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AN ARCHETYPAL CRITICISM OF *DUNE*
AND *WATERSHIP DOWN*: A FRYEAN
READING

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MASTER'S THESIS

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SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

DUNE VE WATERSHIP TEPESİ'NİN
İLKÖRNEKSEL ELEŞTİRİSİ: FRYECİ
BİR OKUMA

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YÜKSEK LİSANS TEZİ

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SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ORJİNALLİK RAPORU
BEYAN BELGESİ



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YEMİN METNİ

Yüksek Lisans tezi olarak sunduğum “*Dune ve Watership Down Tepesi’nin İlkörneksel Eleştirisi: Fryeci Bir Okuma*” adlı çalışmanın, tezin proje safhasından sonuçlanmasına kadar ki bütün süreçlerde bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurulmaksızın yazıldığını ve yararlandığım eserlerin Bibliyografya’da gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve onurumla beyan ederim.

İmza
Burak CANDAN
05/09/2022

(CANDAN, Burak, *Dune ve Watership Tepesi'nin İlkörneksel Eleştirisi: Fryeci Bir Okuma*, Yüksek Lisans Tezi, Isparta, 2022)

ÖZET

İyi ve kötü dikotomosinin vazgeçilmez iki karakteri olan Kurtarıcı ve Tiran arketipleri edebiyat ve sanatta güncelliğini korumaktadırlar. Kurtarıcı ve Tiran arketipleri geçmişten günümüze birçok eserde karşımıza çıkmakta ve yeniden üretilmektedirler. İlkörneksel eleştiri ise bu noktada devreye girerek yüzyıllardır var olan bu arketiplerin nasıl ve ne şekillerde yorumlandığını inceler. Northrop Frye tam da bu amaca hizmet ederek *Eleştirinin Anatomisi* adlı eserinde apokaliptik ve demonik imgelemleri irdeleyerek bir edebi arketipler bütünü oluşturmayı amaçlamıştır. Frye'in evreninde apokaliptik insan dünyasının en önemli figürü Kurtarıcı arketipi olurken, arzu edilmeyen demonik insan dünyasının merkezinde ise Tiran arketipi vardır. Bu çalışmada, Kurtarıcı ve Tiran karakter arketiplerinin çağcıl edebiyatta nasıl ele alındığı incelenecektir. Çalışma yüzyıllardır süregelen kurtarıcı ve tiran karakter arketiplerinin Richard Adams'ın *Watership Tepesi* ve Frank Herbert'in *Dune* adlı eserlerine yansıyan görünümüne odaklanır. Çalışmanın amacı, Kurtarıcı ve Tiran arketiplerinin bahsi geçen çağcıl eserlerde nasıl ve ne şekillerde yorumlandığını ortaya çıkarmak ve Frye'in iyi ve kötü dikotomisinin bir parçası olan apokaliptik ve demonik imgelemler bağlamında, arketipsel eleştiri yöntemiyle ele almaktır. Çalışmanın sonucunda *Watership Tepesi* ve *Dune* eserlerinde ele alınan karakterlerin Kurtarıcı ve Tiran arketipleri bağlamında incelendiklerinde yüzyıllardır süregelen belli başlı özellikleri benzer ver geleneksel bir biçimde yansıttığı görülmüştür.

Anahtar Kelimeler: arketip, ilkörneksel eleştiri, apokaliptik imgelem, demonik imgelem, kurtarıcı, tiran

(CANDAN, Burak, *An Archetypal Criticism of Dune and Watership Down: A Fryean Reading*, M.A. Thesis, Isparta, 2022)

ABSTRACT

The saviour and tyrant archetypes, two essential figures in the good and evil dichotomy, maintain their currency in literature and art. Saviour and tyrant archetypes reoccur in numerous works from antiquity to the present. At this point, archetypal criticism arises and examines how and in what ways the archetypes, which have existed for centuries, are interpreted. Canadian critic Northrop Frye, serving the same purpose, sought to establish literary archetypes by uncovering apocalyptic and demonic imageries in his book *Anatomy of Criticism*. While the saviour archetype becomes the most crucial figure in the apocalyptic human world in Frye's universe, the undesired demonic human realm is ruled by the tyrant archetype. In this study, it will be examined how saviour and tyrant character archetypes are handled in contemporary literature. The study focuses on the depictions of the centuries-old saviour and tyrant character archetypes reflected in Richard Adams' *Watership Down* and Frank Herbert's *Dune*. The aim of the study is to reveal how the saviour and tyrant archetypes are interpreted in the cited contemporary works and analyze them using the archetypal criticism method in the context of apocalyptic and demonic imageries, which are the elements of Frye's good and evil dichotomy. As a result of the study, it has been concluded that when the characters in *Watership Down* and *Dune* are examined in the context of saviour and tyrant archetypes, respectively, they reflect the main features that have been prevalent for ages in a similar and conventional manner.

Keywords: archetype, archetypal criticism, apocalyptic imagery, demonic imagery, saviour, tyrant

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INTRODUCTION

I have always wondered how something comes into existence, what it consists of, and what it contains in its essence. This curiosity was the same when I read a literary work. The origin of a symbol, why the author uses a specific word, or why some signs are constantly repeated in a text, and their origins were a mystery to me. When I first encountered the subject of Archetypal Criticism by chance at a conference, I can say that my eagerness was born from the ashes once again. The examples the speaker gave, the origin of some images, and the demonic and apocalyptic elements in the works he mentioned made me feel that I was in the right direction in finding the origin of the “things” in the literary texts. Right after the conference, I concentrated my research in this direction and decided on the subject.

Anyone who has read a substantial corpus of literature would have recognized many parallels between novels, regardless of genre. These parallels can take many forms; for example, one may note how some characters have similarities in their origin or behaviour, or one may notice how various storylines appear to reflect certain similar patterns, such as incidents that unfold according to an analogous script. Drawing such comparisons among novels and other literary works of all genres is inescapable, given the enormous volume of literary works. However, it is probable that this occurrence is not a coincidence and instead represents a ‘literary archetype.’

This thesis seeks to approach *Dune* (1965) and *Watership Down* (1972) from an archetypal standpoint. The study’s fundamental frame is the desirable and undesirable human worlds, which Frye delves into in his *Anatomy of Criticism* (1957) and presents in the title of apocalyptic and demonic imagery. In this context, it is assumed that it would be beneficial to build the study on the primary character archetypes of the desired and undesired worlds: saviour and tyrant. It is hypothesized that the origin of all these opposing poles is tied to the good and evil dichotomy, one of the universe's most deeply embedded archetypes. The study's theoretical premise is that when Frye was theorizing apocalyptic and demonic archetypes, he was influenced by the good and evil dichotomy and, hence, William Blake. In the light of all of this information, the research questions can be listed as follows:

- 1) How are the tyrant and saviour archetypes constituted in *Dune* and *Watership Down*?
- 2) What are the similarities or differences between tyrant and saviour archetypes in selected characters in *Dune* and *Watership Down*?
- 3) Are the saviour and tyrant archetypes part of apocalyptic/demonic imagery in the good/evil dichotomy?
- 4) Have the tyrant and saviour archetypes evolved cumulatively from the past to the present and retained their universality as literary archetypes?

In this context, even though the two selected novels are very different in plot, characters, and settings, they efficiently reflect the uniformity of the aforementioned archetypes. It is intended that a more comprehensive approach is conducted by comparing the elements of saviour and tyrant archetypes in *Dune* and *Watership Down*. Consequently, the study's main argument is that, regardless of the variety of fiction in any given society, it extends to literary archetypes such as tyrant and saviour; the characters, symbols, or other archetypal elements examined show significant similarity. These archetypes, which have been going on for centuries, are conveyed in a similar and conventional manner. This argument demonstrates that the archetypal criticism theory, which Frye aims to address from a literary standpoint, can still be applied to literary works in a very rational manner today.

In the first chapter of the thesis, the study's aims, significance, methodology, scope, and limitations will be shared. Afterward, in the second chapter, theoretical framework, details about the history of archetypal criticism and the literary adaptation of archetypal criticism will be provided, utilizing the works of Frazer, Bodkin, Campbell, Jung, and Frye to discuss how archetypal criticism is applied in literary terms. Then, by touching on the differences between Jung and Frye, it will be explained how Frye built his archetypal theory and in what ways he differs from Jung. In the next chapter, while developing Frye's apocalyptic and demonic framework, his relationship with William Blake and the good and evil dichotomy will be addressed. Considering that the good and evil dichotomy is acknowledged as an archetype that has existed for centuries, the tyrant and saviour archetypes can be accepted as the opposing ends of these two opposing poles. While exploring the tyrant and saviour

archetypes, many memorable character examples and traits from the fields of history, religion and literature will be shared, and how these archetypes have been handled from past to present will be highlighted. Finally, constituting the main scope of the study, a fruitful analysis of tyrant and saviour archetypes in Richard Adams' *Watership Down* and Frank Herbert's *Dune* will be conducted, and findings will be summed in conclusion referring to the study's research questions and main argument.



CHAPTER I

INTRODUCTION TO THE STUDY

1. THE AIM OF THE STUDY

The aim of this study is to scrutinize *Watership Down* and *Dune* through the lens of Frye's demonic and apocalyptic archetypal criticism concept. The basis of the study is the antagonist characters representing the demonic side and the protagonist characters symbolizing the apocalyptic universe. It is intended to examine these characters through the tyrant and saviour archetypes, which are believed to convey the good and evil dichotomy along with Frye's apocalyptic and demonic imagery efficiently. In this respect, the purpose of this study is to analyze how the tyrant and the saviour archetypes, which have been observed in numerous religious, historical, and literary works for generations, are interpreted and portrayed in *Watership Down* and *Dune* novels. Consequently, the study seeks to uncover the resemblances amongst the books' characters in terms of the aforementioned archetypes to highlight whether they preserve their similar and conventional characteristics.

2. THE SIGNIFICANCE OF THE STUDY

There are several scientific studies on the topic of archetypal criticism in Turkey. To the best of our knowledge, we have indicated that the majority of the studies cited reflect Jung's archetypal views, and these studies are typically approached from a psychological standpoint. Fryean archetypal theory in literary terms carries considerable significance in this context. Also, despite the existence and purpose of archetypal criticism, it is encountered that a large number of studies have not been dealt with comparatively. In this respect, the study is significant, especially in terms of using Frye's notion of archetypal criticism as a foundation and examining the novels comparatively. Furthermore, in the context of character analysis, it is undeniable that the major characters have experienced both heroism and villainy throughout history. Researchers have drawn a basic archetypal criticism framework with the help of Campbell and Jung's theories. In this respect, *Dune* and *Watership Down* specifically focus on the tyrant and saviour archetypes rather than a broad

archetypal scheme. These two contemporary novels pave the way to conceptualize good and evil dichotomy in a universal and static manner. The study is significant and original in the sense of picturing the saviour and tyrant archetypes as unchanging and conventional. Therefore, this study will hopefully guide researchers who will conduct a Frye-centred archetypal analysis and serve as a resource for academics in terms of scrutinizing the tyrant and saviour archetypes in the framework of good and evil dichotomy and disclosing specific characteristics.

3. THE METHODOLOGY OF THE STUDY

In this study, we have comparatively examined how the characters in *Watership Down* and *Dune* are expressed in terms of tyrant and saviour archetypes and how they are interpreted by Richard Adams and Frank Herbert. We have used qualitative research methods while conducting this study. While applying methods, we have consulted primary and secondary sources in disciplines such as psychology, anthropology, theology, and literature. We have reviewed the character archetypes and images in detail through textual analysis and close reading. In the study, we have significantly benefited from Northrop Frye's theories on archetypal literary criticism and demonic and apocalyptic poles in the context of the good and evil dichotomy. Consequently, we have revealed and highlighted how the characters embody the tyrant and saviour archetypes by unveiling the hidden meanings in the narratives.

4. THE SCOPE AND LIMITATIONS OF THE STUDY

Archetypal criticism can be approached from a variety of perspectives and theorists. In particular, Jung's archetypes are used extensively in psychology and literature. However, Frye is considered to be the father of literary-centered archetypal criticism. In that sense, first and foremost, we have aimed to conduct Frye-centred research. Yet, Northrop Frye has vast content in his own right with several applications in the context of archetypal criticism. In this regard, it is avoided to provide a broad spectrum in the study, and mainly Frye's apocalyptic and demonic imageries are covered. On the contrary, it is essential to note that Frye's apocalyptic and demonic archetypes comprise numerous steps. Hence, it is assumed that narrowing these stages into human traits of archetypal criticism is advantageous in this regard.

The limitation of the study is the scarcity of sources in the available literature, especially the lack of studies examining demonic and apocalyptic imageries and the rarity of studies that deal with saviour/tyrant archetypes together. As a result, this study examines the saviour and tyrant archetypes in the context of the good and evil dichotomy along with Frye's apocalyptic and demonic imageries based on the characters in *Watership Down* and *Dune* to reveal similarities or differences.

5. LITERATURE SURVEY

Archetypal criticism was first handled from an anthropological perspective by James Frazer. In *The Golden Bough* (1890), Frazer explores humanity's earliest myths and rituals in the light of death and rebirth patterns and concludes that myths and rituals are handled similarly in distant cultures and geographies. Without a doubt, Frazer's study influenced many. Archetypal literary criticism was reintroduced in the 1960s thanks to Maud Bodkin's *Archetypal Patterns in Poetry* (1934). In *Archetypal Patterns in Poetry*, regarded as a seminal work in adapting Jung's theories to literature, Bodkin investigates the archetype of rebirth in Coleridge's *Ancient Mariner* and T.S. Eliot's *Waste Land* and concludes that a shared cultural experience can be portrayed in literature.

In *Fearful Symmetry: A Study of William Blake* (1947), Northrop Frye combined William Blake's works with historical and social contexts from an archetypal point of view before authoring *Anatomy of Criticism* in 1957. Robert Graves underlined a Goddess figure of birth, love, and death archetype comparable to the Mother Goddess archetype in his work *The White Goddess: A Historical Grammar of Poetic Myth* (1948) and examined goddess motifs in various European and pagan mythologies. Joseph Campbell compared the archetypal hero from the past to the present in his prominent work, *The Hero with a Thousand Faces* (1949). Addressing the hero's odyssey from a mythological perspective, Campbell covered many distinct character archetypes and examined similar hero motifs in various cultures. Campbell's monomyth hypothesis has been the topic of many studies and is still widely applied today.

In his book *Myths and Motifs in Literature* (1973), David J. Burrows included the theories of prominent names in the field of archetypal criticism, such as Maud Bodkin, Leslie Fiedler, William J. Goode, and Northrop Frye, and examined various character archetypes by applying the theories of aforementioned names. Burrows' work is a significant reference source in the field of archetypal criticism in terms of its broad scope.

Some notable examples in the field of archetypal criticism can be listed as G. Wilson Knight, *Starlit Dance* (1941), E. Cassirer, *Language and Myth* (trans. 1946), Richard Chase, *Quest for Myth* (1949), B. Seward, *The Symbolic Rose* (1960), Philip Wheelwright, *Metaphor and Reality* (1962), (Cuddon, 1999: p.54). Apart from the works mentioned by Cuddon, studies in the field of archetypal criticism include Francis Fergusson's *The Idea of a Theater* (1949), Annis Pratt's *Archetypal Patterns in Woman's Fiction* (1981), and Estella Lauter's *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought* (1985), (Abrams, 1999: p.14).

Apart from the instances offered by Cuddon and Abrams, there are also articles and theses based on Northrop Frye's archetypal criticism approach and evaluating his ideas from various aspects, despite the fact that the number of archetypal studies based on Jung and Campbell is relatively more in the literature. In his study *The Road to Byzantium: Archetypal Criticism and Yeats* (1973), James Lovic Allen attempts to map Yeats' famous work in an archetypal and mythological manner, revealing the symbolic connotations that have been ongoing from the beginning of humanity. Amjad Alsyouf, in his article *Shelley's Adonais: A Fryean Archetypal Perspective* (2013), analyzes Shelley's famous poem from an archetypal perspective and emphasizes archetypes' universality. In his article *An Archetypal Analysis of the Imagery in The English Patient* (2016), Weiwei Qu aims to identify a universal structure by examining various archetypes such as fire, desert, and the God Mother. Likewise, Nimer Abuzahra's *The Archetypal Criticism in Fitzgerald's The Great Gatsby* (2017) intends to identify the universality and similarities between the specified archetypes by considering this famous novel in terms of archetypes of images, patterns, characters, and colours. Apart from these studies; Theresa Lee Pearson's, *The Sound and The Fury: An Archetypal Reading* (1976), Pauline F. Kaldelli's *Archetypal Criticism of Nikos Kazantzakis' Fiction* (1996), David T. Rogers', *An Archetypal Understanding of Solitude: Garcia*

Marquez, Campbell, Frye and Magical Realism (2008), Burcu Ekren's, *Contemporary Female Images From Greek Myths in Margaret Atwood's The Blind Assassin* (2009) and Ece Serrican Kabalcı's *Northrop Frye'in Mit Sistematiğine Göre Eylül Romanının İncelenmesi* (2021) can be given as examples to some other Frye-centered archetypal criticism.

Although many studies are based on Frye's general literary archetypal schema, the number of studies using specifically demonic/apocalyptic imagery is very few. John B. Margenot's *Traversing Intermezzo: Demonic Archetypes in Jesus Carrasco's Intemperie* (2017) examines the demonic archetypes Frye mentions and concludes that Carrasco creates a universe full of symbolism, disorder, and injustice. The same author cites Frye's seminal essay in the context of demonic imagery in his work *Demonic Imagery in the Fiction of Juan Benet* (1990), concluding that Benet builds a hell-like universe by incorporating many demonic symbols in his writings. In addition, although studies on the concept of the tyrant were encountered, interestingly, no analysis was found that dealt with the concept of the tyrant as a demonic archetype.

Just like the demonic imagery, the number of works examined in the context of the apocalyptic imagery that Frye deals with is very few. When apocalyptic imagery was analyzed in the framework of the saviour archetype, it was discovered that most of the studies clustered around Christ. In Charles T. Dougherty's, *The Christ-Figure in the Grapes of Wrath* (1962), Robert Detweiler's *Christ and Christ Figure in American Fiction* (1964), Nancy M. Tischler's, *The Christ Archetype in Modern Criticism* (1968), Christine Downing's, *Typology and the Literary Christ-Figure: A Critique* (1968), Rosario Dolares', *The Archetype of Christ in the works of Albert Camus and Antoine de Saint-Exupery* (1991), Brian Larsen's, *An Interaction of Theology and Literature by Means of Archetypal Criticism, with Reference to the Characters Jesus, Pilate, Thomas, the Jews, and Peter in the Gospel of John* (2001), Anton Karl Kozlovic's, *The Cinematic Christ-Figure* (2004), Frederick Hale's, *The Transcendental Symbolic Christ Figure in Gabriel Scott's 'Kilden'* (2006) Christ has been treated as an archetype, figure or symbol and has been studied in various fields from American literature to cinema. It has been seen that the studies aim to reveal the similar and different aspects of Christ. Yet, while Christ is treated as an archetype, the emphasis on Frye and the apocalyptic imagery is scarce.

Michael P. Ady's, *An Analysis of John Steinbeck's East of Eden Using Northrop Frye's Theory of Archetypes* (2010) is the only study that deals with Frye's apocalyptic and demonic imagery referring to the good and evil dichotomy. In the study, Ady examines events, characters, and motifs within the framework of demonic and apocalyptic imagery and associates them with the good and evil dichotomy. It has been observed that since the study is based on Northrop Frye and highlights the holistic and universal framework of archetypal criticism, it has a strong resemblance to our thesis.

Dune and *Watership Down* have not been compared in terms of archetypal criticism, and the tyrant and saviour archetypes are not evaluated in the context of demonic and apocalyptic imagery. However, *Dune* has been studied in areas such as semantics and religion, and the messiah figure has been emphasized. In *General Semantics and Ecology in Frank Herbert's Dune* (2010), Ronny Parkerson refers to some messianic traits of the protagonist Paul Atreides. In *Messiahs and Martyrs: Religion in Selected Novels of Frank Herbert's Dune Chronicles* (2012), Sanjana Singh evaluates Paul Atreides in relation to religion and messiah and shares his findings. In *Watership Down*, some studies refer to Richard Adams' mythmaking process rather than an archetype. In the selected studies; Edgar L. Chapman, *The Shaman as Hero and Spiritual Leader: Richard Adams' Mythmaking in 'Watership Down' and 'Shardik'* (1978), Kathleen J. Rothen and Beverly Langston, *Hazel, Fiver, Odysseus, and You: An Odyssey into Critical Thinking* (1987), John Pennington, *Shamanistic Mythmaking: From Civilization to Wilderness in "Watership Down"* (1993), Joan Bridgman, *The Significance of Myth in "Watership Down"* (1993), Charles A. Meyer, *The Power of Myth and An Rabbit Survival in Richard Adams' "Watership Down"* (1994), generally Hazel and Fiver were focused on, and Richard Adams' attempt to create a myth was emphasized from various perspectives by establishing some connections with mythology.

In light of the aforementioned studies, this study has a unique place in terms of taking the tyrant and saviour archetypes as demonic and apocalyptic images and evaluating these archetypes in the context of the good and evil dichotomy.

CHAPTER II

AN ARCHETYPAL CRITICISM OF *DUNE* AND *WATERSHIP DOWN*: A FRYEAN READING

1. THEORETICAL FRAMEWORK

Archetypal criticism, which arose from the notion that myths that exist in the collective unconscious are repeated in literary works, is used to unveil the archetypal character, setting, and symbols by analyzing the texts. “Archetypes can be defined as any repeated pattern in literature, whether of plot, character, themes, settings or images” (Griffith, 2011, p. 185). The study of archetypes is a branch of literary anthropology that examines how pre-literate genres like a ritual, myth, and folktale influence writing and literature (Deshpande, 2011, p.3). In this regard, the archetypal critic has a significant amount of responsibility for discovering archaic rituals and primordial myths. The critic aims to interpret the author’s unconsciously used mythological language and describe the work in a more intelligible sense (Moran, 2004, p. 190).

The study’s central archetypes, the saviour and tyrant, may alternatively be characterized as myths encapsulating the contrast between good and evil that has been going on for generations. This dichotomy of good and evil is also essential to literature and art. A literary work’s seeming dominance of opposites, such as good versus evil, light versus darkness, or water versus desert, increases the archetypal relation (Griffith 2002/2011, p. 186). Frye's identification of demonic and apocalyptic archetypes in his book *Anatomy of Criticism* directly contributes to polarities and constitutes the theoretical framework.

2. ARCHETYPAL CRITICISM

From fairy tales to scriptures, human beings are surrounded by many written texts. Some of these works directly affect people’s lives or radically change the lives of many after reading them. Images or symbols such as an apple, snake, lightning bolt, or foam in the sea sometimes etches in people’s minds and proceed with them

cumulatively until the end of their lives. However, the real question is, what is the beginning of these symbols? Moreover, is there a similarity or relationship between the apple we read in a holy book and the apple we encounter in a literary work? Although it is difficult to answer these questions, examining literary works, revealing archetypes, and comparing them lead critics and readers to build meaningful progress in their minds.

The term archetype is derived from two Greek words: 'first' and 'imprint' or 'type.' The term archetype refers to a first model or prototype of something that has often been created or imitated. (Merriam-Webster, n.d.) defines archetype as "the original pattern or model of which all things of the same type are representations or copies." In short, the archetype can be defined as the 'perfect example.' Archetypal criticism is a convenient method for evaluating the link between psychology, literature, and mythology. Archetypal criticism demonstrates that myths and archetypes based on myths are culture transmitters. The critic aims to assist the reader by illuminating the work's underlying archetypal patterns.

"Archetypal literary criticism was given impetus by Maud Bodkin's *Archetypal Patterns in Poetry* (1934) and flourished especially during the 1950s and 1960s" (Abrams, 1957/1999, p. 13). From the 1950s to the 1970s, archetypal criticism was prevalent, particularly in North America (Griffith, 2002/2011, p.185). Griffith also mentions Canadian critic Northrop Frye as a key figure in his discussion of North America. Besides Maud Bodkin and Northrop Frye, other prominent figures of the period are Robert Graves, Philip Wheelwright, Richard Chase, Leslie Fiedler, and Joseph Campbell (Abrams, 1957/1999, p. 13). The origins of this method are based on studies in the fields of anthropology and psychology. Theories developed by Sir James Frazer in anthropology and Carl Jung in psychology constitute archetypal criticism's primary sources.

James G. Frazer first handles archetypal criticism in an anthropological framework. Frazer's influential and groundbreaking work *The Golden Bough* (1890) "traces elemental patterns of myth and ritual, and to the depth psychology of C. G. Jung" (Cuddon, 1999, p. 53). In his book, Frazer claims that "patterns of myth and ritual recur in the legends and ceremonials of diverse and far-flung cultures and

religions” (Abrams, 1957/1999, p. 12). The fundamental pattern explored by Frazer in *The Golden Bough* is the death and rebirth motif (see Frazer, 1922). The phenomena of greening, death, and regeneration occur annually in the plant world and are maintained alive in early human existence by a mimetic ritual. These ceremonies revolve around the yearly assassination and resurrection of a deity or his/her representative, such as a king or priest. The monarch is murdered in these rites, symbolising nature’s birth-death-resurrection cycle. However, later on, this sacrificial event is performed metaphorically. Frazer’s work, unwittingly, offers a significant addition to literary criticism.

2.1. Carl Gustav Jung And Collective Unconscious

The archetypal criticism, which is discussed and elaborated from an anthropological point of view, begins to gain ground in the field of psychoanalysis with Carl Gustav Jung’s studies. Jung (1969) defines his life as “a story of the self-realization of the unconscious (p.7). He devotes himself to exposing the relationship between conscious and unconscious and finding the key to the “treasure-house of eternal images” (p. 7). As a man of nature, Jung grows up hearing tales of ghosts and spirits, and this situation affects him during his childhood and causes him to observe his surroundings through another lens. As a man of science, Jung elucidates rationalizing psychic phenomena around him by forming a scientific frame (Robertson, 1995/2009).

Interestingly, Jung’s case with his psychic cousin piques his curiosity and leads him to focus on psychic existence. According to Jung (1969), “psychic existence can be recognized only by the presence of contents that are capable of consciousness” (p. 4). In a sense, any phenomenon that does not emerge with consciousness has no scientific value for him. Hence Jung aims to rationalize these phenomena, which Freud calls the ‘unconscious,’ into a theory differently. Beginning in the early twentieth century, the theories Freud developed in psychology were widely accepted, and Jung, a student of Freud, was applying his ideas. However, Jung later took a different path for himself. The general difference was their view of the unconscious and the symbols in dreams. As Robertson (1995/2009) states, “he extends the symbolic interpretation of dreams far beyond the sexual interpretation Freud declared to be holy dogma for

psychoanalysis” (p. 172). Jung’s reorientation of the subject handled by Freud brought a deeper layer to psychoanalysis. Robertson (1995/2009) describes Jung’s contribution and the difference from Freud as follows:

Many differences caused Jung’s split with Freud, but the primary was his disagreement with Freud’s sexual reduction of dream images, e.g., a key is a penis, a cave is a vagina. In his work with patients, Jung had come to feel that dreams were too complex for such easy translation. Now Jung had experienced the dream world firsthand and knew not only intellectually but emotionally that a symbol was far more than a sign (p. 174)

Jung’s finding that Freud’s interpretations of dreams are challenging to understand carries him to different dimensions and makes his studies more comprehensive. He approaches the depiction of his patients more symbolically and finds himself in a primordial quest with them. To give a specific example, while working on one of his cases, Miss Miller, “[Jung] ranges beyond sexual reductionism [and] he draws extensively on mythology to amplify images in Miss Miller’s fantasies and show how her psyche is attempting to re-establish a psychic wholeness” (Robertson, 1995/2009, p. 172). This wholeness that he identifies in his cases led him to the collective unconscious state. To Jung, the unconscious state, combined with the collectivity, is a vast oasis compared to the consciousness (Jung, 1969, p. 42). Jung elucidates this layered and gigantic structure, which is supported by certain inherited symbols. He mentions a second psychic system of a collective, universal, and impersonal character that is the same in all people in addition to our immediate awareness, which is entirely personal and which we perceive to be the sole empirical psyche. This collective unconscious is inherited rather than developed individually. It comprises preexisting forms called archetypes that can only become conscious after the fact and provide a specific form to certain psychological contents (Jung, 1969, p. 43). With this definition, Jung mentions a structure as old as human history. This structure, which he calls the collective unconscious, is supported and shaped by some phenomenal symbols that have existed since the beginning. It would be a conformable approach to call these symbols ‘archetypes.’ Jung (1969) notes that “the archetype is essentially an unconscious content is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear” (p.

5). In this sense, archetypes, innate to us, create a meaningful phenomenon when they combine consciousness. In *The Archetypes and The Collective Unconscious* (1969), Jung qualifies that archetypes are the “definite forms,” which include “patterns of instinctive behaviour [and] complexes of experience that come upon us like fate, and their effect are felt in our life” (pp. 30-44). Seeing archetypes as products of the collective unconscious, Jung combines his theory with the individuation process and vivifies four main archetypes; the persona, the shadow, the anima/animus, and the self (Storr, 1983, p. 87). These four archetypes form the main framework of Jung’s studies.

2.2. Frye Versus Jung

Aside from their different interpretations of Archetypal Criticism, Jung and Frye hold a strong position in literary criticism. The first point where Frye and Jung’s ideas inevitably differ is discipline-centered. According to Chirila (2011), “Frye is far more the formalist than Jung and rarely strayed into the mystical. In one sense, Frye sought to formalize archetypal criticism, without robbing it of its inherent belief in universal forms” (pp. 5-6). Jung’s view of archetypes is more abstract, comprehensive, and focuses on origins, while Frye’s view is more conjectural, within the framework of specific rules like grammar and addressing the analysis of archetypes. This situation is hardly surprising when we think of Jung as a psychologist and Frye as a literary critic. Qu (2017) elaborates that:

Frye differs from Frazer and Jung in that literature is the core of his discussion of culture. He believes that literature involves human collectivity rather than individual ego and collective unconscious in the psychological sense has little bearing on literature (p. 366)

From a literary standpoint, there is a collective situation, but it is a holistic and cultural context rather than a particular psychological scenario. In other words, Frye’s archetype derives from the literary cycle itself and is what links literature to myth; it is not derived from rituals, religion, or genetics (Zhu, 2001, p. 131). Thus, Frye aims to develop a literature-based archetypal criticism and a set of rules in which the mainframe is literature itself, and he elucidates archetype as the “recurring use of certain images or image clusters in literature” (Frye, 1971, p. 23). Gill (2018) notes

that “while Jung theorized individuation as a process of psychological analysis [...] Frye’s work is rooted in the study of literature itself” (p. 398). It is reasonable that Frye associates the topic with the literature itself because otherwise, the work, when seen from a psychological standpoint, may be attempted to be analyzed in terms of the writer and social context.

Furthermore, Frye’s analysis concentrates on humankind’s literary—common—products. Chirila (2011) points out that “Frye’s most important contribution to archetypal criticism is his claim that myth functions as a narrative and that archetypes function as units of meaning within that narrative” (p. 6). In this sense, archetypes may be discovered in various literary works, leading to specific mythical references. Unlike Jung, Frye’s ideas are entirely focused on the literary text and its’ archetypes and mythological references. In Frye’s paradigm, the four fundamental modalities (romance, irony, tragedy, comedy) describe the primary narrative impetus of archetypes, and it is theoretically applicable to locate one embedded within another (Chirila, 2011, p. 7). So, unlike Jung’s system, archetypes’ analysis has a cyclical and interrelating process.

To conclude, Frye’s difference in the literature is his type of examination of archetypes. While Jung is more concerned with the origins of archetypes, Frye is more engaged in archetypal textual analysis. He constructs a literary-based archetypal concept significantly different from Jungian archetypal criticism. Frye (1957/2000), as he mentions in *Anatomy of Criticism*, evaluates Jung’s theory as an “unnecessary hypothesis” for literary criticism (p. 112).

2.3. Northrop Frye And Theory Of Myths

Northrop Frye elaborates his ideas about archetypes in *Anatomy of Criticism* in the third essay, *Archetypal Criticism: Theory of Myths*. He (1957/2000) primarily focuses on the Bible’s and Classical mythology’s symbolism while shaping his literary archetypes, and he indicates the structural elements of literature have a close relationship with mythology and religion (pp. 134-5). According to Frye (1957/2000), “myth is the imitation of actions near or at the conceivable limits of desire” (p.136). Frye explains the possible limits of human desire in the context of imitation of actions with an example from a painting:

A medieval saint with a huge decorated halo around his head may look like an older man, but the mythical feature, the halo, both imparts a more abstract structure to the painting and gives the saint the kind of appearance that one sees only in pictures (Frye, 1957/2000, p. 135)

Frye's saint image and usage of the halo as an example of a religious and mythological object explain the archetypal link between myth, religion, and literary works. In his essay, Frye (1957/2000), who frequently emphasizes painting, music, and literature, argues that 'standing back' is necessary to ensure archetypal integrity:

If we stand back from the beginning of the fifth act of Hamlet, we see a grave opening on the stage, the hero, his enemy, and the heroine descending into it, followed by a fatal struggle in the upper world (p. 140)

Frye identifies three categories for myths and archetypal images in literature: apocalyptic, demonic, and analogical, and human beings perceive reality in seven different worlds: divine, human, animal, vegetable, mineral, fire, and watery (Denham, 1979, p. 60). He outlines Frye's archetypal imagery structure in the table below:

Table 1. Frye's Archetypal Imagery Structure

	APOCALYPTIC	ROMANTIC	HIGH MIMETIC	REALISTIC	DEMONIC
DIVINE WORLD	Society of gods Trinity	Parental, wise old men with magical powers Prospero Raphael	King idealized as divine Mistress of courtly love as the goddess	Spiritual vision anchored in empirical psychological experience	Stupid powers of nature, the machinery of fate Blake's Nobodaddy, etc.
HUMAN WORLD	Society of men Men as members of one body	Children and innocence Chastity Dante's Matelda Spenser's Britomart	Idealized human forms	Common, typical human situations, a parody of idealized romance	Society of Egos in tension Tyrant-leader Pharmakos
ANIMAL WORLD	Lamb of God Sacrificial horse Dove	Pastoral lamb, horses and hounds of romance, ass, unicorn, dolphin, birds	Eagle, lion, horse, swan, falcon, peacock, phoenix	Ape, tiger	Beasts of prey: tiger, wolf, vulture, dragon

VEGETABLE WORLD	Paradisaal garden and tree Arcadian imagery of the green world Rose, lotus	Garden of Eden(Milton, Bible) Spenser's Garden of Adonis Locus amoenus	Formal gardens (in the background)	Farms, painful labour of man Peasants	Sinister forest or enchanted garden Tree of forbidden knowledge
MINERAL WORLD	Jerusalem Highway and road "The Way"	Tower, castle	A capital city with a court at the centre	Labyrinthine modern city Stress on loneliness and lack of communicatio n	Deserts, rocks, wasteland
FIRE WORLD	Seraphim and cherubim Ritual sacrifice by fire Saint's halo Burning trees	Fire as purifying symbol Spenser's castle of Busirane Dante's purgatory	King's crown Lady's eyes	Fire as ironic and destructive Prometheus	Malignant demons, will- o'-the-wisps, spirits broken from hell Burning cities
WATERY WORLD	Water of life Fourfold river of Eden Baptism	Fountains, pools Fertilizing rains Lethe	The disciplined river (Thames) was ornamented by a royal barge	Sea as a destructive element Humanized leviathans, Moby Dick, Shelley's open boat	Water of death Spilled blood Sea monsters

(Denham,1979, p. 61)

Frye's apocalyptic imagery is associated with depictions of heaven since sources of such symbolism are strongly related to the biblical symbolic phase. To Frye, the grammar for apocalyptic images is the biblical apocalypse (Frye, 1957/2000, p. 141). In the apocalyptic world of the Bible, there are five main sub-categories. First comes the divine world, which portrays the society of gods or God as his being in the Bible. Second is the human world, a community of men representing One Man, or God's reflection Christ. The next category we come across is the animal world, which stands for sheepfold, one lamb, or a representation of lamb-like animals such as birds and doves. Another category, the vegetable world or garden, represents one tree, which stands for the world's green elements. Finally, the last apocalyptic category is the mineral world, which has the reflections of a city, temple, stone, or in short, one

building (Frye, 1957/2000, p. 141). The apocalyptic world displays the classifications of reality in the shapes of human desire, as suggested by the appearances they take as a result of human civilization's activity (Frye, 1957, 2000). These worlds that form from human desire merge on a single destination; Christ. To Frye (1957/2000):

Christ is both the one God and the one Man, the Lamb of God, the tree of life,
or vine of which we are the branches, the stone which the builders rejected,
and the rebuilt temple which is identical with his risen body (pp. 141-2)

Frye seeks to support his implications by using references from Western literature to describe each category of apocalyptic imagery in *Anatomy of Criticism*.

Opposed to apocalyptic symbolism, which is closely associated with religious heaven, there is demonic imagery, which stands for the world of rejection, nightmare, confusion, pain, darkness, chaos, and an existential hell (Frye, 1957/2000, p. 147). The central theme of demonic imagery is the “parody, the mocking of exuberant play of art by suggesting its imitation in terms of real-life” (Frye, 1957/2000, p. 147). Hence, demonic imagery can be associated with irony and satire. The demonic world depicts the world’s wild, dangerous and uncanny side. Instead of revealing man’s godly and superior features like apocalyptic imagery, it conveys more primitive imagery about human beings. Like apocalyptic imagery, Frye examines the demonic imagery in seven different worlds. Frye (1957/2000) starts with the demonic divine world and states that “the demonic divine world largely personifies the vast, menacing, stupid powers of nature as they appear to a technologically undeveloped society” (p. 147). Frye (1957/2000) acknowledges that “in the sinister human world, one individual pole is the tyrant-leader, inscrutable, ruthless, melancholy, and with an insatiable will, who commands loyalty only if he is ego-centric enough to represent the collective ego of his followers” (p. 148).

In the demonic human world, it is impossible to escape the structural conflict of egos, allegiance to the group, or the ruler that devalues the individuals. The conclusion is that the demonic realm is an endless supply of tragic quandaries like those in *Hamlet* and *Antigone* (Frye, 1957/2000, pp. 147-8).

After that, Frye summarizes the demonic spheres by focusing on animal, vegetable, mineral, fire, and watery imagery. The demonic animal world depicts an

aggressive animal realm full of snakes, vultures, wolves, and other predatory animals. (Frye, 1957/2000, p. 149). Frye (1957/2000) mentions some examples from the Bible “in which the rulers of ancient Egypt and Babylon are defined as monstrous beasts: Nebuchadnezzar turns into a beast in Daniel and Pharoah is called a river dragon by Ezekiel” (p. 149). Moreover, ‘sinister forest’ stands for demonic vegetable imagery. Frye also depicts an inorganic world full of deserts, rocks, and wastelands. From the tower of Babel to Ozymandias’ enormous creations, cities of devastation and horrible darkness belong here (Frye, 1957/2000). He concludes his anatomy of the demonic world with fire and watery imagery by giving examples such as “demons, the water of death, Leviathan and Lethe” (Frye, 1957/2000, p. 150). Mentioned demonic examples demonstrate that when Frye classifies the sinister archetypes, instead of naming them in clear categories as in the apocalyptic imagery, he creates contrast by placing them precisely the opposite. In this context, apocalyptic archetypes can be seen as the starting point of demonic archetypes. This contrast and comparison have consistency within themselves. It can be inferred that it is not viable for both concepts to exist independently of each other in a narrative.

Frye’s third archetypal focus, in addition to apocalyptic and demonic imagery, is on analogical imagery. Frye (1957/2000) explains his ideas about analogical imagery in these terms:

Most imagery in poetry deals with much less extreme worlds than the two, which are usually projected as the eternal, unchanging worlds of heaven and hell. Apocalyptic imagery is appropriate to the mythical mode, and demonic imagery to the ironic mode in the late phase in which it returns to myth. These two structures operate dialectically, pulling the reader toward the work’s metaphorical and mythical undisplaced core. Therefore, we should expect three intermediate structures of imagery, corresponding roughly to the romantic, high mimetic, and low mimetic modes (p. 151)

What Frye meant by *analogical imagery* is implied in this passage. Analogical imagery is a set of archetypes at the intersection of the apocalyptic and demonic worlds. According to Denham (1979), “analogical imagery represents a human form of myth” (p. 63). Analogical imagery exists between the two extremes of apocalyptic and demonic imagery and can be extended from one side to the other. Frye divides this

close relationship into two sub-categories; the analogy of innocence and experience. Garden of Eden, cities, fountains, pools, rains, and river Lethe in Dante are some examples of analogical imagery of innocence. On the other hand, Henry James' *The Golden Bowl* and *The Scarlet Letter* by Nathaniel Hawthorne serve as examples of the analogies of experience. (Frye, 1957/2000, pp. 152-154). The comparisons between innocence and experience show how myth has been adapted to nature; they show us not the city and garden at the pinnacle of human vision but rather the construction and planting processes (Frye, 1957/200, p.158). Either apocalyptic or demonic, those imageries can be evaluated from a different perspective on a narrative or in terms of moral concepts. In that sense, it is crucial to note that taking a position through the direction of the narrative plays a key role while commenting on the symbols found in the works. Unlike the narrative, analyzing structures of imagery and their patterns are more specific, straight, to the point, and based on oppositions like light versus dark and good versus evil.

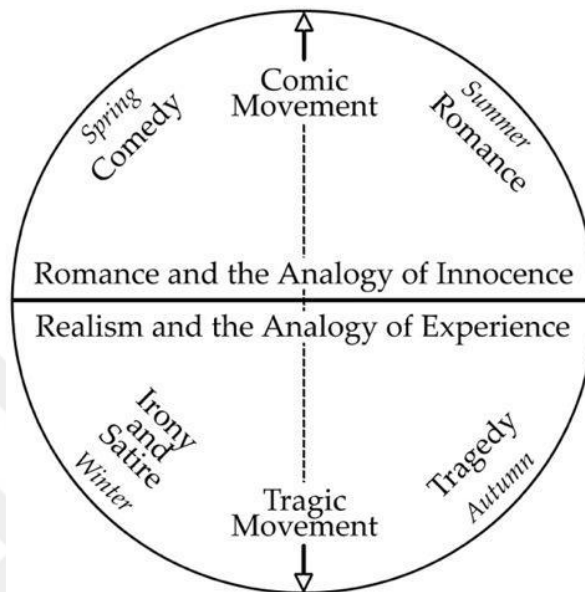
In the second section of his essay, Frye grounds the theory of *mythos*. In this theory, Frye's primary goal is to reveal archetypal imagery structures from the *mythos*' perspective. According to Denham (1979), "cyclical movement is the distinguishing trait of the *mythos*" (p. 66). Frye uses cyclical movement to outline the origin of myths and the development of archetypes. Frye specifies seven cycles in total. The first of these is death and rebirth. The second cycle in nature is the dark and light, which is caused by the movement of the sun and moon. The third cycle is life and death. Then comes the natural flow of life. The fifth cycle is the yearly cycle of the seasons. Growth, adulthood, and old age ranked sixth. The last cycle represents water's metaphorical shift (Frye, 1957/2000, pp. 158-160). As Frye asserts:

These cyclical symbols are usually divided into four main phases, the four seasons of the year being the type for four periods of the day (morning, noon, evening, and night), four aspects of the water cycle (rain, fountains, rivers, sea or snow), four periods of life (youth, maturity, age, death) (p. 160)

Frye's definition of four main phases leads him to categorize the theory of *mythos* with four main narrative styles: comedy, romance, tragedy, and irony/satire. According to Frye, four narrative styles follow each other cyclically like seasons. The mythology of

the seasons is related to humor in the spring, love in the summer, tragedy in the fall, and irony/satire in the winter.

Table 2. Cyclical and Dialectical Pattern of The Four “Mythoi”



Cyclical and dialectical pattern of the four “mythoi” (Denham, 1979, p. 68).

Comedy, called *mythos of spring*, is about the hero/heroine who struggles with society, achieving his/her desire/goal, and the transformation he/she goes through throughout work. There is no place for darkness, winter, or death in comedy. In a typical comedy, a young man desires a young lady. Still, some obstacle, typically paternal, opposes his desire, and at the play's climax, a plot twist allows the hero to fulfill his wish (Frye, 1957/2000), p.163). According to Denham (1979), “the action of this simple comic pattern has two centers of interest: obstruction of the hero’s desire... [A]nd the overcoming of these obstacles in the comic resolution” (p. 70). This resolution forms a new society, typically signified by ceremonies such as marriages, dances, and feasts.

Frye’s analysis of romance, in other words, *the mythos of summer*, follows the same criteria based on plot, conflict, development, theme, resolution, and whole *mythos* (Denham, 1979, p. 71). According to Denham (1979), “the essential element in the plot of the romance is the quest” (p. 71). The hero embarks on a perilous trip, encountering minor adventures, a series of challenges, a fight that results in the death

of the hero or antagonist, and culminating in the hero's triumph. The successful quest, which often involves a conflict in which the hero or his opponent, or both, must perish, contains three primary phases: the stage of the risky voyage and the brief prelude adventures; the critical combat; and the hero's exaltation. (Frye, 1957/2000, p.187). In Greek terms, mentioned stages are called *the agon* (conflict), *the pathos* (death-struggle), and *the anagnorisis* (recognition) (Frye, 1957/2000, p. 192). Romance has its core from the conflict between good and evil or hero and antagonist. As Denham (1979) states, "the basic archetypal theme of the romance is *the agon*" (p. 71).

Frye's examination of tragedy, *the mythos of autumn*, "is more concerned with a single individual, whereas comedy aims to deal with characters in a social group" (Frye, 1957/2000, p. 207). The hero/heroine is separated from their surroundings and eventually perishes due to breaking moral rules or fate's inevitable course. As Hallett (2015) states, "tragedy parodies comedy by moving from a romance (the hero is superior to us) to irony (the hero is inferior to us)" (p. 98). As Frye points out, tragedy introduced the original natural basis of human character into literature. Human actions are somehow distorted in other genres. However, tragedy transforms humans into literary material in their own nature. Compared to ordinary people, the tragic hero possesses higher qualities and is virtually in the position of mediator between humanity and gods. The tragic hero is also the one who breaks nature's balance, which must eventually be restored (Frye, 1957/2000, pp. 207-8).

Frye (1957/2000) defines irony, *the mythos of winter*, as "a parody of romance" (p. 223). The hero/heroine accomplishes a set of quests but, ultimately, is defeated by stupidity, chaos, or hypocrisy. Winter is associated with irony/satire since it is dark and grim. Frye (1957/2000) states that "the chief distinction between irony and satire is that satire is the militant irony: its moral norms are relatively clear, and it assumes standards against which the grotesque and absurd are measured" (p. 223). Although there are distinctions between these two frameworks, they are strongly intertwined and occur in the works simultaneously.

Frye's thoughts on archetypal criticism have a tremendous influence on literary criticism and literature. His archetypal framework provides a comprehensive structure to literature. Archetypal criticism can be applied to work from hundreds of distinct

perspectives. This variety demonstrates that archetypal criticism does not stick to strict norms, and it is flexible. Even though archetypes in literary texts exist in many ways, they are all interconnected and unified. Archetypes exist in all literature; therefore, texts have a reciprocal relationship. In this respect, It is essential to approach literary texts using archetypal criticism to fully comprehend the works and alter them in a cultural context for the reader.

3. GOOD AND EVIL DICHOTOMY

The study focuses on the saviour and tyrant character archetypes in the framework of Frye's apocalyptic and demonic imagery. However, the starting point of the polarities is the good and evil dichotomy. In this regard, it is necessary to briefly highlight the concepts of good/evil and Frye's views on these notions.

For centuries, the world has been divided into categories or archetypes such as good and evil, dark and light. These phenomena, which appear with the existence of humans and archetypically accompany us, have a leading position in religious, ethical, philosophical, psychological, and literary contexts. These patterns may be found in various genres, including historical records, tales, scriptures, and novels. A dichotomy in which good and evil are regarded as the only two possible opposing moral forces. The good and evil dichotomy can be used to describe the conflict between two different ideologies or moral codes. Many religious and philosophical systems include a concept of good and evil, and these systems often regard one of these concepts as superior to the other. The good and evil dichotomy is not universally accepted, and many opinions exist. From Plato and Aristotle to the present, the dichotomy of good and evil has been articulated in various ways.

In his book *The Metaphysics of Good and Evil* (2020), Oderberg mentions that to develop a view of good and evil, the Scholastic thinkers [are] heavily influenced by Aristotle and St Augustine, and their leading representative St Thomas Aquinas (pp. 22-3). "According to the Scholastics, goodness is being considered from the point of view of perfectibility and is about the fulfillment of appetite, whether that fulfillment happens of necessity or can be impeded through damage or injury" (Oderberg, 2020, p.24). After his definition of goodness, Oderberg also mentions evil and states that

“badness, or evil, is the privation of goodness. Evil is not a mere absence of goodness, but a privation – the absence of something that should be in a thing given that thing’s nature” (Oderberg, 2020, p. 26). In this regard, evil exists but is not a positive entity like goodness. It is entirely metaphysically reliant on goodness as a deprivation. Evil cannot exist without good; hence there can be no altogether hostile universe; such manifestations are metaphysically unthinkable. According to Singer (2004), “[evil] is typically used as the generic of the opposite of morally good [or] antithesis of good” (p. 185). His definition is based on moral good, which depends on behaviour. Another critic Dilman focuses on the concepts of love and egocentricity to define good and evil. He says, “love and egocentricity constitute the two poles of the human soul” (Dilman, 2005, p. 122). Goodness is rooted in the pure and altruistic love that characterises one of these poles, whereas evil stems from our egocentricity (Dilman, 2005, p. 122). To bolster the concept, Dilman utilises expressions like honesty, faith, and generosity to describe good and forms such as envy, lust, malice, and vengeance to portray evil. Dilman (2005) believes that “evil is a form of bondage, goodness is not. Goodness is light, it is in its light that evil is visible; evil, on the other hand, is ignorant of goodness” (p. 126). Dilman’s metaphor of light might be taken as evil is a being that exists in goodness. A specific thing based on the definitions is that good and evil cannot be regarded separately from each other. Finally, Singer underlines that “evil... [I]s the use for the abstract conception of whatever is the reverse of good, especially of the morally good” (p. 186).

Western traditions have long recognised the beginnings of the conflict between good and evil. Judaism has always dealt with moral issues. When Moses [receives] the promise from God on Mt. Sinai, a boundary between good and evilness [becomes] apparent (Taylor, 1985). From the religious perspective, it is visible that “many individuals [...] view all that opposes God as an evil” (Buchholz, 2000, p. 124). According to Heschel (1959), evil “[enters] history as a result of man’s disobedience to God” (p. 195). Since the beginning of Christianity, the conceptions of good and evil have dealt with activities that favour or oppose God. A new form of God [is] developed as a result of Jesus’ teachings. The new God, unlike Judaism, [is] not a judicial creator of the universe, but rather one who is peaceful and good (Buchholz, 2000).

In mythology, the dichotomy of good versus evil is typically viewed as an archetypal conflict. El-Shamy (1997) views “good versus evil as an abstraction that is an archetype” (p. 38). In a sense, the good and evil dichotomy is a recurrent contrast or union of contrasts (Jung, 1970, p. 3). Although there are no doubts about what constitutes good in this setting, defining evil is increasingly essential. Daemmrch (1987) asserts that “evil appears antithetical to the reverence for life, antagonistic to the development of human potential, and opposed to divine or temporal principles of order” (p. 101). There are deities or gods that characterize evil or devastating forces in almost every culture, and they are typically directly opposed to their counterparts who are generative and life-giving. For instance, in ancient Egypt, Apophis or Apep, “serpent demon,” conflicts with Ra, the sun god (Leach, 1992). The concept of evil primarily evolves around the characters and organizations (Singer, 2004). Hence, when it is written about evil, the address is the characters, their traits, and their actions. “Evil is simply the difference between the way one wishes the world to be and the way the world is” (Weidhorn, 1988, p. 470). It is the battle between desired and undesired worlds.

The conflict between good and evil is also visible in folktales and literature, and this conflict is the main theme in most folktales (von Franz, 1967, p. 85). In such stories, there is no development or growth of the character, and they are either wholly virtuous or entirely evil. (Opie, 1980, p. 18). As Garry (2005) states that “the personification of evil is often a ‘wicked stepmother,’ an ogre, a witch, a troll, or other such characters who must be defeated for the hero or heroine to triumph and a happy ending to be achieved” (p. 461). There is often a hero or a pure defender of righteousness versus the evil figure in this setting. This situation is not much different in literature. In the Middle Ages, a sharp dichotomy between good and evil can be seen (Garry, 2005). For instance, in the epic poem *Beowulf* (8th century), evil is an external agency, whereas individuals are good. Also, the hero’s bargain with the evil character Mephistopheles in Marlowe’s *Doctor Faustus* (1604) is a strong motif in that sense. Hence, in medieval literature, evil is portrayed as Satan, the devil (Weidhorn, 1988). The divide between good and evil in the Middle Ages may be argued to be more dogmatic, religious, and moral.

On the other hand, in the late eighteenth and early nineteenth centuries, the condition of evil starts to advance (Garry, 2005, p. 461). The underlying contrast between good and evil either fades or dissolves (Daemmrich, 1987). For instance, Nathaniel Hawthorne's *Young Goodman Brown* (1835) explores the ambiguous nature of evil (Garry, 2005). From this perspective, good and evil are linked, and the notions shift from reader to reader, becoming more complicated. Apart from that, through the nineteenth century, characters became more realistic and complex, and [later on] topics such as social injustice, the industrial revolution, and war completely altered the distinction between good and evil. As it approaches closer to the contemporary era, the evil characters develop and have more connections with social situations, and their complexity grows. Dostoyevsky's *The Brothers Karamazov* (1880), Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Stoker's *Dracula* (1897), and Huxley's *Brave New World* (1932) are some examples that contain numerous complex evil characters (Garry, 2005).

Frye, as a key figure in literary criticism, integrates the good and evil dichotomy in his writings and is influenced by it while producing the apocalyptic and demonic imageries. Hence, it is critical to investigate how Frye discusses the good/evil dichotomy. Undoubtedly, William Blake greatly influences Frye's understanding of the good and evil dichotomy and the development of his idea of archetypal criticism. Frye intends to put Blake's lessons in literary metaphors and Biblical classifications into practice (Hart, 1995, p.161). Hart (1995) also states that "while writing a paper about Blake's *Milton*, Frye [recognises] that Milton and Blake both [enter] into the mythological framework of the Bible" (pp. 161-2). Correspondingly, Denham (1992) asserts that "William Blake provides the starting point for Northrop Frye" (p. 242). Denham (1992) believes that "Frye's ideas are [generally] derived from Blake" (p. 242). As Hallet (2015) acknowledges, "William Blake's poetry is especially influential for his philosophical roots, and the historical drift of literary critical studies in the middle of the century [help] to launch him on the worldwide scene" (p. 9). As some academics have stated above, Blake and Milton influence Frye's literary ideas. Blake and Milton, demonstrating biblical mythology, do not hesitate to place the battle between good and evil at the center of their universe. For instance, while Blake's idea of innocence is connected with goodness, the scenario becomes more realistic, brutal,

and evil during the experience phase. The struggle between God and Satan is perhaps the most prominent example of the biblical core. As a result, all kinds of comparisons are somehow linked to the good and evil dichotomy, possibly one of the world's oldest archetypes. Hereupon, Frye takes mythology as a focal point in his works and aims to apply the Biblical typology and literary symbolism he learns from Blake (Hart, 1995, p. 161-163).

Frye institutes his system on the apocalyptic and demonic archetypal imageries. These realms are strongly tied to the good and evil dichotomy, Milton's biblical heaven and hell, the great chain of being defined many times, starting from Aristotle, and Blake's conception of innocence and experience. Frye constructs his own great chain of being based on apocalyptic and demonic imageries focusing on human desire. According to Dubois (2012):

One of Frye's most crucial assertions is that there is a dialectic between what is desired and what is undesired. This takes the form of an *axis mundi*, or Christian ladder of perfection, which locates 'heaven' in an upwards direction and 'hell' in a downwards direction (p. 9)

While apocalyptic imagery depicts heaven in the world, demonic imagery represents hell. Consequently, these structures contain both good and evil themes. While apocalyptic imagery reflects everything 'good' and desired in the human world, demonic imagery stands for the 'evil' and undesired elements. Frye broadens the meaning of apocalypse or apocalyptic imagery and then constructs the demonic framework as an opposition. Frye defines apocalyptic imagery as a view of the cosmos that is shaped like a human being, as desire would have it. Through the power of the imagination, a person may completely absorb the cosmos, while the imagination also grows to include the universe (Dubois, 2012, p.90).

Moreover, Frye mentions two opposing human and natural visions [of innocence and experience], which can be considered life/death or good/evil, producing the absolute heaven of creation and the hell of torture and tyranny (Frye, 1957/2000, p. 196). His explanation demonstrates how much Blake inspires him. Frye seeks to develop a literary criticism based on Bible. While doing this, he gets help from the dichotomy of good and evil, in which he builds the meaning on apocalyptic and

demonic worlds representing the good and evil side of the world. In *Anatomy of Criticism*, he states that:

The world of mythical imagery is usually represented by the conception of heaven or paradise in religion, and it is apocalyptic, in the sense of that word already explained, a world of total metaphor, in which everything is potentially identical with everything else, as though it were all inside a single infinite body (p. 136)

In his explanation, Frye outlines the notion of heaven that he develops. According to Frye, heaven imagery can be found in every detail in the world and is a biblical reflection of God or Jesus. As Frye (1957/2000) elaborates, “the apocalypse is primarily a vision of a body of imagery, where the images of the category of being, divine, angelic, paradisaal, human, animal, vegetable, and inorganic, are all identified with the body of Christ” (p. 101).

Following the concept of the apocalypse, Frye (1957/2000) concentrates on the desired and undesired worlds and says, “there is an undisplaced myth, generally concerned with gods or demons, and which takes the form of two contrasting worlds of total metaphorical identification, one desirable and the other undesirable” (p. 138). Desired and undesired worlds are frequently linked with the heavens and hells of the Abrahamic religions prevalent at the time of such works. This situation offers a core archetypal picture pattern; the perspective of innocence perceives the universe from the point of fundamental human understanding. It correlates to and is frequently encountered in the form of a religious vision of paradise. We may refer to it as the comic view of life since, in opposition to the tragic viewpoint, it only sees the quest in terms of its inevitable cycle (Frye, 1951, p. 108). The humorous depiction of humanity emphasizes community, order, companionship, and love. Tyranny, anarchy, or isolated man, the leader who turns his back on his people, the dominant behemoth of romance, and the abandoned or deceived hero are the key components of tragic perception in the human world (Frye, 1951, p. 109). In this sense, literature is a universe that makes it possible to view desired and undesired worlds. As Frye (1964) states:

We notice that modern writers [...] spend a good deal more of their time on the misery, frustration, or absurdity of human existence. In other words, literature not only leads us towards the regaining of identity, but it also

separates this state from its opposite, the world we don't like and want to get away from (p. 102)

For instance, romance creates patterns between the desired and the undesired poles. When viewed through the lens of a character, the main hero of romance is the crucial element that reflects these two poles to the reader. As Dubois (2012) elaborates, “the path of the hero comprises the standard mythological unit wherein the hero departs from the ordinary world, enters a world of supernatural wonder and peril, performs tasks, and wins a decisive victory, returning with the power” (p. 11). When Frye's theory is explored in-depth, apocalyptic and demonic imagery alongside undesired and desired aspects are found not only in romance but in all genres since “irony always infers romance, and tragedy always infers comedy: comedy is the completed form of tragedy, sweeping the hero up out of hell, and romance takes us to the better world that satire feels only as an absence” (Dubois, 2012, pp. 12-3).

As a result, distinguishing literary works from the good and evil dichotomy necessitates a comprehensive study. Frye establishes a myth-based meaning focusing on apocalyptic and demonic images and combines recurring archetypes seen in literary works. This system, which Frye devised, makes the critic's work easier. Archetypes are always present in every text, regardless of the genre. The critic's duty is to point out the differences between the works by examining them from multiple perspectives. When the main characters in *Dune* and *Watership Down* are reviewed in the context of apocalyptic and demonic imagery, it is discovered that the main characters share certain features. However, this consistency between the characters appears to be a reaction to the postmodern novel's overall framework. The contrast here is that postmodern books are generally blurry and difficult to categorise. The examinations made in the demonic and apocalyptic framework reveal that the main characters in the works of *Dune* and *Watership Down* have a clear and precise schema. By revealing specific features, the heroes and antagonists of both works are clustered around the tyrant and saviour archetypes. This cluster supports Frye's apocalyptic and demonic paradigm, as well as the good/evil duality. While the saviour archetype appears in the analysed works with good and apocalyptic qualities, the tyrant archetype favours evil and demonic features. Symbols including animal, vegetable, mineral, and water contents are discovered in a way that they support the tyrant and saviour archetypes in

the examined works. Before proceeding to the analysis, it is necessary to define the tyrant and saviour archetypes and to discuss how these archetypes appear in the literature.

4. OUTLINING ARCHETYPES

Based on various myths and the Biblical context, Frye's archetypal demonic and apocalyptic imageries are exceedingly vast and comprehensive. His theory can be analyzed from multiple perspectives. However, it is essential to set limits for the examined archetypes to have a fruitful analysis. The main scope of the study is on the main characters in *Dune* and *Watership Down*. Regarding main characters, literary works are usually divided into two categories: protagonist and antagonist. Hero and villain archetypes are the most popular of these two poles. The hero and villain can be considered archetypes since countless artefacts and historical facts date back to the dawn of humanity. These archetypes repeat themselves again and again in almost every work. It is a fact that these two poles are divided more starkly in literary genres such as tales and romance. It is ridiculous to imagine a romance without a hero or a big sinister enemy. However, examining a text's hero and villain archetype is reasonably extensive. Hence, the analysis is narrowed down, and it is seen that analysing saviour and tyrant archetypes are quite fruitful in selected novels.

4.1. Tyrant

The concept of tyrant primarily and foremost connotes a ruler. Many definitions of tyrants, dating back to ancient Greek, are based on genuine historical personalities and provide a political framework. Tyrant's literary debut, on the other hand, begins with tragedies and picks much steam, particularly in works or dramas written during the Elizabethan period. Periodically, political analysis and tyrannical definitions are revisited regularly. The momentum that the concept of the tyrant has gained throughout the years is quite negative (Majumder, 2019). Before examining the tyrant archetype based on Frye's demonic imagery, it is vital to define the concept of the tyrant in general terms.

From the ancient Greeks to the contemporary, concept of the tyrant has been analysed from political, historical, and literary perspectives. But first, what is a tyrant?

The Oxford English Dictionary (2019) defines a tyrant as “a cruel and oppressive ruler.” “Etymologically, the word tyrant is derived from the Greek ‘*turannos*’—a morally neutral word meaning a ruler whose power is absolute, not derivative” (Majumder, 2019, p. 4). Hence, “the word tyrant, as originally defined by the Greeks, is not a pejorative term. Rather, it refers to the rule of a single person or to the ruler who comes to power through usurpation” (Lewis, 2006, p. 9). As seen in the definitions above, the first connotation of the word tyrant does not have hostile or insulting intent.

By the time of Socrates and Aristotle, the term had acquired its demeaning overtones, and a tyrant is seen as the polar opposite of a monarch. According to Aristotle, a monarch governs for the benefit of the people, but a tyrant rules for his personal benefit (Lewis, 2006, p. 9). With Aristotle’s definition, it can be said that the tyrant portrays an ego-centric ruler. In this regard, “when a king rules his realm only to his own profit, and not to the good of his subjects, he is a tyrant” (Fortescue, 1997, p. 91). Lewis (2006) explains the difference between a king and a tyrant in a more detailed way and states that “the rule of the tyrant is thus despotic, like the rule of the master over his slave, whereas the rule of the king is a type of free rule, like that of a father over his children” (p. 9). Hence, a tyrant can be regarded as a “perverse monarch who inherits his throne lawfully, but rampantly abuses his sovereign authority” (Majumder, 2019, p. 6).

Apart from the political ground, it is the Athenian tragedy in which the word tyrant meets its fullest negative expression in literature. A mixture of moral judgments on tyranny, tyrannical features in Herodotus, and fifth-century tragedy characterizes the tragic literary tyrant. In tragedy, we observe tyrants’ illegitimate routes to power, violent power-conserving practices, depriving citizens of their rights, impiety, lack of self-control, and avarice (Hann, 2020). Canonical tragedians Aeschylus, Euripides, and Sophocles, use tyrant characters and tyranny prominently in their tragedies. Given the centrality of tyranny in Athenian political rhetoric, this is unsurprising. Tragedy is undoubtedly the most politically divisive form of art in Athens (Graham, 2017, pp. 3-4). As Lewis (2006) concludes, “although tyranny has not completely vanished by the late fifth century—it is remained a presence on Sicily and in Asian Minor—in Greece proper, it has become a political non-entity, essentially the relic of a previous age” (pp. 1-14). Although the study’s goal is not to uncover all of the classical Greek tyrants and

investigate their stereotypes, Henten's work on tyrants does briefly provide insight into their features. Henten examines Classical Greek literary sources and constructs a matrix based on five characters and their characteristics. The important sections regarding the five chosen tyrannical monarchs are discussed in columns.

Table 3. Tyrant Matrix

	Cambyzes	Polycrates	L. Tarquinius Superbus	Nero	Domitian
1. hybris	X	X	x	x	x
2. autocracy	X	X	x	x	x
3. misuse of power		X	x	x	x
4. injustice in public		X	x	x	
5. legal injustice	X		x	x	x
6. arbitrariness	X	X		x	x
7. ending ancestral customs	X		x	x	x
8. improper behaviour to women	X			x	x
9. violence against opponents	X	X	x	x	x
10. cruelty	X		x	x	x
11. robbery		X		x	x
12. envy of excellent subjects	X	X		x	x
13. susceptibility to slander				x	x
14. fear of friends	X		x	x	x
15. cowardice			x	x	
16. madness	X		x	x	

17.murder of relatives	X	X	x	x	x
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(Henten, 2011, pp. 195-6)

Nonetheless, the matrix demonstrates a lot of consistency between texts from the fifth century BCE to the second century CE. When stereotypes are analysed closely, features like cruelty, hybris, brutality, and murder are remarkably similar to literary texts' modern tyrant notion and archetype.

The Jewish historian Flavius Josephus' works in the following period (starting from the second century CE) also contribute to the tyrant notion. Josephus, who includes characters like Moses, Nimrod, and Herod in his writings, contributes to the classical period as a continuation, particularly with his essays about Herod the Great. According to Henten (2011), "Herod the Great has been remembered as a tyrant for almost twenty centuries, and even scholars have characterised him as such" (p.193). Herod's story of finding Jesus and giving the order for his execution is one of the most famous stories that caused him to be labeled a tyrant. Although he could not find and kill the Prophet Jesus, Herod, who ordered the execution of countless babies and caused the death of many children, is perhaps the most notorious among the tyrants with the image of a child murderer (Moore, 1990, p. 63). Josephus' *The Jewish Antiquities* tend to reveal remarkable details about Herod's tyranny. Henten (2011) elaborates on the topic that "Herod's behaviour is characterised by rage, cruelty, bitterness, and the belief that people held him in contempt, a motif that is far from standard in stereotypical passages about tyrants" (p. 201). As stated in Josephus' works, Herod's rage, anger, bitterness, and cruelty are images that match ancient stereotypes of wicked tyrants (Henten, 2011, p. 202). Moreover, It is evident that "Herod's accusations of illegal executions with tyranny matches the tyrannical stereotype once again" (Henten, 2011, p. 208). As a result, Josephus' depiction of Herod's final period serves as a comprehensive image of a tyrant, encompassing most of the tyrannical stereotype's characteristics: "hybris, autocracy, legal injustice, abolition of ancestral customs, violation of decency, violence against opponents, cruelty, murder of relatives, susceptibility to slander, the envy of excellent subjects, fear of friends, and finally, madness: behaviour like a wild animal" (Henten, 2011, p. 215).

A more dogmatic and harsh tyrannical point of view in forthcoming periods arises due to biblical typology. Dante's *Divine Comedy*, Machiavelli's *Prince*, and Milton's *Paradise Lost* examine the tyrant concept from religious and political perspectives and comment on it. In the first part of Dante Alighieri's *The Divine Comedy*, "the seventh circle of Hell is announced as the place where the violent are punished" (Tambling, 2003, p. 881). Dante's *Canto XII* concentrates entirely on tyranny. Tyrant rulers who seized blood and pillage are described as plunged in boiling blood in the seventh level of Hell. Alexander the Great and Attila the Hun are among them, and they share the same status as highway robbers (Tambling, 2003, pp. 882-887). According to Tambling (2003), the main reason why the tyrants are in this situation is being "violent against God and art (the usurpers)" (p. 881).

Unlike Dante, Prince Machiavelli does not include tyrants or use the tyrant as a word. However, what is noticeable is that when giving advice to the princes or mentioning how the prince should be, he acts like a spokesman for the tyrants. Machiavelli (1532/2009) mentions that:

In general, you must either pamper people or destroy them; harm them just a little, and they'll hit back; harm them seriously, and they won't be able to. So if you're going to do people harm, make sure you needn't worry about their reaction (p. 10)

Machiavelli's words are significant since he does not oppose harming the settlers by princes; in a way acts as the devil's advocate and comments on how harm should be done. He considers the princes as tyrants who must inflict damage on the people to preserve control. On the other hand, Milton's *Paradise Lost* provides a distinctive tyrant concept. Milton's perspective on God and Satan and his examination of them as literary characters might be considered a bold step during the 1600s. The identity of the tyrant in *Paradise Lost* is a controversial issue. In the *Tyranny of Heaven* (2004), Bryson states that "in the Miltonic sense, both monarchs, Satan and the Father, are tyrants" (p. 82). Considering that God holds all the power and represents the authority of the entire universe, his anger becomes as gargantuan as a tyrant when Satan confronts him, in other words, his son.

On the contrary, Satan resists like a kid who rejects his father, attempting to overthrow the current leadership and seize authority. As Bryson (2004) elaborates on the topic that “Satan is a hero who struggles against the greatest and most terrifying tyranny of all—the tyranny of God himself” (p. 83). Ultimately, The God of Paradise Lost is a leading figure who favors dictatorial decrees, conflict, and devastation; in opposing him, Satan becomes exactly like him (Bryson, 2004, p. 83).

The Elizabethan conception of the tyrant has a significant effect on the revolution of the idea of the tyrant. The issue of usurpation often recurs throughout Elizabethan and Jacobean political drama. The usurper or possible takeover of sovereign authority is a central narrative element in William Shakespeare’s historical plays, at least four of his ten tragedies, and even a couple of his comedies. We would be hard pushed to discover a single case of usurpation in the political drama of the first half of the sixteenth century. Instead, the issue of tyranny is important to pre-Elizabethan Tudor plays. In the later decades, the tyrant who inherits the throne is replaced by the usurper, who gains the throne via force or fraud and is catapulted into tyranny (Majumder, 2019, p. 2). Majumder (2019) claims that “by the sixteenth century the word had acquired a host of negative connotations and the tyrant meaning is denoted either a bad king or an illegitimate king” (p. 4). In late Elizabethan drama, the usurper is identified as a tyrant and routinely punished character (Majumder, 2019, p. 6). As Majumder clarifies, “the Elizabethan dramatists often use the word tyrant to mean both despot and usurper” (p. 6). Fortescue (1997) elaborates on the topic and states that “for, as Saint Thomas says, when a king rules his realm only to his own profit, and not to the good of his subjects, he becomes a tyrant” (p. 91). Shakespeare’s *Richard III* is one of the works containing this period’s most comprehensive tyrant archetype. As Greenblatt (2018) points out, “*Richard III* wonderfully develops the psychological traits of the aspiring tyrant [which are] the limitless self-regard, the lawbreaking, the pleasure in inflicting suffering, and the compulsive desire to dominate. He is pathologically narcissistic and supremely arrogant” (p.35). This character created by Shakespeare embodies the Elizabethan tyrant mindset and serves as a powerful depiction in the context of tyrant-leader and monarch.

As stated in the examples given, the tyrant archetype, which has been following a highly negative momentum from the past to the present, is described in great detail

in Campbell's *The Hero with a Thousand Faces* (1949) and elaborated as an archetype belonging to the demonic world:

The figure of the tyrant monster is known in the mythologies, folk traditions, legends, and even nightmares of the world, and his characteristics are everywhere, essentially the same. The inflated ego of the tyrant is a curse to himself and his world—no matter how his affairs may seem to prosper. Wherever he sets his hand, there is a cry (if not from the housetops, then—more miserably—within every heart): a cry for the redeeming hero, the carrier of the shining blade, whose blow, whose touch, whose existence, will liberate the land (p. 11)

Campbell clearly emphasises the good and evil dichotomy in his definition of the tyrant and states that the tyrant takes on a role against the hero, the saviour of the people. The Tyrant is a monster that opposes the hero, crushes everything, and possesses almost all the negative traits a human being can have. The image of the tyrant, which is mentioned as an evil character from ancient Greek tragedies to Elizabethan plays, enriches its position in literary criticism as an archetype.

Apart from Campbell, Northrop Frye is the one who attaches the tyrant archetype to literary criticism. In his article *The Archetypes of Literature* (1951), Frye identifies the concept of tyrant for the first time. Frye examines the *human* world in a comic and tragic context and places anarchy and tyranny in the tragic demonic human world, stating that. It can be inferred that there is no character to represent the demonic human world better than a tyrant. Frye, later on, this year, in his book *Anatomy of Criticism*, mentions apocalyptic and demonic imagery in detail and expands on the concept of the tyrant, offering a more precise comment:

The demonic human world is a society held together by a kind of molecular tension of egos, and loyalty to the group or the leader, which diminishes the individual or, at best, contrasts his pleasure with his duty or honour. Such a society is an endless source of tragic dilemmas like those of Hamlet and Antigone. In the sinister human world, one individual pole is the tyrant-leader, inscrutable, ruthless, melancholy, and with an insatiable will, who commands loyalty only if he is egocentric enough to represent the collective ego of his followers (pp. 147-8)

In short, the demonic *human* world is based on an ego that reflects the dominance of a group of individuals. This ego usually controls and suppresses other individuals or citizens in society. Considering the individual characters that are studied in a literary work, the tyrant-leader establishes an opposing pole in the demonic *human* world from a particular perspective, just as the hero or saviour emerges in the apocalyptic notion of the *human* world. In a sinister depiction of the world, the king transforms into a cruel tyrant who mistreats his individuals, eroticism drives men to seductive women who devour them (sirens, witches, etc.), and the world is populated by the wild creatures that symbolize evil (serpents, vultures, dragons), the fantastic man structures turn into symbols of pride (Babel), and man's innovations become twisted weapons of war. Perhaps Dante's *Divine Comedy* depicts such a universe in a great manner (Frye 1957/2000, pp.147-150). Tyrant leader, as an archetypal character, can only be mentioned if the wishes or desires of the crowd they lead are combined and can only gain the appreciation of this band. The concept of the demonic human world provided by Frye serves as a road map for literary works and critics examining the tyrant-leader archetype. This context also serves as a foundation for the study's primary outcomes, *Watership Down* and *Dune*, and defines the limits.

Robert Moore is another critic who delves into the tyrant-leader archetype with vivid examples and distinct traits. In his book *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (1990), Moore echoes Frye's description of the tyrant-leader archetype and analyses the tyrant as a sub-title of the king archetype. Moore believes that the tyrant archetype can be found in a variety of stories and states that: "the tyrant is characterized by arrogance or what the Greeks termed hubris, as well as childishness and irresponsibility" (1990, p. 23). A tyrant demands unending amounts of performance from a person and is never happy with the results. The tyrant lacks character, excitement for life, and effort (Moore, 1990, pp. 23-25).

Moore traces the tyrant archetype through three characters: King Herod, Saul, and the Roman emperor Caligula. Moore starts with the story of Herod in which he intends to murder baby Jesus, who is considered a divine child, and gives the order to slaughter all newborn boys. As a result of this act, Herod becomes a tyrant, not the leader of his people or a king. He remains in the king's shadow (Moore, 1990, p. 63).

Placing King Herod in a general tyrant scheme, Moore derives the following inferences: the tyrant begins to hate, dread, and envy new life once he realizes he is not the center of the universe because he believes that new life is a challenge to his thin hold on his own monarchy, which results in destruction and anger (Moore, 1990, p. 63). Moore's next focus is Saul, another biblical story of a monarch. Saul's reaction to David, who has just been anointed, is similar to Herod's reaction to Jesus. He is terrified and enraged, and he intends to kill David. Despite the prophet Samuel telling Saul that Yahweh no longer wishes him to be king to represent King's essence for the realm, Saul's ego has been connected with the King, and rejects to renounce the crown (Moore, 1990, p. 64).

Moreover, Caligula, the Roman emperor, is another ancient example. Even though previous emperors ruled over the people and the rest of the Mediterranean region with great power, they were elevated to divine status after their demise. Caligula created history when he proclaimed himself a deity while still alive. It is intriguing to learn about the specifics of his mad actions and the violence and savagery he inflicted on everyone around him (Moore, 1990, p. 64). In *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, Moore (1990) not only investigates these three characters but also completes their characterisation and establishes the boundaries of the tyrant archetype:

- “‘Tyrants abuse others and exploit,’
- ‘Tyrants are merciless, ruthless, and without feeling when they are pursuing what they think is their own self-interest,’
- ‘Tyrants hate all innocence, beauty, strength, talent, and life energy,’
- ‘Tyrants lack inner structure and are afraid of their own hidden weakness,’
- ‘Tyrants’ attack may not be limited to verbal or psychological abuse: they may include physical abuse,’
- ‘Tyrants feel they are the center of the universe,’
- ‘Their anger outbursts and they attack those they see as weak’” (pp. 64-68).

All the elements stated by Moore characterise and clarify the physical and psychological characteristics of the tyrant archetype, which has evolved since ancient

Greek drama. As the subtitle of the king archetype, Moore's characterisation of tyrant-leader is a strong summary of the tyrant archetype, which is still up-to-date with its biblical and ancient characters.

4.2. Saviour

The Saviour archetype can be seen in numerous literary works and religious texts throughout history and is still relevant in fiction. But, first, what is a saviour? As described in the Merriam-Webster dictionary, a saviour is the "one that saves from danger or destruction" (Merriam-Webster, n.d.). The term is also defined as "a person who rescues somebody/something from a dangerous or difficult situation" (Oxford English Dictionary, 2022). The word saviour's origin comes "from Old French *sauveur*, from ecclesiastical Latin *Salvator* (translating Greek *sōtēr*), from late Latin *salvare* to save" (Oxford Dictionary, n.d.). These definitions reveal that one of the primary conditions of being a saviour is to stand against dangerous/threatening situations; in other words, to be on the virtuous side of the good and evil dichotomy, which represents the perspective of Frye's apocalyptic world. When evaluated in the light of these meanings, Saviour can be described as a character or a hero who saves people or other beings from evil.

Another noteworthy element when examining the dictionary meanings of the concept of Saviour is the second definition. The second meaning of a saviour is identified with Jesus, which is defined as the "one who brings salvation" or "used in the Christian religion as another name for Jesus Christ" (Merriam-Webster, n.d.). Although Christ is the first name that comes to mind when the word saviour is mentioned in the Western tradition, it is equally helpful to consider synonyms. There are three different Christ/Saviour definitions as "Messiah," "Jesus," and "an ideal type of humanity" (Merriam-Webster, n.d.). In this context, it is evident that the Saviour is an archetype representing not only Christianity but also humanity. In this perspective, the saviour concept can be considered an archetype since it is the result of a collective subconscious and accumulation that symbolizes not only a segment of humankind but the rest of humanity and depicts the ideal human framework in literary works.

When the words Christ and Saviour are evaluated in the context of Judaism and Islam, which are accepted as two divine religions apart from Christianity, two

synonyms are encountered: Mahdi and Messiah, which are defined as “a Muslim leader who assumes a messianic role” and “the expected king and deliverer of the Jews” (Merriam-Webster, n.d.). Considering the definitions, the Saviour is expected to be a leader or king who brings salvation to people or humanity. In that sense, in the study, the saviour archetype is treated not only from a biblical perspective but also as an archetype that encompasses other cultures and belongs to all humanity. In *World's Sixteen Crucified Saviors* (1875), Kersey Graves names thirty-five different archetypal saviour characters, including “Chrishina, Budha, Odin, Prometheus and Mahomet [that] worshipped as Gods, or sons of God; incarnated as Christs, Saviors, Messiahs, or Mediators” (pp. 19-20). Besides the fact that Saviour is a character that humanity anticipates, numerous characters reflect the archetype of the saviour in divine religions. In the Old Testament, the Messiah-figure of Moses frees his people from slavery, or Adam is expelled from Eden, loses the tree of life, and travels through the maze of human history until the Messiah returns him to his original condition” (Frye, 1957/2000 pp. 190-1). Finally, “Saint George’s mission, a repetition of that of Christ, is by killing the dragon to raise Eden in the wilderness and restore England to the status of Eden” (Frye, 1957/2000, p. 194).

Characters in the literature that embody the saviour archetype are typically evaluated in the context of the hero. In *Myths and Motifs in Literature*, Burrows (1973) provides a thorough explanation of the concept of a hero:

The most important of these archetypal characters is the hero, who may be a god-man exemplifying the course of action needed to achieve the task and make the journey and quest successful, or who may be a leader of men (the prophetic role) freeing his people from destruction, subjugation (particularly to an evil force or figure, thereby assuming the kingly role), and thus death (spiritual or actual; the priestly role) (p. 221)

Burrows elaborates on the saviour archetype's inclusive structure when discussing the hero's various varieties. Hence, the Savior archetype can represent a single character that plays a prophetic role, confronts evil powers, or strives to save people around him spiritually as a consequence of the quest. It is possible to call messiah, saviour, or the Christ those specified heroes (Burrows, 1973, p. 221). “Mythically... [T]he hero is often seen in saviour terms as the one who conquers evil and thus frees his people from

destruction and death” (p. 225). The saviour is an archetypal character who represents truth or recurring actions in life, and he/she can use a sign, a myth, a symbol, or an allegory to accomplish his/her goals (Detweiler, 1964, p. 113-4).

Campbell (2004), one of the prominent names in archetypal criticism, also analyzes the hero and discusses its interaction with the saviour:

As we soon shall see, whether presented in the vast, almost oceanic images of the Orient, in the vigorous narratives of the Greeks, or in the majestic legends of the Bible, the adventure of the hero normally follows the pattern of the nuclear unit above described: a separation from the world, a penetration to some source of power, and a life-enhancing return (p. 33)

Whether in the Bible, a legend set in ancient times, or modern fiction, Campbell describes an archetype that follows a particular recurrence. The hero appears in a different universe; this specific, descriptive condition can manifest as a physical trait and various states and attitudes. Similarly, the hero may possess certain mysterious abilities, and these factors combine to culminate in the hero's or saviour's victory or the salvation of people around him.

Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of myth a world-historical, macrocosmic triumph. Whereas the former—the youngest or despised child who becomes the master of extraordinary powers—prevails over his personal oppressors, the latter brings back from his adventure the means for the regeneration of his society as a whole. Tribal or local heroes, such as the emperor Huang Ti, Moses, or the Aztec Tezcatlipoca, commit their boons to a single folk; universal heroes — Mohammed, Jesus, Gautama Buddha—bring a message to the entire world (p. 35)

In this context, the saviour archetype serves a more overarching function than the hero, which belongs to a more prominent or universal aspect. The divine creative, and redeeming presence that is concealed inside each of us and only waiting to be discovered and brought to life is symbolized by the hero (Campbell, 2004, p. 36).

The Saviour archetype is characterised by many critics and can be found in various literary contexts. Basically, “[saviour] is the fictional presentation of a human being, a person who is made to experience, who communicates with us as readers, with

whom we come into relation as with any literary character” (Detweiler, 1964, p. 112). According to Detweiler (1964), “the novelist... [U]tilises the cultural significance of Christ without becoming involved in matters of religious belief or biographical reconstruction” (p. 114). Although the authors include religious and biographical details while creating characters centered on the saviour archetype, they create a cultural character schema in terms of a healthier archetypal creation process and inclusiveness of all humanity. Detweiler (1964) also mentions some characteristics of the saviour archetype and notes that:

Christ, as a mythological archetype, can be made to serve any number of functions. He can be understood as the embodiment of the good and moral man who suffers for his goodness or as the misguided idealist who cannot survive in a materialistic world; he can be the redeemer on the supernatural level who mediates between God and man or the culture-bringer on the natural level who introduces his people to a better life; he can be the servant of humanity who suffers so that others are taught through Christ as a mythological archetype can be made to serve any number of functions (p. 115)

In this context, when describing Saviour, it might be regarded as a moral and virtuous character belonging to an apocalyptic world. At the same time, it can be deduced that saviours have some supernatural traits, such as revelation in communicating with God. These characteristics can be considered some differences that separate the saviour archetype from the general hero concept.

Furthermore, the saviour archetype is interpreted by prominent archetypal critics such as Jung and Bodkin. According to Jung (1959), “Christ is the still living myth of our culture. He is our culture hero, who, regardless of his historical existence, embodies the myth of the divine Primordial Man, the mystic Adam” (p. 36). Jung considers the saviour archetype collectively, claiming that it is humans’ primordial archetype. For Bodkin (1934/1974), the saviour archetype is the “tragic, sacrificial or rebirth pattern... [I]n which [gives] its sacred life, that the life of the community might be renewed” (p. 278). In this perspective, the saviour denotes a self that can save humanity in a crisis and, if necessary, sacrifice himself. Saviours are “usually outsiders of their communities, vaguely defined as from above, beyond or out there and thus in the world but not of the world” (Kozlovic, 2004, p. 26). The fact that the character is

an outsider could mean that he is from another realm, world, or community, or it could simply mean that he possesses unique features such as foresight and dream-like visions.

Furthermore, saviours can have alter-egos, one mundane and the other fantastic, frequently dying and then miraculously returning to life (Kozlovic, 2004). Although death and rebirth are one of the saviour archetypes' most prominent characteristics, the character's development and transition to a new phase in accordance with particular rituals can also serve as a metaphor for death. While the saviour characters are treated from an archetypal standpoint, the repetition of the attributes mentioned above, how often they are stressed, and how they are interpreted are all significant.

Frye, who constitutes the main template of the thesis, examines the saviour archetype in the context of the hero and mainly focuses on the quest theme. Frye's difference from the other critics is that he focuses on a more bibliographical analysis or a literary framework based on religion. Frye forms a basis for the saviour/messiah archetype as an archetypal critic. The entire Bible depicts a vast cycle from genesis to the end of the world, which includes the heroic journey of Christ from his birth to exaltation (Frye, 1957/2000, p. 316). That heroic quest is the most visible in romance. The biblical Messiah or saviour who arrives from an above realm is comparable to the romantic hero, while his antagonist is equivalent to the demonic forces of a deeper world. In other words, the pursuit of romance represents the triumph of fertility over desolation or the apocalyptic world over the demonic. In essence, the true story of the Saviour is divine, whereas the true story of romance is human (Frye, 1957/2000, pp. 187-193).

Consequently, the saviour is considered the leader in the apocalyptic human world. The most common biblical image of the Saviour expelling evil is Leviathan. "In the Bible, we have a sea monster usually named Leviathan, who is described as the enemy of the Messiah, and whom the Messiah is destined to kill in the day of the Lord" (Frye, 1957/2000 p. 189). As a result, this provides the primary set of archetypal images—the vision of innocence, which perceives everything through the lens of

complete human understanding. It is comparable to the religious concept of the untouched world or paradise (Frye, p. 108).

In literature, dozens of characters can be described as saviour archetypes. Aslan in *The Chronicles of Narnia*, Jake Chambers from *The Dark Tower*, Christ in *The Divine Comedy*, Jim Casy from *The Grapes of Wrath*, Harry Potter, Simon in *Lord of the Flies*, and Azor Ahai in *A Song of Ice and Fire* are just some of the saviour archetypes in literature. One of the most outstanding of these masterpieces is *The Lord of the Rings*. Aside from being a masterpiece of fantastic work, it also contains valuable information representing the saviour archetype in various ways. Glen Gill uncovers a couple of character archetypes similar to Christian mythology characters in his analysis. The protagonists in the *Lord of the Rings* series share different biblical or messianic roles. Gandalf, Aragorn, and Frodo embody the archetypal saviour roles in different ways, conveying some depictions from Christian theology. Gandalf emerges as a guiding prophet, while Aragorn assumes the role of leader. Finally, with the burden of his journey, Frodo assumes the position of a suffering servant. Specifically, Gandalf fulfills other typical biblical responsibilities. He resembles Moses and defeats Ringwraiths at the Bruinen River. Afterward, he faces the Balrog, which he defeats in a manner similar to how Elijah did with the prophets of Ba'al (Gill, 2013, p. 71). Gandalf appears to embody several Christian archetypes in his persona. Finally, In *The Two Towers*, his resurrection mirrors Christ's resurrection.

Consequently, the saviour archetype may be found in numerous works from the past to the present. Bodkin, Jung, and Campbell are among the critics who have researched the hero archetypes in-depth and contributed to the saviour archetype. Frye, like his predecessors, studies the hero archetype and concentrates on the saviour archetype to develop an archetypal theory based on the bible-centered good and evil dichotomy in a literary sense.

5. TYRANT ARCHETYPE IN *DUNE* AND *WATERSHIP DOWN*

This chapter aims to shed light on the tyrant archetype in Richard Adams' *Watership Down* (1972) and Frank Herbert's *Dune* (1965). The analysis seeks to examine General Woundwort and Baron Vladimir Harkonnen in the context of Frye's

archetypal framework of demonic imagery and the evil side of the good and evil dichotomy. The literary and historical reflections of the tyrant archetype that have been going on for centuries are observed in the selected characters, particularly in the context of recurrent elements such as physical traits, language, and motivation. It is concluded that General Woundwort and Baron Harkonnen reflect the tyrant archetype in a very similar way.

General Woundwort is a character in *Watership Down* who resembles the tyrant archetype in every aspect. Woundwort undoubtedly can be considered a villain or an anti-hero. When the details are examined, it is discovered that Woundwort incorporates the Tyrant archetype as the subtitle of the villain archetype. Woundwort does not interact with the reader until around halfway through the novel. However, once the Rabbits move on to new adventures, Woundwort emerges as a final boss in front of the heroes. When his traits, language, motivation, and place in rabbits' society are investigated, Woundwort provides highly rich content regarding the tyrant archetype he symbolizes and serves the demonic world.

In *Watership Down* (1972), General Woundwort occurs in chapter twenty-seven for the first time. While describing Woundwort, Adams introduces him to the reader by emphasizing his titles; "that's frightening part. The Owsla - well, you can't imagine it unless you've been there. The Chief is a rabbit named Woundwort: General Woundwort, they call him" (p. 241). This quotation can be elaborated on three different points. Above all, Woundwort is a chief rabbit, meaning he is a leader. Woundwort, tracing political and militaristic perspectives, is also portrayed as a general like many tyrants throughout history. Finally, Woundwort is defined as a character that other rabbits cannot imagine. He does not belong to the world of good rabbits. He is related to an unknown, sinister, and undesired universe. All these points described by Adams determine Woundwort's character's limitations. His frightening identity as a chief and general gets him closer to the tyrant archetype. After portraying a generic schematic of Woundwort, Adams elaborates on his physical traits. Although Woundwort is a rabbit in flesh and blood, he is shown to be considerably superior to other rabbits in terms of his physical characteristics:

General Woundwort: and he really is a grim customer. I don't think even you'd match up to him, Bigwig. He's almost as big as a hare, and there's

something about his mere presence that frightens you as if blood and fighting and killing were all just part of the day's work to him (p. 244)

Bigwig is in quite a strong position compared to other rabbits with his physical appearance. However, even Bigwig, whose name connotes "a huge person," is not comparable to Woundwort. Considering a character who battles and witnesses deaths on a daily basis explains Woundwort's strength. The physical depiction of a commander who mentally and physically spreads terror strengthens Woundwort's position to become a tyrant. Despite his physical features, Woundwort is an arrogant, cruel, bloodthirsty, and viciously ruthless Chief rabbit. His harsh characteristic is the main element that makes him a tyrant leader:

After a few days' wandering, he came upon a small warren and, snarling and clawing, forced them to accept him. Soon he had become Chief Rabbit, having killed both the previous Chief and a rival named Fiorin. In combat, he was terrifying, fighting entirely to kill (p. 310)

Here, Woundwort is portrayed as a diabolical machine that does not hesitate to kill other rabbits to achieve his goals. It would not be wrong to describe Woundwort as a beast that plunders wherever he goes. Woundwort's persistent rage becomes ingrained in his personality. It is not unusual to see him "snarling with fury" or "glaring" at his enemies (pp. 364-420). Besides his anger, his sense of revenge is also quite intense. "I'll kill you myself, said Woundwort. His long front teeth were bared like the fangs of a rat" (p. 366). In this quotation, Woundwort declares his ambition to be the one who kills Bigwig when he confronts him in a battle. The cold sensation of revenge becomes more brutal with the help of the depiction of his teeth. Besides, Woundwort is a figure devoid of mercy. This quotation reveals his sadistic side: "Thlayli? cried Woundwort. Embleer Frith, I'll blind him when I catch him" (p. 361). It is not enough for Woundwort to simply capture his arch-enemy, Bigwig. He intends to torture him and gouge his eye out. The ferocity of Woundwort has no bounds.

On the other hand, Woundwort's usage of words serves as another finding that he is a tyrant. Throughout the book, Woundwort employs quite insulting and patronizing language. The language he uses against rabbits around him and the men under his command is highly unpleasant. Adams continually emphasizes Woundwort's cognitive superiority and reinforces it with patronizing language that

everyone around him is more feeble-minded than him. Even Vervain, one of the pitiless commanders and villains in the book, is humiliated by Woundwort. While questioning one of the female rabbits, Woundwort says to Vervain: “she can’t talk if you keep cuffing her, you fool” (p. 360). Despite his military acumen, Woundwort does not abstain from criticism and uses patronizing language that insults him. In yet another quotation, Vervain cannot avoid humiliation when he asks whether Woundwort is fine or not: “of course, I am all right, you fool” (p. 446). Despite being in a terrible situation, Woundwort’s response demonstrates his character is incurable. Woundwort, who insults even his closest friends’ names in this manner, cannot be expected to treat his foes differently. He uses foul language toward Bigwig, the strongest rabbit in the other colony, and says: “you dirty little beast” (p. 365). In fact, this is not true since Bigwig is one of the most robust rabbits in the rabbit world. In this respect, the derogatory language used by Woundwort becomes ironic and belittling.

Moreover, Woundwort’s description of Bigwig as a ‘beast’ rather than a rabbit is part of this rough vocabulary. Woundwort’s venomous language and rage are inextricably linked. He threatens and scorns soldiers around him as he begins to lose control towards the end of the book and says: “you coward... If my authority goes, where will yours be in half a day? Aren’t you the most hated officer in Efrafa? That rabbit’s got to be killed” (p. 453). General Woundwort, whose authority has been undermined, seeks to compensate by threatening rabbits around him and shifting his vocabulary into slang. Last but not least, before saying goodbye to the rabbit world, Woundwort makes no concessions and fulfills his mission by humiliating Vervain one final time: “Shut up!... [F]ollow me, come on” (p. 456).

In addition to Woundwort’s tyrannic anger and harshness of the language, his motivation is possibly the most crucial aspect that distinguishes him as a tyrant archetype. Woundwort is, above all, “a singular rabbit” (p. 309). A tough rabbit that spends his entire life fighting, spilling blood, and does not hesitate to use brutal words. He becomes a figure devoid of sympathy due to his unending self-centered life. However, there is a tragedy that Woundwort endures as a child in the background, which feeds his harsh character deeply:

Woundwort's mother escaped, racing across the kale-field towards the downs, her kittens doing their best to follow her. None but Woundwort succeeded. His mother, bleeding from a shot-gun pellet, made her way along the hedges in broad daylight, with Woundwort limping beside her (p. 310)

This quotation is significant since it gives the reader many clues about Woundwort's tragic past, family, and early motivation leading him to transform into a tyrant. With the loss of his mother, Woundwort's motivation and lifestyle alter. His mother's death forces him to live a more isolated and solitary existence at a young age. In the world of rabbits, this lifestyle is hazardous since there are numerous *elils* which means enemy in the rabbit language. It can be stated that Adams' usage of the term *elil* can also mean evil. After facing many dangers since then, Woundwort's personality shapes negatively, and he becomes a ruthless and nonemphatic character. Adams explains the difficulty of Woundwort's survival as a rabbit with this quotation: "most rabbits in his situation, lacking almost all experience of wildlife, would have fallen victim at once to the *elil*: but not Woundwort" (p. 310). His never-ending, enraged motivation is the only thing that keeps him alive and causes the process of "becoming a savage" (p. 310). As a result of the events, he had witnessed during his childhood, calling him a 'savage' is actually one of the most accurate words to describe him. Woundwort is a character who has been alone all his life as a wild animal and achieves everything with strength. Surviving alone and being a singular rabbit is odd for rabbits since they tend to live together in packs. In light of these observations, it is reasonable to say that Woundwort's most dreadful motivation is to kill and annihilate. Adams clarifies Woundwort's motivation with these words: "What mattered was finding rabbits and killing them" (p. 441). His hatred towards rabbits of his own breed and his determination to exterminate them wherever he can contribute to Woundwort's tyranny. To him, "ferocity and aggression are everything" (p. 445). After portraying several aspects of Woundwort's tyrant scheme, Adams offers him an option to put an end to his tyrannic motivation:

There was offered to General Woundwort the opportunity to show whether he was really the leader of vision and genius which he believed himself to be or whether he was no more than a tyrant with the courage and cunning of a pirate (p. 425)

Richard Adams' definition of the tyrant makes this quote particularly significant. The phrase implies that Adams regards Woundwort as a tyrant. He grants Woundwort two choices and cleverly distinguishes between a capable leader and a tyrant. By stopping the attack on Watership Down, General Woundwort can still remain the authoritarian and respected leader of his people or end up as a tyrant with his cunning and courage of ignorance. Consequently, Woundwort falls into the evil side and becomes a tyrant. Chief Woundwort's tyranny reaches a pinnacle with this decision. To such an extent, he has no qualms about ordering the execution of a rabbit half his size. Even Vervain, one of the meanest rabbits in the book, finds this order weird. Adams elucidates this situation: "Even he could derive little satisfaction from the prospect of killing a thorn rabbit half his own size, in obedience to a contemptuous taunt" (p. 455). With this order, Woundwort reaches a new degree of demonic imagery and consolidates his position in the literary tyrant universe.

Interestingly, there is fear in the background of Woundwort's brutal tyrant image. Although it may seem that 'fear' is not a feeling that belongs to demonic figures, they might have fears that they keep hidden. Woundwort's inner fears generally reinforce and reverberate his motivation and make him more belligerent. It is discernible in the book that he has two big fears: losing his authority and reputation. Adams states that "apart from this secret anxiety, he felt that his reputation depended on a fighting victory" (p. 428). Woundwort recognizes that losing the battle means losing the reputation as well. This situation privately stresses him out, and he begins to convince himself, like many war-lords throughout history, that someone plots against him. "Like most war lords, he was never very confident about what was going on behind his back" (p. 428). As Adams points out, Woundwort is quite disturbed by the scenario and creates a state of paranoia in which he begins to believe it. Woundwort may have developed such paranoia because he thinks he will be defeated. He does not want to accept this situation since he has got all his reputation by fighting and achieving victories. However, Woundwort's luck runs out, and defeat is imminent. He is about to be beaten by a flourishing gang of rabbits. "Vervain knew that the impossible had happened. The General had come off worst. What he was saying was, cover up for me. Don't let the others know" (p. 453). Although Woundwort realizes that failure is inevitable, he does not want others to think of him as a helpless or

powerless commander. This line is a stark example of Woundwort's fear of losing his reputation. He seems to be in a pitiful position. Before bidding farewell to the reader, Adams conveys Woundwort's final mood: "With a sort of weary, dull surprise, Woundwort realized that he was afraid" (p. 454). Richard Adams elaborates that Woundwort is nearing the conclusion of his journey. After all the evil he has done and the cunning that even the devil cannot think of, all his motivation leaves its place the weariness and terror. However, Woundwort is not afraid of death. Even in his final moments, he maintains his tyrant image and defies death. Actually, this line summarizes Woundwort's character: "Then it sprang forward: and even as they ran, his Owsla could hear the General's raging, squealing cry, Come back, you fools! Dogs aren't dangerous! Come back and fight!" (p. 457). All traits mentioned above about Woundwort clusters. Adams exposes Woundwort's strong demeanour, the language he uses against others, denigration, and his never-ending fighting motivation to the reader for the final time. As a result of Woundwort's terrific tyrant image, Adams places him among the monstrous villains of the rabbit world:

Mother rabbits would tell their kittens that if they did not do as they were told, the general would get them - the general who was the first cousin to the Black Rabbit himself. Such was Woundwort's monument: and perhaps it would not have displeased him (p. 477)

Woundwort finally achieves notoriety that he did not have during his lifetime. He is now the cousin of Black Rabbit of Inle, rabbit legend's most infamous villain. He becomes a giant that comes to terrorize children who do not obey the rules.

Overall, in Richard Adams' *Watership Down*, General Woundwort is a striking representation of the tyrant archetype. Throughout the book, concepts such as language, traits, and motivational notions are used to explain and reinforce the tyrant archetype in a recurrent way. General Woundwort emerges with characteristics of an archetypal tyrant in *Watership Down*. It is well-suited to Frye's notion of the tyrant, one of the primary archetypal symbols in the demonic world. Woundwort carves a niche for himself as the evil side's chief architect in the eternal conflict between good and evil.

Baron Vladimir Harkonnen is the one who qualifies as the tyrant archetype in Frank Herbert's masterpiece *Dune* (1965). His characteristics, physical traits, language, and motivation, masterfully depicted by Herbert, reveal all the details of being a terrific tyrant. Baron's primary motivations in the book are to seize the entire planet and destroy his arch-enemy, the Atreides family. His ambition and anger carry him to the pinnacle of the tyrant archetype. Baron Harkonnen, who does not have a shred of goodness, can be considered the guardian of the demonic world.

Baron exerts his influence at regular intervals throughout the novel. Herbert's first description of Baron enlightens his characteristics and motivation:

A chuckle sounded beside the globe. A basso voice rumbled out of the chuckle: There it is, Piter—the biggest mantrap in all history. And the Duke's headed into its jaws. Is it not a magnificent thing that I, the Baron Vladimir Harkonnen, do? (pp. 25-6)

This quotation is significant since it reveals and summarizes the characteristics of Baron Harkonnen. He gathers with his counsellors around the globe depicting the planet Arrakis. Above all, the globe unveils his motivation and intention to seize the planet. In addition, the Baron's deep voice can be considered a reference to his strong persona. Also, the quotation features Baron's other primary goal of destroying Duke Leto and the Atreides family. Finally, the Baron's self-praising and haughty behaviour indicate that he takes firm steps towards becoming a tyrant. Herbert's masterful quote forms the overall scheme of Harkonnen, focusing on his traits, excessive pride, and motivation.

To begin with, Herbert emphasizes Baron Harkonnen's physical features at every chance, distracting him from the reader. Baron's most notable physical trait is his obesity. Herbert mentions the Baron's obesity: "the fat hand descended onto the globe" (p. 26). The word 'fat' is mentioned several times and is included among the symbols that promote the tyrant archetype. According to Christian doctrine, it is believed that gluttony is one of the seven deadly sins. Considering that the Baron embodies the archetype, choosing one of these sins makes sense and committing the character in that direction. Baron's state of overeating and obesity reflects negatively

on the reader, which contributes to the tyrant archetype. Herbert gives details regarding Baron's physical condition and focuses on his obesity once again:

As he emerged from the shadows, his figure took on dimension—grossly and immensely fat. And with subtle bulges beneath folds of his dark robes to reveal that all this fat was sustained partly by portable suspensors harnessed to his flesh. He might weigh two hundred Standard kilos in actuality, but his feet would carry no more than fifty of them (p. 41)

For Baron Harkonnen, even moving is tough. Although his body is equipped with sophisticated mechanisms, he cannot conceal the fat hanging from every pore. In other words, Baron is in the worst possible physical condition. With each description of Herbert, readers tend to move away from Baron and start perceiving him as a character belonging to the demonic world.

Apart from Baron's fatness, Herbert notes jowl as another physical trait. "He adjusted one of the little suspensors that guarded his fat body against the pull of gravity. A smile creased his mouth, pulled at the lines of his jowls" (p. 365). The term jowl has two meanings in this context. Apart from being a physical part of the body, it is also a common term used for the pigs' cheek. Herbert may be likening the Baron to a pig. In Frye's scheme, the pig can be considered an animal belonging to the demonic side of the animal world. Herbert emphasizes the word jowl once more to consolidate Baron's fatness: "His jowls bobbed up and down; the suspensors jiggled and shifted beneath his orange robe" (p. 671). This detailed description of the Baron highlights his physical incapacity. In particular, the orange colour of the robe he wears is an essential detail regarding the connection between the Baron's power balances and physical characteristics. Although Baron appears to be a leader by looking at his outfit and orange robe, his leadership inadequacies are linked to his physical flaws.

Finally, Herbert expands on his assessments of the Baron's physical traits by addressing his eating style: "The Baron picked up a sliver of meat, pressed the morsel into his mouth, chewed slowly, swallowed" (p. 378). Baron consumes the meat like a carnivore and digests it thoroughly. It is noteworthy that the quotation comes after the Baron is compared to a pig and is obese. In this respect, Herbert goes a step further and describes the Baron as an animal from a demonic realm. Considering the Baron as

a tyrant character, the author regularly works on these physical traits throughout the novel to build a demonic and negative Baron image.

Apart from his physical traits, the Baron's personality reveals the tyrant archetype in various ways. The Baron's excessive pride, another deadly sin, is the most prominent trait that drives him to catastrophe and brings his irreparable end as a tyrant. Throughout the book, Herbert mentions Baron's excessive pride several times, emphasizing his view of himself as superior to others. Baron begins by comparing himself to the Fremen, a tribe that lives in the desert: "We are the ones who tamed Arrakis... [E]xcept for the few mongrel Fremen hiding in the skirts of the desert" (p. 40). Harkonnen's excessive pride is evident in this quotation. The Baron is devoid of pity and sees himself as superior to other people who live in Arrakis. He has no sympathy for other people and exploits them for his personal gain. The Baron's choice of the word tame indicates that he does not consider those Fremen folks as human beings. To him, there is no big difference between a feral animal and Fremen.

The Baron's demonic viewpoint and his self-righteous attitude solidify his status as a tyrant. The Baron expands on his hubris by attempting to define himself. Baron describes himself as a predator, an element of the demonic world, living in or belonging to hell. When he abducts the Duke, he says, "time to quit stalling with this fool Duke, this stupid soft fool who did not realize how much hell there was so near him—only a nerve's thickness away" (p. 379). The hell around the Duke symbolizes the soldiers under the Baron's command. In this context, Baron is the one who commands the army of hell. So, Baron is actually the head of hell, in other words, the devil.

The Baron describes himself as not only a devilish character but also a predator, using examples from the animal world to illustrate his point: "and how they cowered when they saw the carnivore!" (p. 379). In this quotation, Baron literally draws the borders of the world he belongs to by claiming to be like a wild animal designed to feed on helpless creatures in the apocalyptic world. The Baron, who considers himself a skilled predator, also gives his nephew some advice on the subject and says, "you must be the carnivore, my boy. He smiled a baby's expression on the dimple-fat face. A carnivore never stops. Show no mercy" (p. 488). The Baron, who is quite satisfied

to be carnivorous, highlights his character's lack of mercy. Undoubtedly, a predatory animal cannot be expected to demonstrate empathy or mercy while hunting. In this sense, Baron can be considered a cold, brutal, and emotionless tyrant. The Baron continues to advise his nephew, making another comparison: "Think of these clods as what they are—slaves envious of their masters and waiting only for the opportunity to rebel. You must show them not the slightest vestige of pity or mercy" (p. 497). This line is significant since Baron states that everyone else is their slave, emphasizing that he has no sense of sorrow or mercy. In this respect, for the Baron, there is no difference between humans and creatures in the apocalyptic world. He is the predator and the most prominent name.

Another example that reflects Baron's view on the other beings is shared in this line, "the uncertain rabbits had to be exposed, made to run for their burrows. Else how could you control them and breed them? He pictured his fighting men as bees routing the rabbits" (p. 365). Baron considers rabbits to be inferior to him. The Baron, who likens his soldiers to bees keeping rabbits under control, is the leader of this team. In this respect, the Baron is seen as a fearsome beast to his soldiers, who are portrayed as bees. When Herbert describes Baron, he does not only compare him to the other folks but also to his fellow troops. Herbert states, "the mutton faces of his [Baron's] guard, their expressions carefully sheep-like in his presence" (p. 365). Significantly, Baron Harkonnen is on the demonic side of this analogy, not the apocalyptic. Soldiers who see the Baron are depicted like lambs, considered the most innocent animal in the apocalyptic world. The Baron, on the other hand, seems like a wolf who will not hesitate to attack even his soldiers. Finally, Harkonnen compares himself to others and deems himself superior to them. "I'm still standing. I'm still breathing. Merciless hell! That was close!" (p. 381). After the assassination attempt, the Baron loses many of his soldiers in the same room, but he survives. Instead of feeling sorry for his fallen soldiers, he compares himself even in this situation. Baron implies that he is still alive and the strongest and that he devolves into a tyrant archetype who is not welcomed by the reader anymore.

In addition to Baron's excessive pride, He can be defined as an evil tyrant character. Above all, the Baron is an ambitious individual. "The Baron could see the way ahead of him, says the quotation, explaining the Baron's drive and purpose. A

Harkonnen would be Emperor one day” (p. 487). The Baron is ready to do all he can to get a member of the Harkonnen family to seize power, and his actions are usually directed toward that purpose. He does not refrain from being brutal and pitiless when it is necessary. When Duke Leto is captured, Baron does not think twice about torturing him to make him speak. “The Baron nodded. You know, my dear Leto, you’ll tell us in the end where they are. There’s a level of pain that’ll buy you” (p. 378). Torturing is not a surprise since Baron’s cruelty is visible in every single action. Besides being an ambitious character, Baron is also a trickster. He keeps a watchful eye on even his closest friends and family members, ensuring they do not pose a threat. This quotation exemplifies Baron’s shrewdness:

Soon I must remove him, the Baron thought. He has almost outlasted his usefulness and almost reached the point of positive danger to my person. First, though, he must make the people of Arrakis hate him. Then—they will welcome my darling Feyd-Rautha as a saviour (p. 366)

This line is quite significant since it reveals the level of Baron’s trickery. Baron does not want anyone around him to be eviler than him. Piter, the Baron’s deputy, is one of the best examples since he kills without hesitation and transforms into a villain as ruthless as the Baron. He believes that Piter has reached to end and is determined to eliminate him to achieve his ultimate goal of creating a messiah from the Harkonnen family. Baron does not blink to annihilate the people around him despite their affinities. Hence, Piter is now a high-risk target for the Baron.

Moreover, the other victim is Doctor Yueh, who brings Duke Leto to Baron and makes a deal with him. However, as Baron mentions, “I never could bring myself to trust a traitor. Not even a traitor I created” (p. 369). He is so cunning that even Doctor Yueh becomes a threat to him. Yueh, who acquires Duke Leto’s trust and then deceives him, will undoubtedly betray the Baron. The Baron decides to eliminate Yueh before he poses any further threat and says:

Well, Baron Vladimir Harkonnen always keeps his promises. I told you I’d free her from the agony and permit you to join her. So be it. He waved a hand at Piter. Piter’s blue eyes took a glazed look. His movement was catlike in its sudden fluidity. The knife in his hand glistened like a claw as it flashed into Yueh’s back (p. 368)

The Baron does not even blink to order the execution of Yueh. Although he ironically mentions that he will keep his word, he betrays even his servants, demonstrating his tyranny and trickery once more. These words might best aptly summarise Baron's actions: "Feints within feints within feints" (p. 774).

As seen in the quotations above, Herbert portrays Baron as an evil character. However, it is evident that Baron enjoys being such a character. "A pity to waste such fighting men as the Duke's, he thought. He smiled more broadly, laughing at himself. Pity should be cruel! He nodded" (p. 365). The Baron, grinning like a fool, believes that even pity must be cruel. Almost all emotions must contain evil, and this situation makes him cheerful. Toward the novel's end, Herbert mentions a more enraged Baron. "The Baron Vladimir Harkonnen raged down the corridor from his private apartments. He bobbed and twisted in his suspensors with violent movements" (p. 759). Baron discovers that his arch enemies are still alive, and this situation makes him angrier. Also, meeting the emperor, who holds absolute power on the planet, makes him nervous.

Furthermore, being angry, which has become a requirement of being a tyrant, is reflected in Herbert's portrayal of the Baron's character. In this line, he demonstrates the Baron's anger: "Feyd-Rautha met the gloating stare in his uncle's eyes" (p. 775). Baron becomes outraged when he discovers that his adversaries are still alive and planning an attack. His scary visage mirrors his rage and transforms into a demonic gloating stare which is significant since it is Baron's last glance at his nephew before he passes away. He bequeaths his demonic face to his nephew, the Harkonnen family's future.

Apart from his traits, patronizing language is a recurring aspect that significantly reinforces the tyrant image that Baron embodies. First of all, Herbert emphasizes Baron's condescending language: "He's most uncouth, Baron. Addresses you as Harkonnen—no Sire et Cher Cousin, no title, nothing. It's a good name, the Baron growled, and his voice betrayed his impatience. What does dear Leto say?" (p. 27). Baron occurs several times throughout the novel while speaking in a cynical tone. He pretends that Duke Leto's letter is disrespectful, and although not addressing him by name, he dismisses it while revealing his deepest hatred and animosity towards him.

As it is seen in the quotation, Baron Harkonnen, the tyrant image, has a satirical style. When it comes to approaching situations, he is haughty and cynical in which he belittles his enemies and considers himself extremely intelligent. Identically, like Woundwort, the Baron employs patronizing language to humiliate the people around him. For instance, he repeatedly insults his assistant Piter, saying stuff like “you have a flux of the mouth” or “be silent” (pp. 28-9). Also, when Baron tries to find out where the planetologist Kynes is, he becomes frustrated and uses patronizing words again: “No, it isn’t! Where is that stupid planetologist? Where is this man Kynes?” (p. 372). Baron’s use of patronizing language, especially those close to him, takes him to a different dimension in the tyrant archetype. While it is understandable for a character to have a negative attitude about their opponents and use such words, the Baron speaks to his relatives and close friends in this manner, making him appear tougher and more evil. Baron thinks that “[he] [is] surrounded by such useless clods” (p. 479). The people around him, he believes, are not as intelligent as he is, and they do not deserve a leader like him. Thus, Harkonnen continues to humiliate others around him. He punishes them cruelly with his actions and language when they make a mistake: “Do you think I’ll praise you for such stupidity, give you another promotion?” (p. 479). The Baron, who cannot tolerate mistakes, mocks and insults his soldiers. The following is a quotation in which Baron’s unacceptable language is most evident: “The Baron felt no gratitude to Piter. The fool had got himself killed. And that stupid guard captain!” (p. 382). When Piter, his most devoted servant, dies, the Baron, who has no feelings for him, continues humiliating him, claiming that he died because of his folly. It can be stated that Baron has an evil heart and character, which are the perfect matchup for a tyrant. The quotations above demonstrate how Baron wields his tongue as a weapon. Herbert significantly uses Baron’s language and ironic style while creating a tyrant scheme for Baron.

Baron’s motivation, in addition to his tyrannic traits and the harshness of his language, is the essential feature that classifies him as a tyrant archetype. The Baron's biggest motivation throughout the book is seeing a member of the Harkonnen family as the ruler of the entire planet, notably as the emperor. “One day, a Harkonnen would be Emperor” (p. 487). In this regard, his nephew Feyd-Rautha is an ideal candidate to become the next ruler. Herbert states, “there was a sharpness to the boy that the Baron

enjoyed... [A] ferocity” (p. 487). As a consequence of his observations, Baron, who looks for a wicked person just like himself, notices that his nephew possesses similar features, and this situation pleases him. However, Baron must clash with other families to achieve this ultimate goal and place his nephew at a higher level. The Atreides family is the Baron’s deadliest enemy in the novel. Since they get stronger and begin trading the product known as melange, He wants to eliminate the entire family and soldiers to strengthen his authority and control over the planet. The Baron knows how ruthless he must be to achieve his goal. In this regard, his nephew Feyd-Rautha is an ideal candidate to become the next ruler. To him, there are two crucial aspects of providing authority: “One must always keep the tools of statecraft sharp and ready. Power and fear—sharp and ready” (p. 478). According to Baron, leaders who exhibit their power and instil fear have the most indestructible state government. However, this is partly true since there is a delicate line between being a respected king and a fearful tyrant. The Baron’s actions turn him into a tyrant rather than a king, and he uses his power to inflict evil and fear on his people. The Baron wishes to be the one who brings hell to the Atreides family and declares: “The Duke must know when I encompass his doom” (p. 30). As it is observed in the quotation that he is determined to be the doom bringer, the keeper of the hell in which “[he] must have [Duke] dead and ended his line” (p. 35). In this regard, the death of a member of the Atreides family brings pleasure to Baron. The following words explain Baron’s satisfaction: “The Baron reached beneath a drapery beside his suspensor bed, pressed a button to summon his older nephew, Rabban. He sat back, smiling... [A]nd all the Atreides dead!” (p. 486). Hearing deaths from the Atreides family, the main element of his motivation, brings joy to the Baron and makes him grin. Herbert creates a catchy image of the tyrant, fed by chaos and pleased with someone’s death. While creating the archetype of a tyrant, Herbert interprets the Baron from the perspective of other characters. Thufir Hawat’s description of the Baron is the most remarkable of these character observations: “I’ve sat across from many rulers of Great Houses, but never seen a more gross and dangerous pig than this one” (p. 777). In the light of the Baron’s traits, language, and eating habits, Thufir Hawat provides an accurate interpretation. His statement encapsulates the tyrannical Baron’s odd personality and distinction from other leaders.

Despite all his efforts and barbarity, the Baron is unable to achieve his goal. After failing to eliminate the Atreides family, the Baron is forced to confront his nightmare: the true emperor of the planet. Interestingly, Baron Vladimir Harkonnen, like General Woundwort, feels fear, an emotion unsuited to the tyrant archetype. Herbert clearly describes the Baron and expresses his fear: “The Baron lowered his gaze, frightened by the Imperial anger” (p. 956). The Baron recognizes that he is surrounded by imperial power, and his end is near. Herbert describes the Baron as a character who is helpless in the face of such overwhelming authority, “such unlimited wealth it represented that even the Baron was awed” (p. 957). When the Baron encounters Emperor Shaddam IV, he experiences the same emotions that his men did when they saw him: “He knows something, the Baron thought. Fear sat like a stone in his stomach until he could hardly bear the thought of eating” (p. 957). Here, Herbert emphasizes the Baron’s greatest passion, eating, and compares it to the fear he feels at that moment. However, The Baron is killed by Ali Atreides, not his only worry, Shaddam IV. Herbert conveys the Baron’s final moments:

The Baron fell back. His eyes bulged as he stared at a red slash on his left palm. You... [Y]ou... He rolled sideways in his suspensors, a sagging mass of flesh supported inches off the floor with head lolling and mouth hanging open (p. 967)

The Baron has no time to crack jokes or disparage people around him. House Harkonnen’s merciless ruler collapses to the ground like a piece of meat. Herbert concludes the tyrant’s story in *Dune* by emphasizing the Baron’s most prominent trait, his physical structure.

To conclude, Baron Vladimir Harkonnen is the figure in Frank Herbert’s *Dune* that genuinely serves the tyrant archetype. The tyrant archetype is extensively fed by the book’s recurrent traits, insulting language, and the Baron’s determination to kill. Baron, as the tyrant guardian of Frye’s demonic universe, becomes one of the most memorable characters on the evil side of the good-versus-evil duality.

6. SAVIOUR ARCHETYPE IN *WATERSHIP DOWN* AND *DUNE*

The purpose of this chapter is to examine the saviour archetype in Richard Adams' *Watership Down* (1972) and Frank Herbert's *Dune* (1965). The analysis aims to examine Hazel, Fiver, and Paul Atreides through the lens of Frye's archetypal framework of apocalyptic imagery and the good side of the good and evil dichotomy. The saviour archetype's literary, historical, and religious reflections are observed on the selected characters, particularly in the context of recurrent elements such as leadership, courage, resurrection, foresight/prescience, and prophecy. It is concluded that Hazel, Fiver, and Paul Atreides reveal the saviour archetype similarly.

In Richard Adams' *Watership Down* (1972), the apocalyptic character scheme is mainly formed around the hero, who is placed at the opposite pole of the tyrant in the apocalyptic *human* world. However, the unique aspect of *Watership Down* is that the novel has two central characters or protagonists that are rabbits. Adams describes Fiver and Hazel as two different characters who complement each other. The qualities of Hazel and Fiver predominate at times, yet they evolve on an archetypal level that follows each other throughout the novel. In the analysis, it is observed that Fiver and Hazel incorporate the saviour archetype together. When examined as a whole, Hazel's leadership, courage, and success in decision-making reoccur throughout the novel, while Fiver's recurrence of more of a mentor's foresight and shaman-like healing talents continue to emerge. These characteristics owned by Fiver and Hazel help form and foster a wealthy saviour archetype together.

In the book, Adams concentrates on the leadership of rabbit Hazel. Throughout the novel, it is possible to observe the details of Hazel's leadership. Hazel contributes to the saviour archetype in the apocalyptic world, bolstered by good-natured characteristics such as courage and honesty. The first detail about Hazel's leadership comes right after the rabbits' departure. "Hazel and his companions had spent the night doing everything that came unnaturally to them, for the first time" (p. 36). The quotation signifies the main hero in the book, in other words, the leader. Adams' mention of 'Hazel and his companions' explains that Hazel is the band's true leader. Although the rabbits decide to depart after the weird calling of Fiver, they start moving after the call of Hazel. Other characters also endorse his leadership. In the book, it is

stated that “he still could not understand what had happened, but at least he realized that Blackberry wanted him to show authority. His head cleared” (p .49). Blackberry, one of the strong members of the group, urges Hazel to stand out and assume more responsibility.

On the other hand, Hazel does not consider himself the group’s leader, so his reaction is odd at first, but he soon realizes what he needs to do and begins to take on more leadership roles. Hazel starts to feel a sense of obligation to the group. His first job is to wake up his group members on time: “After some time, Hazel woke Buckthorn” (p. 55). Although it appears to be an easy chore, the pack members feel that Hazel cares about them, and Hazel starts to look after his group like a leader. Hazel begins to warn his companions on the road and says, “no one’s going to leave anyone else behind; if you had to stay, I’d stay with you” (p. 56). Here, it is significant that Hazel’s leadership qualities improve a little more. Hazel instils confidence in his friends and boosts their bravery by saying he will leave nobody behind.

Moreover, Hazel’s connection with Fiver is the actual test of his leadership abilities. Fiver is a mysterious individual that has a particular affinity with Hazel. Fiver is usually better understood by Hazel than by any other rabbit. However, Fiver tends to make things more difficult for Hazel. “Hazel waited for Fiver to speak, but he remained silent. What was it you wanted to say to me? Asked Hazel at last. Fiver made no reply, and Hazel paused in perplexity” (p. 62). Here, Adams elaborates on the communication between Hazel and Fiver. Fiver is a character who speaks little and does not get involved in the action much. Although he possesses several characteristics that suggest he is a saviour, he lacks active leadership. In this respect, keeping Fiver in control is a real test of Hazel’s leadership.

Besides, Adams frequently makes the characters question Hazel’s leadership. Hawkbit, one of the new members of the group, questions who the chief rabbit is and states, “it seems a nasty business. Who is Chief Rabbit, anyway – you or Bigwig? I don’t know, answered Hazel, but Bigwig’s certainly the strongest” (p. 64). Hazel and his friends do not feel forced to choose a leader for themselves as a group, and there is no such hierarchy in their environment. However, Hazel's modest character suggests that the most robust rabbit, Bigwig, should be the leader. Hazel’s egoless manner

unwittingly leads him to become a true saviour archetype. As he grows more comfortable in his role, Hazel calls out his friends like a saviour: “If you follow me now, I’ll have you out of it by sunrise” (p. 65). Starting to strengthen his rhetoric, Hazel encourages his friends and confidently makes firm preparations to save them from their perilous journey. Hazel is adamant about getting his companions to a secure location. He begins to ponder to himself as he goes down the road, oscillating between sleep and wakefulness:

Hazel’s feelings were like those which might pass through the mind of a defeated general. Where were his followers exactly? He hoped, not far away. But were they? All of them? Where had he led them? What was he going to do now? What if an enemy appeared at this moment? (p. 66)

Hazel does his best to lead his companions, and while he is usually successful, he occasionally encounters obstacles he cannot overcome. Hazel is the leader because he risks protecting others; he is not the leader because he bullies them. He is the leader because he knows how the group works and how to employ each other effectively. Hazel possesses the intangible attributes that distinguish a good leader, and it is apparent that his rabbits are not the same as those they left behind. Hazel does not give any member of the particular group treatment, and he is unwilling to abandon anyone. In that sense, his willingness to save his friends is a burden for him and causes an increase in anxiety. The quotation mentioned above is particularly significant since it brings Hazel closer to the saviour archetype. When Hazel realizes he can keep his companions safe, his confidence is restored. He is more positive and eager to assist and encourage his band: “Hazel, watching, lent help here and there and encouraged others. Every so often he slipped back to look out over the field and make sure that all was safe” (p. 72). By combining Hazel’s compassion and self-confidence with his leadership, Adams keeps weaving the saviour archetype. Later on their journey, Hazel helps a mouse they encounter on the road, and everyone is surprised. Blackberry’s reaction, “you saved his life!” (p. 171), demonstrates the group’s response. Mice are notorious in the rabbit world for being devious and unreliable. However, Hazel is not selfish and only cares about his race. Rescuing the mouse makes him a hero, and his leadership qualities emerge with his saviour role. Hazel succeeds in passing each test created and placed by Adams and is well on his way to fulfilling the saviour archetype.

Hazel and his friends, who look after rabbits and other animals, encounter a crippled bird on the road. Although the bird causes surprise in the group, Hazel asserts his authority and declares that it shall remain with them. Adams recounts the reaction of other rabbits with this line: “the astonished rabbits obeyed him, grumbling. Hazel’s authority was put to something of a test, but held firm with the support of Bigwig” (p. 192). Even though the rabbits start to grouch among themselves, they are not very happy with Hazel’s decision, and they gradually adopt Hazel’s authority and leadership. Hazel solidifies his position with the support of Bigwig. After making critical decisions, Adams highlights that Hazel is proud of himself: “whatever might lie ahead, at least he could feel that he had not failed them so far” (p. 195). Hazel is aware that his decisions are questionable, yet his sense of trust develops. Although unsure of his choices, he feels proud and delighted that he did not let his friends down. Adams also portrays Hazel on his journey to becoming a saviour as a leader who other animals accept: “Meester ’Azal, ees rabbits vork ’ard,’ said Kehaar” (p. 197). Kehaar addresses Hazel as a master throughout the book and acknowledges his authority as a bird. This quote emphasizes that Hazel is on the right track and that his leadership has improved.

With the confidence of his decisions so far, Adams challenges Hazel to more rigorous tests in the book. In order to obtain the female bunnies they need to breed, Hazel is prepared to go off on a new expedition. Fiver, who has not been around for a while, relies on his instincts to warn Hazel and says:

Risking your life and other rabbits' lives for something that's of little or no value to us, said Fiver. Oh yes, of course, the others will go with you. You're their Chief Rabbit. You're supposed to decide what's sensible, and they trust you. Persuading them will prove nothing, but three or four dead rabbits will prove you're a fool when it's too late (p. 215)

Fiver issues a mature warning to Hazel, asking him to realize the situation. Although the other rabbits recognize Hazel as a leader, this pointless excursion may risk the lives of other rabbits. This situation can cause Hazel’s leadership to question and mess up when everything goes well. Also, it is worth noting that Fiver serves as Hazel’s inner voice in this quotation and guides him. However, Hazel ignores his brother Fiver’s warnings and is determined to rescue two female rabbits from the humans’ farm. The

plan does not go as planned, and the people on the farm become aware of the situation and shoot Hazel. The other rabbits cannot reach Hazel; nevertheless, they see the traces of blood along the road and assume he is dead. Adams processes this event as a turning point in the book and apotheoses Hazel. He gives Hazel an image of salvation and renewal. A few days later, when Hazel returns to the colony, the other rabbits treat him like a deity and perform a ritual: “the rabbits crowded round. Everyone wanted to touch him” (p. 260). The whole group gathers around Hazel, and they behave as if they are prey and request healing from a holy figure. This event experienced by Hazel is parallel to the experiences of Jesus and contributes to the archetype of the saviour. Adams brings Hazel to a certain point in terms of the saviour archetype.

After this incident, in which Adams deifies Hazel, he elevates Fiver to the spotlight and has him share roles with Hazel in the story’s following chapters: “The rabbits trusted him and Fiver, who had got them out of Sandleford before it was too late, crossed the Enborne and the common, taken Bigwig out of the wire, founded the warren on the downs...” (p. 267). In this quotation, Adams recaps what Hazel and his companions have been through so far and remarkably puts Fiver on the same level as Hazel. Even though Fiver appears to be a figure who offers guidance in the background and is not physically present, he shares leadership with his brother. Hazel starts consulting Fiver before making a choice and asks: “What do you think?” (p. 272). This question demonstrates that Fiver is just as capable of leading as Hazel, and he seeks advice from his brother and awaits his approval. Because Fiver is an introvert, he prefers to stay in the background and wants to restore Hazel’s confidence. Adams mentions Hazel’s first night of leadership and states that “he remembered the time when they had been forced to rest in the wood above the Enborne” (p. 272). This line is significant because he remembers the first night he felt like a leader, and this situation boosts his self-esteem.

Moreover, Hazel is also open to advice from anyone, not just his brother Fiver. Adams clarifies, “Hazel, who was ready to accept advice from anybody when he thought it was good” (p. 389). Adams emphasizes how Hazel embodies the paradigm of a selfless, honest and modest saviour archetype. Adams turns Hazel into an archetype of a saviour in the eyes of the reader by building an image of Hazel, who does not give up despite all the negative experiences and accentuates his good traits.

Hazel occasionally experiences negative feelings on his quest to save his companions, which are pretty natural. Hazel realizes that he has to face General Woundwort eventually. Fighting is never an option for these rabbits, who live in peace in their own universe. In this regard, it becomes difficult for Hazel to decide and gather his courage. Adams states that “soon he had become as tense and nervous as he had ever been in his life” (p. 297). As the journey comes closer to a conclusion, Adams shares Hazel’s anxiousness with the reader. However, the saviour archetype has no space for despair. Fiver and other rabbits always support their friends and “simply [trust] Hazel” (p. 373). Hazel summons his strength and realizes his purpose as a leader and a saviour of his friends. Adams describes Hazel’s address to his friends as follows: “Anyone who wants to go can go, he said. I shan’t. We made this warren ourselves, and Frith only knows what we’ve been through on account of it. I’m not going to leave it now” (p. 416). In a sense, Hazel is prepared to face the dragon. He has no desire to leave the warren and addresses his companions like a true leader and saviour of the rabbits. He adds more seriousness to his message by mentioning God, Frith, and demonstrates his dedication to the quest. Hazel is willing to face any danger to fulfil his destiny as a saviour. Otherwise, the tyrant will triumph and annihilate his people. In other words, the battle between good and evil or apocalyptic and demonic worlds is inevitable.

Adams also highlights Hazel’s willpower: “well, go on then, answered Hazel. I’m not stopping you. And I’m not leaving this warren. It’s my home” (p. 416). After all the adventures they have been through with his companions, Hazel is determined to defend and protect his world. Moreover, Strawberry’s comment about Hazel is the most remarkable line concerning the saviour archetype in the book. “I believe Elahrairah will save us from this Woundwort: and if he doesn’t, I’ll tell you that I’m not going back to Efrafa” (p. 417). Adams informs the reader that Hazel is the saviour by including the opinions of other rabbits. They feel confident in Hazel’s ability to save them and are prepared to battle the evil to the bitter end. Hazel recognizes that the inevitable approaches, and he must confront Woundwort. Adams blends the saviour concept with bravery and states, “and since this savage brute is probably not to be trusted, I suppose the Chief Rabbit must go alone” (p. 418). Although all the rabbits are ready to battle and are on Hazel’s side, he must face Woundwort alone as

the saviour. Undoubtedly, Hazel is the character that most closely embodies the saviour archetype in terms of courage, which is one of the emotions that matches the saviour archetype. Before confronting the evil tyrant Woundwort, Hazel tells his companions to stay in the warren and protect it. “My Chief Rabbit has told me to defend this rim, and until he says otherwise, I shall stay here” (p. 454). Even Bigwig, the most potent rabbit in the warren, admits that Hazel is the chief rabbit, and Adams emphasizes that he will obey the rules. As the saviour, Hazel unites the entire warren and becomes the commander of the apocalyptic world against evil. Hazel triumphs over the forces of evil with his friends and returns to his colony. And the story ends with the triumph of the apocalyptic world. Once again, good prevails against evil.

However, the narrative of Hazel’s return is surprising. He says, “a man brought me in a hrududu, nearly all the way” (p. 466). Hazel is left to the colony by the tractor. Furthermore, some rabbits are aware of the situation, but this is unexpected for the rabbits because, similar to the story of Jesus Christ resurrecting Lazarus, a miracle occurs, and humans, the rabbits’ archenemy, help Hazel to return supernaturally. With this occurrence, Adams solidifies Hazel’s role as a saviour, giving the apocalyptic rabbit world a living myth.

The epilogue chapter concludes the novel, telling the reader what happened to the central characters. It is part of Adams’ myth-making process since he pretends that these rabbits exist and live even after the book. Adams gives some detailed information about Hazel and reveals that “he lived a tidy few summers - as they say in that part of the world — and learned to know well the changes of the downs to spring, to winter and to spring again” (p. 476). When Adams recounts the seasons in which Hazel lives, he especially emphasizes the summer season. Considering the archetypes in Frye’s system, summer, the season of adventure, chivalry, and romance, is intimately associated with Hazel as the saviour. Adams might also be highlighting the seasonal cycle, implying that Hazel has cracked the process of existence. The winter and spring scheme that Adams follows recurrently and cyclically can be regarded as an allusion to the never-ending good-bad, death-life dichotomy, which extends to literature. Finally, Adams underlines Hazel’s status as a living legend, praising him: “And sometimes, when they told tales on a sunny evening by the beech trees, he could not clearly recall whether they were about himself or about some other rabbit hero of days

gone by” (p. 476). Overhearing the stories told on a warm summer day, Hazel realizes that he is one of the heroes in those stories and is ready to leave the world in peace with the pride of having succeeded in becoming a legend while still alive.

In conclusion, in Richard Adams’ *Watership Down*, the rabbit Hazel profoundly represents the apocalyptic saviour archetype in a universe that reflects the human world. Various traits of the character, such as courage, honesty, modesty, and good nature, are repeated by Adams throughout the novel and handled under the archetype of the saviour. It is noted that the saviour archetype, which has existed for centuries, greets the reader in a fantastic work with a slight alteration.

Fiver, the other central character in Richard Adams’ *Watership Down*, vigorously represents the saviour archetype and shares the title with his brother Hazel. Fiver’s foresight, composure, point of view, and healing abilities elevate him to a more spiritual and rich level as a saviour. Just as Hazel’s leadership traits emerge, Fiver’s characteristics contribute to developing a rich spiritual saviour archetype.

Throughout the book, Adams emphasizes Fiver’s foresight, and rabbits’ many adventures are shaped by Fiver’s premonition. To describe and explain Fiver’s foresight, Adams often includes the strange situations in which Fiver experiences and shares the other rabbits’ understanding process of his actions. Confiding often to his brother Hazel, he expresses his weird feelings to Hazel for the first time and says: “There’s something queer about the warren this evening, although I can’t tell exactly what it is” (p. 17). This quotation is significant since it is the first implication of Fiver’s mysterious sixth sense, foresight, or prescience. Also, when Adams foreshadows in the book, he does it through Fiver’s foresight, and as a rabbit who sees the future, he can give the reader a rough idea of how the narrative will end. However, Adams maintains the adventure’s surprise by utilizing this quality of Fiver at crucial moments and creating a mysterious atmosphere through Fiver’s sentiments at essential intervals, as seen in the passage above. Adams focuses on Fiver’s weird visions and elucidates his feeling of danger: “No, it’s not safe... I can’t tell what; but it worries me” (p. 18). Adams does not let him share the details about what will happen, but as an implication of the saviour archetype, he uses Fiver’s foresight and allow him to warn his friends. Fiver’s visions begin to improve, and he warns Hazel that trouble is on the way: “Oh,

Hazel! This is where it comes from! I know now - something very bad! Some terrible thing - coming closer and closer” (p. 19). The rabbits, including Hazel, find Fiver’s situation strange. They are scared of whatever happens to Fiver, and Hazel says: “Don’t be silly, it’s only the light of the sunset. Fiver, come on, don’t talk like this, you’re frightening me!” (p. 19). What his brother says does not seem realistic to Hazel, and he is worried about the situation since Fiver looks unbalanced. Not finding his brother’s words believable, Hazel worries that his brother may have another disturbance.

Likewise, Fiver is dissatisfied with his current circumstances, attempts to understand what is going on with himself, and endeavours to figure out his weird visions. Adams precisely conveys Fiver’s feelings to the reader: “Here there was a delay, for Fiver - surrounded on all sides by the quiet summer evening - became helpless and almost paralyzed with fear” (p. 19). Although summer implies adventure and joy for rabbits, Fiver has a terrifying winter inside and is unsure about what to do. It is not simple for Fiver to become his friends’ spiritual leader and save them from peril. Later that night, Fiver has a dreamlike vision about the future events and shares the details with his brother: “Hazel - the danger, the bad thing. It hasn’t gone away. It’s here - all around us. Don’t tell me to forget about it and go to sleep. We’ve got to go away before it’s too late” (p. 21). Fiver sees it is time to depart for him and his friends in his dream. Fiver expresses his intense feelings about danger by telling his brother that bad things are about to happen and that they must get out of the warren as soon as possible. However, escaping from the warren is not simple, and they must consult the warren’s chief. Hazel speaks vaguely as he explains the situation to the warren’s leader: “Well, sir... [M]y brother doesn’t really think about these feelings he gets. He just has the feelings, if you see what I mean. I’m sure you’re the right person to decide what we ought to do” (p. 24). Hazel has difficulty explaining his brother’s thoughts and states that he is actually a little insane. The current situation makes things even more difficult since Fiver’s views are dismissed, and other rabbits respond as follows: “What a shame! What a shame! Poor fellow, perhaps he ought to go home and rest” (p.24). The rabbits pity Fiver and do not take him seriously since there is a supernatural scenario, and they slur over the danger by stating that he is sick. However, not all rabbits believe Fiver is ill. For instance, Bigwig believes in Fiver and states,

“he convinced me. Obviously, he’s been sent some kind of message, and I believe in these things” (p. 27). Bigwig’s words are significant since when we examine the origins of the religions today, it is evident that none of them appealed to large groups of people at the beginning. As a spiritual leader or prophet, Fiver continues his journey with a few rabbits who believe in him.

Fiver’s fame quickly spread across the little warren they live. Most rabbits believe that Fiver is a psychic who delivers terrible news. With this quote, Adams reveals what other rabbits think about Fiver and his sight: “They looked curiously at Fiver. From what Blackberry had told them, they had been almost expecting to find Fiver foretelling doom in a poetic torrent” (p. 30). Here, Adams underlines the rich rhetoric of characters like Fiver, claiming that they talk in a manner of reading poetry. Another detail Adams mentions in this quotation is doomsayers. These folks, who appear in every period, pretend to inform people and intimidate them about “doomsday.” However, Fiver is portrayed as a lonely, innocent rabbit in an apocalyptic rabbit world who just wishes to save his friends from disaster.

The role that Adams assigns to Fiver gets heavier day by day. Fiver evolves into a figure conversing with himself, oscillating between sleep and wakefulness. Adams elaborates, “Fiver gave no sign of having heard him. He seemed to be lost in his own thoughts. When he spoke again, it was as though he were talking to himself” (p. 63). It is as if Fiver has been possessed by someone else and transmits his messages to other rabbits. Adams summarizes Fiver’s predicament: “His voice sank and became that of a sleep-talker” (p. 63). Fiver’s voice alters and emerges from his trance, albeit with difficulty. Adams keeps emphasizing the fact that Fiver is distinct from the other rabbits. “Only Fiver sat alone and apart. He seemed either ill or very much depressed, and the strangers avoided him instinctively” (p. 85). Other rabbits in the colony are wary of approaching Fiver since he seems a sickly rabbit from the outside. Adams progressively separates Fiver from the world he is in, and the pale appearance he gives him emphasizes the fact that he is not physically present.

Later in the following chapters, Fiver begins to accept and learn to live with his weird visions and laments that those around him do not fully understand him. “I’m a fool to try to argue, he said miserably. Hazel - dear old Hazel - it’s simply that I know

there's something unnatural and evil twisted all round this place" (p. 99). Richard Adams expands on his remarks on Fiver's visions. Fiver's usage of the phrases "unnatural" and "evil" suggests a threat from outside their environment. The rabbits, who appear to symbolise an apocalyptic world, are warned by Fiver that an evil danger awaits them. When analyzed from the perspective of Frye's demonic and apocalyptic archetypes and good and evil dichotomy, Fiver performs the function of a messenger who communicates with a terrifying, incomprehensible evil dimension and conveys these messages to the rabbits living in the apocalyptic world.

Fiver's premonition becomes more precise in further events. After his brother Hazel disappears, Fiver is confident that he will reappear and says: "He will return, said Fiver unhesitatingly" (p. 199). Fiver is self-assured in what he says and does not hesitate to express the details. With this short and confident sentence, Fiver accepts his situation and uses his visions more strongly. Shocked by Fiver's precise predictions, other rabbits express their reactions with questions such as "How do you know? Asked Blackberry" (p. 232) or "But how on earth did Fiver know?" (p. 252). Visions become increasingly regular for Fiver as he begins to embrace the power. The moment when Fiver's foresight reaches its most crucial point is the conversation he had with Woundwort. Fiver says, "For your death. Believe me, I am sorry for your death" (p. 456). When Fiver encounters Woundwort, who comes to attack the colony with all his rage, he whispers these words to him, heralding Woundwort's demise. By foreshadowing the death of the book's worst character, this excerpt demonstrates how Fiver utilizes his power and indicates the strength of his foresight. Finally, Adams summarizes Fiver's prophetic incident and shares the rabbits' perspective on the topic thoroughly:

These rabbits, he said, who claim to have the second sight - I've known one or two in my time. But it's not usually advisable to take much notice of them. For one thing, many are just plain mischievous. A weak rabbit who can't hope to get far by fighting sometimes tries to make himself important by other means, and prophecy is a favourite. The curious thing is that when he turns out to be wrong, his friends seldom seem to notice, as long as he puts on a good act and keeps talking. But then again, you may get a rabbit who really has this odd power, for it does exist. He foretells a flood perhaps, or ferrets and guns (pp. 158-9)

Adams points out that it is feasible for precognitive rabbits like Fiver to appear from time to time. This incident is similar to the prophets who are supposed to have appeared on Earth in many different periods according to ancient religions. In this case, Adams claims that there are also false rabbits who claim to predict the future and that while such people are scarce, they do exist. In this context, just as Noah heard of the flood and set off, Adams creates the picture of a rabbit in the role of saviour, who seeks to use this knowledge to benefit his companions by warning them about specific risks. Consequently, the excerpt above underlines Fiver's role in light of the instances mentioned above. Fiver substantially is the saviour who will redeem his friends from evil.

Fiver's influence in the group strengthens when the prophecies he shares with his friends actually happen, and he begins to lead the group occasionally. Although Fiver does not dispute Hazel's authority or leadership, rabbits frequently approach him for advice, implying that he has leadership abilities. "I'm still alive, Fiver... [T]ell us what to do" (p. 127). Other rabbits ask Fiver what to do since they believe they survived successfully because of his foresight. Moreover, Adams explains other rabbits' belief in Fiver: "When Fiver said the iron tree was harmless, they believed him" (p. 131). The Rabbits cease questioning Fiver's strange circumstances and start trusting him and his leadership. Also, although Fiver does not speak with Hazel in front of the other rabbits, he asserts his authority and cautions his brother when it is necessary. "You're not going alone, said Fiver firmly" (p. 132). Adams' emphasis on "firmly" can be considered a testament to Fiver's seriousness and influence on his brother. In addition, Fiver does not hesitate to use imperative sentences to his brother: "Get them out, Hazel whispered Fiver" (p. 291). Fiver literally gives orders to his brother. Adams continues to emphasize at every opportunity that Fiver has leadership qualities as well as foresight, making him a suitable character for the saviour archetype. When Hazel does not feel well, Adams portrays Fiver as a calmer and leading character. "Yes, we can — calm down. They'll get used to it quicker than you think. I tell you, it's better than one or two other places we've been in" (p. 300). Telling his brother to stay calm, Fiver reveals his leadership once again by telling him what to do. He draws a saviour scheme that can save even his "leader" brother when necessary and deserves to share the title with him. When required, Fiver discards his calm attitude

and warns and directs other rabbits in case of danger. “A water-hawk! said Fiver. So they hunt and eat down there too! Don’t fall in, Hlao-roo” (p. 302). Adams uses an exclamation mark to emphasize Fiver’s severe tone and authority in this quotation. When they come upon a water hawk, one of the rabbits’ few enemies, Fiver behaves as an all-mighty leader and leads his friends to save them from danger.

In addition to his leadership, Fiver’s courage is one of the elements that brings him closer to the saviour archetype. Adams enlightens Fiver’s courage: “Fiver recrossed the bridge and coaxed them to follow him back” (p. 303). Fiver and his friends must cross the river bridge to get rid of the enemy. Fiver abruptly crosses the bridge, demonstrating his leadership and bravery once more. As a result, he supports his companions and regains their trust.

After the triumph of good over evil, Adams mentions Fiver in the Epilogue chapter. “Captain Fiver at the head of his crowd of Efrafan prisoners - like a tom-tit rounding up a bunch of moulting jackdaws, as he put it” (p. 465). As it can be understood from Adams’ description of Fiver, he has become the captain of the colony, and there are Prisoners for whom he is responsible. This situation is an emphasis on Fiver’s success in leadership and courage.

Adams also supports the saviour archetype by referring to Fiver’s shamanistic traits. The healing power of Fiver and the magical qualities that appear in some cases can be given as examples. Here, it is possible to observe Fiver’s healing qualities. “Fiver stayed with [Hazel], keeping the wounds clean and watching his recovery” (p. 255). After Hazel is shot and injured by strangers, Fiver finds him, takes care of him in an isolated cave, and applies specific treatments. Unlike other rabbits, Adams portrays Fiver as a healer who is conscious of curing illnesses.

In some cases, Adams enhances Fiver’s traits with mystery, appearing magical to other rabbits. “But Kehaar denied this and, when pressed, replied cryptically that Fiver was the one who had traveled a good deal farther than he had himself. As for Hazel, he had acquired a magical quality in everyone’s eyes” (p. 259). Even Kehaar, a bird capable of flying great distances in a short amount of time, is perplexed by Fiver’s journey. Fiver’s insanity causes his friends to perceive him as a magician or shaman-like rabbit. Fiver’s specific weather forecasts are another aspect that stands out as a

remarkable shaman attribute. Rabbits and other animals are believed to have more complex senses than humans. Despite this, Fiver is the most dependable and knowledgeable group member regarding the weather. Other rabbits trust him and state that “he foretells the weather and so on” (p. 338). Finally, Adams underlines in this passage Fiver’s ability to cure himself. “Fiver recovered himself, made his way to the mouth of the run where Bigwig still lays half-conscious and succeeded in making Holly and Silver understand that the siege was ended” (p. 465). Fiver quickly recovers and informs his mates that they have survived. Actually, Fiver portrays a more spiritual and shaman-like saviour archetype than Hazel, as seen by his qualities, such as perceiving something and informing his friends and healing abilities.

To summarize, like his brother Hazel, Fiver is the character who essentially exemplifies the saviour archetype in Richard Adams’ *Watership Down*. Traits such as foretelling the future, different forms of communication, leadership qualities, and shaman-like features place Fiver at the core of the saviour archetype. Finally, the way Kehaar addresses Fiver is Adams’ biggest hint that both characters can be saviours and conclude their chapters. “Eh, Meester Liddle Von, you know vat I bring, ya” (p. 200). As a bird, Kehaar does not recognize any authority in the rabbits’ world, yet while communicating with Hazel, Kehaar calls him “master.” However, the remarkable point is that the only character Kehaar calls master apart from Hazel is Fiver. This small detail that Adams includes gives the reader a clear indication of Hazel and Fiver’s role and archetype in the novel.

Paul Atreides represents the saviour archetype in Frank Herbert’s *Dune* (1965) and serves as the novel’s protagonist. While examining the development of Paul, the young prince of the Atreides family, Herbert highlights Paul’s unusual growth process, foresight, various prophecies about him, and his power as a leader to build a character scheme that the inhabitants of the desert planet Dune await as the messiah. Herbert shares Paul’s character development in-depth through his relationship with his mother and journey on the desert planet. Coming from a planet called Caladan, reminiscent of the garden of Eden, will young Paul be able to save the desert planet Dune and transform it into heaven?

In the novel's opening chapter, Herbert portrays Paul as a young boy and says, "the boy's mother" (p. 3). Actually, Paul is a child who is attached to his mother and family and is under their supervision. The juvenile phase of Paul's growth continues throughout the book's first chapter. Moreover, Herbert points out the difference between Paul and other children, emphasizing the test provided by his mother and the Benne Gesserit community: "Now it's your turn. Be honoured. We seldom administer this to men-children" (p. 14). The Benne Gesserit community applies specific tests to certain people in accordance with the prophecies. Due to some differences in Paul's development, they decide to conduct a test on him. Under normal circumstances, a child of Paul's age cannot undergo such a test.

Aside from that, Paul is shown as an utterly reliant character on his mother: "He obeyed" (p. 149). Although this statement is brief, it conveys Paul's devotion to his mother and her ideas. Paul's obedience to his mother is as straightforward as the sentence. Herbert, who emphasizes Paul's uniqueness and distinction from other youngsters, explains the issue with another passage: "Young Paul Atreides, still a lad by his looks, but a man by his actions" (p. 295). Although Paul appears to have a child's physique, Herbert underlines that he is someone exceptional because of his perspective and behaviour. Despite his early age, the circumstances Paul experiences force him to change as a character. For instance, His father's death has a profound impact on him. His mother, Jessica, explains the change in Paul: "She heard the change in his voice, felt coldness in her entrails at the sound. Never had she heard such harsh control" (p. 402). After his father's death, Paul begins to see things from a different perspective and abruptly matures. The harshness in his speech reflects his aversion to the Harkonnen family, whom he blames for his father's death.

In the novel's second chapter, Paul begins to act more maturely, and despite his young age, he is not brought up with it. In this passage, Herbert exemplifies alteration in Paul: "He looked squarely at Paul, seeing the boy who had taken on the mantle full manhood..." (p. 456). Instead of questioning or attempting to comprehend what is happening around him, Paul considers how he may resurrect the Atreides dynasty, which broke apart following his father's death. The ability of a fifteen-year-old boy to hide his anguish is another factor that distinguishes Paul from others and contributes to the saviour archetype. Readers witness the birth of a legend and a miracle.

Moreover, Herbert regularly includes Paul's conversations with his mother and allows Jessica to reflect on her son. "Jessica saw that he wasn't now speaking to a boy of fifteen but to a man, to a superior" (p. 465). Jessica recognizes that Paul is no longer a child and has begun to mature into a superior and distinct individual. Paul's mother is also shocked that he has already started to practice some of the methods she taught him. "At the age of fifteen, he had already learned silence" (p. 501). 'Silence,' a form of communication unique to Benne Gisserits, is learned and practised by Paul Atreides in a short time. Also, Jessica realizes that she is obedient to her son as her faith increases day by day that Paul is the chosen one. This line, "she obeyed" (p. 512), explains Paul's authority towards his mother. Jessica is bothered by the scenario and expresses her dissatisfaction by saying: "I'm afraid of my son; I fear his strangeness; I fear what he may see ahead of us, what he may tell me" (p. 513). Although Jessica is an adult, Paul's demeanour is enough to worry her.

Paul evolves into a human being she has never seen before. In fact, Paul becomes closer to the saviour archetype with his unique character. Although Paul follows a different image of a boy, and some of the situations mentioned above cause him to be interpreted as the promised messiah, there is a more challenging task ahead in the harsh desert conditions. Paul must undergo the ritual of becoming a real man to earn the respect of native tribes and the Fremen living on the planet Dune. This ritual requires Paul to fight and defeat someone. As a result, Paul emerges victorious from this fight. His mother, Jessica thinks: "Now is the terrible moment, she thought. He has killed a man in clear superiority of mind and muscle. He must not grow to enjoy such a victory" (p. 637). With this win, Paul graduates from the stage of a child and becomes a man. This combat exactly represents Paul's journey from boyhood to adulthood. Yet, His mother, Jessica, finds it strange that her son has grown so quickly and fears that he will become a character who would be happy to kill someone. However, Paul's development does not follow that direction. Becoming conscious of his responsibilities as the promised messiah, Paul cautiously approaches the situation, does not resist the Fremen's request to choose a pseudonym for himself, and becomes "Muad'Dib, the Man" (p. 709).

There is no citation referring to Paul's boyhood in the third chapter, which is the final chapter of the first book. Day by day, Paul, adopted by and lives among the

Fremen on the desert planet, grows closer to fulfilling the messianic prophecies about him. “Us, Gurney thought. He means the Fremen. He speaks of himself as one of them” (p. 865). Paul demonstrates his allegiance by referring to the Fremen as “us.” No one disputes his age anymore, but everyone is interested in his next move. Paul indicates a stunning character after a completely different experience as a youngster, with his voyage to a distant planet, the tragic loss of his father, and the duel he won.

As a result, Frank Herbert creates an image of Paul around which all the prophecies are centered. By schematizing Paul differently from other children, he shares with the reader that he is a unique individual and that his growth process is exceptional. Herbert does not break the norms of the desert while processing Paul’s heroic purpose, and by enabling him to conduct these rites, he intends to construct a complete saviour archetype accepted by all realms.

Apart from the growth process that is handled differently from other children, Paul’s most crucial trait that makes him a character that reflects the saviour archetype is his prescience. As with Paul’s growth process, Herbert gradually examines the foresight trait. Paul’s ability to see future events, which began with simple dreams, is something he eventually discovers. In the first chapter of the novel, there is a Paul who strives to comprehend, interpret and embrace the talent that he possesses. Herbert shares Paul’s dreams as he falls asleep in a cave for the first time:

Paul fell asleep to dream of an Arrakeen cavern, silent people all around him moving in the dim light of glow globes. It was solemn there and like a cathedral as he listened to a faint sound—the drip-drip-drip of water. Even while he remained in the dream, Paul knew he would remember it upon awakening. He always remembered the dreams that were predictions (p. 6)

Unlike those who experience typical dreams, what stands out in this excerpt is Paul’s capacity to remember every dream he sees or evaluate what is going on around him while in a half-awake state. Herbert, who does not go into much detail about Paul’s dreams at first, portrays him as a child who dreams and is affected by them. Aside from Paul’s dreams, there is also a difference in his training with Gurney Halleck, one of the Atreides family’s famous guards. “Yet, each motion of adjusting the adhesion tabs under Gurney’s inexpert guidance had seemed natural, instinctive” (p.227). Gurney cannot hide his astonishment while training Paul in combat. Paul seems to

know what to do innately, and he is like an adult who comes from the future in a child's body. In this respect, it can be interpreted that Paul knows some of the vital teachings from birth or can learn such techniques instantly by communicating with the future. Through the end of the first chapter, Paul realizes his trait's magnitude in which he has a very different experience in terms of seeing and feeling the future. "Something had happened to his awareness this night—he saw with sharpened clarity every circumstance and occurrence around him. He felt unable to stop the inflow of data or the cold precision..." (p. 391). At the end of the process that started with the attack on the Atreides family and his father's death, Paul begins to sense precision and awareness in his veins. Paul now feels as if he got all the information after seeing the different scenarios of all the events around him. In this regard, Paul can be interpreted as a prophet who receives revelation. However, Paul is dissatisfied with his condition and thinks he will become "something else... [A] freak" (p. 400). Toward the end of the first chapter, Herbert gives more details on how Paul sees the future: "He saw the avenues ahead of them on this hostile planet. Without even the safety valve of dreaming, he focused his prescient awareness, seeing it as a computation of most probable futures..." (p. 403). Paul is no longer entirely in a dream state, as he has advanced his ability to glimpse the future and enter this trance state. Herbert interprets Paul's prescience in this chapter more metaphysically, on the plane of space and time. Herbert shares more details about Paul's enigmatic experience. "[It] was a spectrum of possibilities from the most remote past to the most remote future—from the most probable to the most improbable. He saw his own death in countless ways. He saw new planets, new cultures" (p. 404). In a sense, Paul merges with time and witnesses a replay of all conceivable future occurrences, including his own death. This dream-like vision is an extremely serious capability since Paul can see all possible scenarios of an event and affect the outcome. As a result, he becomes a cosmic entity rather than a human being, a saviour, a messiah, or a prophet. Herbert attempts to explain the revelation to the prophets of the three Abrahamic religions, such as Jesus, Moses, and Muhammad, in the most rational way possible. The book's mirror of these personalities is Paul. Herbert interprets these miraculous and apocalyptic occurrences via Paul and places him at the core of the saviour archetype.

In the second chapter, Paul's awareness of his sight increases, becoming an alarm in dangerous situations. "A faint anomaly in the room's air currents told him there was a secret exit to their right behind filing cabinets" (p. 459). When Harkonnen's troops chase him, Paul has a momentary revelation that leads him to a secret exit. With the assistance of his vision, Paul unwittingly discovers the chance to help himself and the people around him for the first time and guides them accordingly. Later in the journey, Herbert continues to include momentary visions of Paul: "He caught himself in a stumble, sensing an arrested instant of time, remembering a fragment, a visual projection of prescience—but it was displaced, like a montage in motion" (p. 719). This passage is notable for the continuation of Paul's metaphysical visions and the constant stress on the word "prescience" in accordance with the saviour archetype. It is a fact that Paul's premonition is the instrument that will assist him in liberating the Fremen and the planet Arrakis.

In the last chapter of the book, Paul is now aware of his power and starts to think about other prophecies related to his prescience:

He wondered if it might be possible that his ruh-spirit had slipped over somehow into the world where the Fremen believed he had his true existence—into the *alam al-mithal*, the world of similitudes, that metaphysical realm where all physical limitations were removed (p. 796)

Paul examines the limits of his power. According to Fremen's belief, there is another dimension and metaphysical phase which Paul attempts to figure out and compares with his revelation moments. In this respect, Herbert particularly emphasizes that Paul is more than a human being and his interdimensional communication. Towards the end of the book, Paul not only sees the future but begins to communicate and enter into minds who are not in the same environment as him. "Of all the uses of time-vision, this was the strangest. I have breasted the future to place my words where only you can hear them. Even you cannot do that, my brother" (p. 976). Alia, Paul's sister, also has some special powers. By stating that she communicates with Paul, Alia defines her brother's boundaries. Although Paul cannot whisper actual words to others, this quotation proves that he can communicate with others and take place in their minds. The factor that helps Paul have such power is "his attention on the inner eye" (p. 974). As a result, Frank Herbert's saviour archetype, which is explicitly related to

Abrahamic faiths and develops in the desert, is represented by Paul's premonition in the first book of the *Dune* saga and the prophesied with apocalyptic events.

Finally, apart from Paul's extraordinary maturation and prophetic experience as a youth, Herbert's archetype of the saviour who will lead and save his people is reinforced by various prophecies and Paul's reactions to circumstances in the book.

In the book, Benne Gesserit witches are the first group to consider the prospect of Paul becoming the messiah. One of the leaders of the group states that "he's awake and listening to us... [S]ly little rascal... [B]ut royalty has need of slyness. And if he's really the Kwisatz Haderach" (p. 4). While the witches gossip among themselves that Paul may be the promised saviour, they realize that he is awake. This quotation is crucial since it describes Paul's attentiveness and cunning, which are essential for survival on such an evil planet, and also, it is the first sign that he has the potential to be the saviour. On the other hand, Paul is prepared for a new odyssey as a youngster who comes from the heavenly planet Caladan to a desert planet due to his father, Duke Leto's assignment. "There had been so many things to learn. Arrakis would be a place so different from Caladan that Paul's mind whirled with the new knowledge. Arrakis—Dune—Desert Planet" (p. 5). Herbert emphasizes three words in this passage that link to the entire novel, influence the events, and greet the reader in a repeating manner. The words Arrakis, Dune, and Desert Planet, are significant not just in shaping the story but also as the symbols Paul will encounter the most on his journey on the way to the saviour archetype.

Furthermore, Herbert clarifies what Paul archetypically signifies in the novel. "To attempt an understanding of Muad'Dib without understanding his mortal enemies, the Harkonnens is to attempt seeing Truth without knowing Falsehood. It is the attempt to see the Light without knowing Darkness. It cannot be" (p. 25). Undoubtedly, the details Herbert provides about Paul's role make this passage one of the most significant in the text. Herbert summarises the tyrant and saviour archetypes gathered at the centre of the good and evil dichotomy, which is the centre of the study. In this view, Paul is the light itself in the apocalyptic human world, the apostle of Truth, and the saviour who will bring salvation to humanity.

On the other hand, Harkonnen is the architect of Falsehood, the opposing pole, evil itself, and the tyrant. Another significant detail given by Herbert in this quotation is Harkonnen's mortality, in which Paul is not included in this category. In this respect, It is emphasized once again that Paul is a godlike figure. In the novel, the inhabitants of the desert await the one who will save them. The whispers about the prophecies spread as Paul arrives. "Some of the people along the way recalled the legends and the prophecy, and they ventured to shout: "Mahdi!" (p. 200). In addition, Herbert examines prophecy's details and shares them with the readers. "They've a legend here, a prophecy, that a leader will come to them, child of a Bene Gesserit, to lead them to true freedom. It follows the familiar messiah pattern" (p. 207). This ancient prophecy once again demonstrates that Paul will be the messiah/saviour. Also, Herbert gives more detail about the messiah's prescience trait and states that "The Mahdi will be aware of things others cannot see" (p. 223). Paul's most inherent trait is that he perceives events that others do not and delivers news from the future. As can be seen from this quotation, Herbert underlines, once again through prophecies, that Paul possesses the characteristics of the expected Mahdi, which is based on prescience. Moreover, Herbert elaborates on another trait that "The Lisan al-Gaib shall see through all subterfuge" (p. 259), which explains Paul's ability to figure out falsehood. In addition, significant members of the Atreides family, such as Doctor Kynes, realize that Paul is a prophetic character. "Yet the boy fitted the ancient prophecy so precisely. He had questing eyes and the air of reserved candour" (p. 217). Herbert emphasizes Paul's differences from the rest once more. He has a highly inquiring attitude and open-heartedness for his age, making him a suitable character for the saviour archetype.

One of Paul's most important goals in the novel is to transform the planet Arrakis into a paradise. As Paul states, his main aim is "to make this planet a fit place for humans" (p. 457) and "a paradise of Arrakis with the wave of a hand" (p. 464). The place that Paul often refers to as paradise and envisions as he transforms the desert planet is Caladan, his home planet. This quotation reflects his views on his home planet. "We came from Caladan – a paradise world" (p. 531).

Moreover, According to ancient Fremen beliefs and prophecies, the saviour is "the one who will lead the Fremen to paradise" (p. 461). Supporting the prophecy,

Paul tells the Fremen about the planet's destiny. "The Fremen have the word of Muad'Dib...there will be flowing water here open to the sky and green oases rich with good things" (p. 1017). The Fremen also describe Muad'dib, whom they see as their saviour: "Muad'Dib is wise in the ways of the desert. Muad'Dib creates his own water... [M]uad'Dib is fruitful and multiplies over the land" (p. 641). Saviour is also the one who will make the desert planet green. Herbert also makes Paul a symbol of abundance and fertility. These events cause the Fremen to cling to their faith more tightly while waiting for better days. Paul's desire to construct a paradise in this arid land with little sign of life is identical to the Abrahamic religions' aim to establish God's kingdom on Earth. Allegorically, Paul's arrival from the heavenly Caladan, so to speak, to hell and his desire to transform this place is precisely an act of the saviour archetype, and it also represents a victory of apocalyptic over demonic. Furthermore, Adam's exile from heaven and establishment of life on Earth, Noah's rebuilding of everything from scratch after the flood, and Moses' leading of his people to the promised lands are the chains of events parallel to this issue in archetypal terms.

Paul's leadership quality and power image are the last traits mentioned by Herbert. Paul can become a true leader by riding the worm, regarded as revered by the Fremen. One of the oldest rites is worm riding, which is also a sign of strength and power in the desert. When Paul carries out his plan of catching and riding the worm, the Fremen praise him. While the Fremen aren't known for lavishing praise, Paul is an exception. "The men who returned to pay him that highest Fremen compliment: "Your plan worked, Muad'Dib" (p. 803). In addition to being a saviour, Paul is also an important strategist despite his young age. Just being a leader is not enough for Paul. At the same time, he wants to prove how strong he is by becoming a part of the desert. Herbert states, "Paul waited on the sand outside the gigantic maker's line of approach. I must not wait like a smuggler—impatient and jittering, he reminded himself. I must be part of the desert" (p. 837). Paul aspires to be more than just a leader; he aspires to be a part of all the visions of the desert. The worm, often known as the maker, is one of these motifs and possibly the most crucial. "Paul found himself riding upright atop the worm. He felt exultant, like an emperor surveying his world" (p. 839). With Paul riding the worm, Herbert depicts him as a king on his throne. Paul is thrilled with the circumstance and eager to show his strength. Finally, the fact that Paul is a true leader

is evident from the guards' reactions. "In a rush of loneliness, Paul glanced around the room, noting how proper and on-review his guards had become in his presence. He sensed the subtle, prideful competition among them—each hoping for a notice from Muad'Dib" (p. 979).

As a result, while there are many symbols in the *Dune* sagas depicting Paul's adventures and victories, Herbert, in the first book of this saga, establishes the character of Paul and crowns the saviour archetype with various traits down to the smallest details in this fantastic work he has fictionalized. Herbert extends greetings to all saviours of literature and Abrahamic religions throughout history.



CONCLUSION

In this thesis, Richard Adams' *Watership Down* and Frank Herbert's *Dune* have been analyzed through the lens of Northrop Frye's literary-centered archetypal criticism theory to reveal the portrayal and interpretations of the selected characters based on the saviour and tyrant archetypes. The study's foundation was the textual analysis of chosen characters and their traits in the selected novels based on the tyrant and saviour archetypes that Frye exemplifies in *Anatomy of Criticism* under the titles of demonic and apocalyptic imageries. The study's starting point of the apocalyptic and demonic images classified by Frye was also investigated to provide a more balanced perspective. In the research, it was seen that the good and evil dichotomy, a fundamental contrast in the works of William Blake, is at the centre of this dual approach mentioned by Frye. It has been indicated that the good and evil dichotomy is an archetype that has existed for thousands of years, just like the saviour and tyrant archetypes. Accordingly, it has been observed that the characters bearing the saviour and tyrant archetypes discussed in the works are also part of the good and evil dichotomy and can be accepted as its literary reflections. Consequently, it can be stated that the characters portrayed in *Watership Down* and *Dune* are utilized in a conventional and similar manner in terms of the tyrant and saviour archetypes; these two contemporary works consistently delineate the mentioned archetypes with previous/further literary pieces of work, and they parallelly function as an everlasting product of human legacy.

In the first chapter of the study, we have given a general definition of archetypal criticism and have mentioned prominent names and their works. Then, we discussed why the study had been carried out from the perspective of the archetypal theory of Northrop Frye. While seeking an answer to this issue, the differences between Jung and Frye are explained. It is concluded that Frye offers a healthier framework for assessing literary texts in terms of integrity and being totally textual. These inferences have continued with our investigation into the origins of Frye's literary archetypes. It has been concluded that many contrasts and dualities feed literary archetypes, and in the centre of these is the good and evil dichotomy, which is frequently observed in the literature. In the following title, we have analyzed the good and evil dichotomy with

the definitions from various disciplines and investigated their relation to Frye's theory and saviour and tyrant archetypes. As a result of the investigation, it is identified that there are similarities between Frye's apocalyptic/demonic imageries and the good/evil dichotomy.

Consequently, we have narrowed the study to the archetypes of saviour and tyrant. Following that, a thorough analysis of the saviour and tyrant archetypes was conducted, how these archetypes were interpreted in various characters from literature, and what traits they possessed. As a consequence, it has been concluded that the general features of the tyrant and saviour archetypes in literature have been preserved in a consistent manner and have been handled conventionally.

In the second chapter, the selected characters in *Watership Down* and *Dune* are analyzed regarding the tyrant and saviour archetypes. During the study, the repetitive traits of the characters in the works and how they reflect these archetypes were examined. In terms of the tyrant archetype, it is revealed that the characters viewed as tyrants in *Watership Down* and *Dune* share similar and recurrent traits in many respects. Reflecting the tyrant archetype, the physical characteristics of General Woundwort and Baron Vladimir Harkonnen, the patronizing language they use, their motivation based on greed and anger, and their reluctance to kill or order death are considerably parallel to each other. When they were first considered in terms of their physical characteristics, it is seen that General Woundwort and Baron Harkonnen were portrayed differently than the general appearance of the other characters. On the one hand, there is a portrayal of an imposing and quite massive Baron figure, consisting of a machine assembly; on the other hand, there is a depiction of General Woundwort, who is considerably stronger and more stalwart than the other rabbits and is about twice their size. In this regard, they are distinguished from the other characters regarding their adverse physical traits. Furthermore, the aforementioned characters' frightening physical structure puts pressure on the other characters and is mirrored in the events and actions. It has been observed that these characters' physical traits and resultant oppressive attitudes strengthen the tyrant archetype.

The study reveals that patronizing is another trait that reinforces the tyrant archetype in *Dune* and *Watership Down* and serves as another similarity in mentioned

characters. It has been observed that the language usage of General Woundwort and Baron Harkonnen is relatively comparable. The actions of these characters, who are especially rude to the names around them, are also reflected in their language. The most apparent features of the language they use are slang and insulting. Throughout the books, it is seen that without differentiating between friends, foes, and family, these tyrants employ very patronizing language. It is visible that the condescending attitude adopted by these characters is also reflected in their language. Consequently, it has been discovered that the tyrant archetype is adversely supported in the context of the language compatible with other tyrant figures. Once again, General Woundwort and Baron Harkonnen can be labelled on the demonic/evil side since their language serves as a negative trait belonging to the tyrant archetype.

Finally, it is uncovered that the immanent motivations of Woundwort and Harkonnen and the details that characterize their motivation have a similar and decisive role in their identification as tyrant archetypes. It has been discovered that the primary cause of the mentioned characters is to eliminate their enemies. In this respect, it has been revealed that ambition and anger are the most prominent features that maintain these two characters' motivation. It is disclosed that Woundwort and Baron Harkonnen's ambitious and furious characters wreaked havoc on everyone around them and brought their own end. It is also noticed that these characters, who seem to embody the tyrant archetype, do not hesitate to kill people and give death orders to control and rule the entire society. To achieve their goals, they have persisted in their insidious plans. This situation has revealed that they are ruthless, lack empathy, and feed on chaos. When all these details are examined in the context of the good and evil dichotomy, it becomes undeniable that the characters mentioned above are pure evil and devoid of all virtue. In the context of Northrop Frye's apocalyptic and demonic imagery, it is evident that the tyrant archetype, which is accepted as the primary archetype of the demonic human world, the pole of hatred, evilness, violence, and death, is clearly and parallelly seen in General Woundwort and Baron Harkonnen. As a result, it has been concluded that the tyrant archetype, which has innumerable analogues in literature from the past to the present, is cumulatively constituted in the characters mentioned above in a consistent and similar way. It might be stated that the notorious heritage possessed by General Woundwort and Baron Vladimir Harkonnen

has been inherited from their ancestors, Nero, Polycrates, Herod, Caligula, Saul, and Richard III.

In terms of the saviour archetype, it has been examined that Hazel, Fiver, and Paul Atreides in *Watership Down* and *Dune* constitute the saviour archetype in numerous and similar ways. It has been observed that the mentioned characters have similar traits, such as foresight/prescience, revelation, leadership, and courage, which are consistently emphasized throughout the scrutinized works. While Paul Atreides reflects many characteristics such as courage, leadership, and foresight alone in *Dune*, Hazel and Fiver share the saviour archetype possessing different traits together in *Watership Down*. It is analyzed that while portraying Hazel in the book, Adams concentrates on the characteristics such as courage, leadership, and decision-making. From Fiver's perspective, Adams focuses more on the spiritual, apocalyptic, and metaphysical traits. It may be deduced that, as a whole, Hazel and Fiver together represent a rich saviour archetype. It is spotted that the elements of possessing foresight, seeing future incidents, and conveying visions are handled in examined characters in a highly intensive and comparable manner. It is noted that Fiver and Paul Atreides have a remarkable similarity in terms of foresight and seeing future events. Fiver and Paul periodically find themselves in a trance state and have dream-like visions of possible future events. It has been seen that these visions ultimately shape the plot and the decisions taken in the works, and they are crucial in terms of leading the characters to salvation. It has been observed that Fiver and Hazel reflect a similar saviour archetype in interpreting these dream-like metaphysical events and warning their friends to save them from dangers.

Furthermore, Fiver and Paul are depicted differently from the other characters, and prophecies are gathered on them, leading to a similar saviour motif. Unlike the other characters, Fiver is portrayed as sick, introverted, insane, and problematic. Also, from the moment Paul landed on the desert planet, he was differentiated from the other characters and his peers due to his maturity and perspective on the events. When these characters are evaluated in the context of prophecy, it is emphasized that Fiver may be the one who has a rare vision. Likewise, when Paul arrives on the desert planet, the local tribes proclaim that he is the long-awaited messiah. Because of their comparable

circumstances and characteristics, Fiver and Paul can be identified with many saviours mentioned in Chapter I that serve as saviour archetypes.

On the other hand, it is identified that there are some differences between these two characters. While Adams portrays Fiver as an advisor who is more in the background and makes comments about the future in *Watership Down*, Paul is described as the one who fully mirrors the saviour archetype in *Dune* by Herbert in terms of being a strategist, mentor, leader, and decision-maker. The main reason Fiver does not have all the traits that Paul has is that he shares the saviour archetype with Hazel. The analysis shows that the most significant difference that distinguishes Hazel from other saviour characters is foresight. Unlike Paul and Fiver, Hazel lacks foresight.

Nevertheless, it has been observed that Hazel and Paul have various similar traits in terms of possessing the saviour archetype. Adams describes Hazel as a saviour with leadership qualities, courage, and success in decision-making. The above characteristics are associated with Paul's role as the planet's saviour and leader. It has been shown that both characters do their best to get rid of dangers and tyrants that are part of the demonic world. It is discovered that Paul and Hazel's honest attitudes, the decisions they took while guiding the companions around them, and their encouragement and determination in every scenario proceeded in parallel with each other to support the apocalyptic saviour archetype conventionally.

The present thesis aimed to examine the selected characters in *Dune* and *Watership Down* from the perspective of the saviour and tyrant archetypes under the title of Frye's apocalyptic and demonic imagery. This thesis argues that the characters reflecting the saviour and tyrant archetypes examined comparatively in *Dune* and *Watership Down* are similar in terms of their characteristics and traits and are handled conventionally. At the same time, it is observed that the characters portraying the aforementioned archetypes are part of the good and evil dichotomy, along with Frye's apocalyptic and demonic imagery. The study has identified that Paul Atreides reflecting the saviour archetype in *Dune* and Hazel and Fiver, conveying the same archetype in *Watership Down*, follows a similar archetypal scheme in terms of leadership, courage, resurrection, foresight, and prophecy. In addition, the analysis also shows that Baron Vladimir Harkonnen reflecting the tyrant archetype in *Dune* and

General Woundwort in *Watership Down* are quite similar regarding physically damaging traits, patronizing language, and self-harming ambitious motivation. Last but not least, saviour and tyrant archetypes emerged as reliable predictors of the good and evil dichotomy. It is observed that the saviour and tyrant archetypes also contain unity within themselves, and it is challenging for them to exist independently of one another since they feed on each other. In this regard, it is concluded that these archetypes reflect the good/evil dichotomy in a very fruitful manner when considered an archetype. Taken together, these findings of the study indicate that no matter how different the works are, the characters examined in terms of saviour and tyrant archetypes have the same archetypal motifs and imageries. This leads to the conclusion that, as Frye has remarked, literature can be considered as a whole in which the overall structure of the archetypes remains the same even if the details vary. This study has shown that studying archetypes encourages humanity to be more humane.

This thesis has provided a deeper insight into Frye's apocalyptic and demonic imagery and established a qualitative framework for detecting the tyrant and saviour archetypes in literary texts that function as the elements under the title of good/evil dichotomy. On the other hand, the study is limited by lack of information on the archetypes of tyrant and saviour. Although there were separate studies on the saviour and tyrant character diagrams, studies referencing these archetypes in terms of good/evil dichotomy or Frye's apocalyptic and demonic imagery were extremely restricted. Notwithstanding these limitations, the study provides some valuable insights into how demonic and apocalyptic imageries might be treated and elaborated in terms of specific character archetypes. Eventually, comparing the analyzed works and reaching the same results in the context of saviour and tyrant archetypes is a situation that reflects the universality of archetypes. Further studies need to be carried out to validate sinister and apocalyptic imageries not only from the perspective of the characters but also in a way to cover a broader scheme of archetypes in literature. Therefore, the application of archetypal criticism may provide healthier and richer content for the comparison and contrast of literary works.

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