than continue to experience fits that show her the future (Boyden 165). While Niska was still powerful in her youth, she had little life experience to draw on and was not yet wise. This ties in well with the fact that the fear of many Sages is to be deceived or misled. After the Frenchman discovers that Niska has abilities that are respected and necessary to other Cree, he abandons her (Boyden 166), presumably distasteful of her independence. Still, Niska travels to Moose Factory to find him, and it is only after he attempts to destroy her abilities by engaging in intercourse with her inside an area of Christian worship, or, in his words “[He] fucked [Niska] in a church,” (Boyden 174) that Niska leaves him (Boyden 176). When she returns home, she purifies herself and summons spirits to prove to herself that she hasn’t been broken (Boyden 175), and asks them to “find the source of [her] hurt and extinguish it”, presumably inducing the madness in the Frenchman that led to his suicide (Boyden 175). The lesson Niska learnt around naively trusting others, embracing of her power and the rejection of the one who hinders it serves as a formative moment where Niska loses some of her naivete and leads Niska to continue and recommit to a solitary and spiritual lifestyle commonly associated with the Sage archetype.

In a story, the role of a Sage is often that of a teacher or mentor. Niska is not an exception to that pattern. Niska raises Xavier and teaches him to survive in the wilderness, and helps him develop his ability to divine. His experience of watching Niska kill a windigo (Boyden 264) mirrors Niska’s own, helping foreshadow Xavier’s own adoption of the role. While Niska provides mentorship and guidance to Xavier, she does not choose his path for him. This is exemplified when Xavier decides to go with Elijah to join the war and seeks Niska’s approval (Boyden 293), because he values Niska’s opinion. Niska does not attempt to change his decision or make it for him but warns him that the war will permanently change him (Boyden 293), showing both that she knows she accepts that it is his decision to make and surprisingly accurate insights on the effects violence can have on a person. Niska guides Xavier, but allows him to learn for himself; such an approach is demonstrated when young Xavier wanders off hunting alone. Niska follows him, staying out of sight, thus allowing Xavier the opportunity to experience hunting in the woods alone (Boyden 361). Another way Niska’s deep influence on Xavier can be seen is during the war, when she became, in some ways, Xavier’s moral compass. He uses Niska’s words, “You must do what you must do.” (Boyden 292) to justify killing Elijah as Elijah’s windigo tendencies become out of hand (Boyden 369), taking on the role of a windigo killer. Niska’s mentorship of Xavier is significant not only as it fulfills the archetype of a Sage, but because its influence on Xavier shows how much other characters in the novel trust and rely on her.

Three Day Road and Whale Rider discuss the representation of Jungian archetypes through literature. Jung’s theory of the collective unconsciousness provides a potential explanation as to why stories from different centuries and different parts of the world have similar plot lines and character personalities. Throughout Joseph Boyden’s *Three Day Road* and the movie *Whale Rider*, many archetypal characters are evident, such as the Apocalypse, which describes the revelation of new truth, destruction and rebirth, and the near-universal concept of the Great Creator, which was mentioned many times in *Three Day Road*.

Works Cited

“DISCOVERING ARCHETYPES - DAY 7: THE SAGE ARCHETYPE.” *Inner Space*, 6 May 2017, innerspacetherapy.in/self-help-and-improvement/sage-archetype/.

Boyden, Joseph. *Three Day Road*. Penguin Books, 2005.

Cherry, Kendra. “The 4 Major Jungian Archetypes.” *Verywell Mind*, Verywell Mind, 17 July 2019, www.verywellmind.com/what-are-jungs-4-major-archetypes-2795439.

Golden, Carl. “The 12 Common Archetypes.” *The 12 Common Archetypes*, www.soulcraft.co/essays/the_12_common_archetypes.html.

Gutierrez, Alejandro. “SAGE ARCHETYPE.” *Medium*, Medium, 18 Sept. 2018, medium.com/@alejingutierrez/sage-archetype-4d29936ada17.

Millett, Alan. “MBTI Typology.” *LinkedIn SlideShare*, 6 Sept. 2014, www.slideshare.net/instantkarma/mbti-typology.

“Qualities of Anima /Animus.” *Flickr*, Yahoo!, 22 Oct. 2019, www.flickr.com/photos/100gurus/35913729144/lightbox/.

Rubin, Carrie, et al. “Archetypes: Sage.” *Ariel Hudnall*, 1 Dec. 2015, arielhudnall.com/2015/12/01/archetypes-sage/.

“The Sage: Brand Personalities.” *The Sage | Brand Personalities*, brandpersonalities.com.au/personalities/the-sage/.

“The Shadow.” *Carl Jung - Archetypes - Shadow*, 2018, www.carl-jung.net/shadow.html.

shayanahmed Follow. “Anima and Animus.” *LinkedIn SlideShare*, 22 May 2010, www.slideshare.net/shayanahmed/anima-and-animus.

Susanna. “The 12 Jungian Archetypes - Psychology.” *Exploring Your Mind*, Exploring Your Mind, 20 Jan. 2019, exploringyourmind.com/twelve-jungian-archetypes/.

Susanna. “The 12 Jungian Archetypes - Psychology.” *Exploring Your Mind*, Exploring Your Mind, 20 Jan. 2019, exploringyourmind.com/twelve-jungian-archetypes/.

“Symbols and Archetypes.” *SYMBOLS AND ARCHETYPES*, www.gcschools.net/gms/sandel/dates/SYMBOLS%20AND%20ARCHETYPES.htm.

“What Is the Collective Unconscious?” *FrithLutoncom*, frithluton.com/articles/collective-unconscious/.

“A Woman's Animus and Its Development.” *FrithLutoncom*, frithluton.com/articles/womans-animus-development/.

Evan L, Vania C, Chevin J, Ellen P, Brian W, Grace Z