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**ARCHETYPAL EXAMPLES IN PAUL AUSTER'S *MOON PALACE*, *INVISIBLE*,
THE INVENTION OF SOLITUDE, AND *SUNSET PARK***

M.A THESIS

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<p>RIZGAR BAL tarafından hazırlanan “Archetypal Examples in Paul Auster's <i>Moon Palace, Invisible, The Invention of Solitude, and Sunset Park</i>”adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</p>	
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PAUL AUSTER'İN *MOON PALACE*, *INVISIBLE*, *THE INVENTION OF SOLITUDE*, *VE SUNSET PARK* ROMANLARINDA ARKETİPSEL ÖRGELELER

ÖZET

Mit, insanlığın varoluş serüveni boyunca gelişen arkaik temelli bir yapılanma sistemini teşkil eder. Bu sistem, insanlığın başlangıcından günümüze değin deneyimlediği atasal mirasın bir yansımasıdır. Her birey, bahsedilen bu müşterek sistemin bir parçasıdır. Mitler, bireyden hareketle toplumsal bağlamda ortak bellek imgelemine yansır. Arkaik kültürlerden beslenen bu mirasın, öykü bazında ifadelenişi 'mit' iken davranış kalıbına yansıyan temsili ise 'arketip'tir. Bütünlüklü değerlendirmeyi esas alan arketip eleştirisi, 'esere dönük eleştirisi' metodu kapsamında yer alır. Arketipsel eleştirisi, psikanalitik inceleme yöntemi çerçevesinde geliştirilen çözümleme alanı oluşturur. Edebî metnin tahlili kapsamında 'bilinçdışı' unsurların, eserin derinlikli yapısındaki tezahürünü inceleme esasına dayanır. Özellikle Jung'un kolektif bilinçdışı ve arketipler üzerine ileri sürdüğü fikirler bu eleştirisi sahasının gelişmesine büyük ölçüde katkı sağlamıştır. Genel manada insanlığa, dar kapsamda ise bireye etki eden bir tesirdir. Bu çalışmada arketipsel yaklaşımla Postmodern Amerikan edebiyatının öncülerinden biri olan Paul Auster'ın *Moon Palace*, *Invisible*, *The Invention of Solitude* ve *Sunset Park* adlı eserleri arketip eleştirisi bağlamında analiz edilmiştir.

- Anahtar Kelimeler** : Arketip, Paul Auster, Moon Palace, Invisible, The Invention of Solitude, Sunset Park
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ABSTRACT

Myth constitutes an archaic-based structuring system that develops throughout humanity's adventure of existence. This system is a reflection of the ancestral heritage that humanity has experienced from the beginning to the present. Every individual is a part of this common system. Myths reflect the imagination of collective memory in the social context starting from the individual. While the expression of this heritage, fed by archaic cultures, is 'myth' based on stories, its representation reflected in the behavior pattern is 'archetype'. Archetypal criticism, which is based on holistic evaluation, is within the scope of the 'work-oriented criticism' method. Archetypal criticism creates a field of analysis developed within the framework of the psychoanalytic analysis method. Within the scope of the analysis of the literary text, it is based on examining the manifestation of the 'unconscious' elements in the in-depth structure of the work. In particular, Jung's ideas on the collective unconscious and archetypes greatly contributed to the development of this field of criticism. It is an effect that affects humanity in general and the individual in a narrow context. In this study, the works of Paul Aster, one of the pioneers of Postmodern American literature with an archetypal approach, Moon Palace, Invisible, The Invention of Solitude, and Sunset Park were analyzed in the context of archetypal criticism.

Keywords : Archetype, Paul Auster, Moon Palace, Invisible, The Invention of Solitude, Sunset Park
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PREFACE

First, I would like to express my gratitude to my supervisor Doç Dr. Gülşen TOROSDAĞ for her all support and guidance throughout my education life in Van Yüzüncü Yıl University. I would like to also thank to the faculty members in the English Language and Literature Department (Prof Dr. Bülent CERCİS TANRITANIR, Dr. Zeki EDİŞ, Dr. Metin BARLIK and Assoc. Prof. Dr Aydın GÖRMEZ) who have made a great contribution to me. Aditionally I am grateful to my dear sister Sema Mavversis for her all help and patience.

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INTRODUCTION

Archetypes, which mean "main example", "first model" and signify an "origin image" (Moran, 1994: 201), are not "the fruit of personal experience" but an "innate complex". Archetypes, which are not content but stylistic elements, inherited from early humans to the present, are forms, not descriptions, and correspond to formal instincts. Just as instincts cannot be proven unless they are seen in a concrete way, it is not easy to prove the existence of archetypes. Archetypes are symbols that emerge from the deepest reaches of collective human experimentation, the typical states of the instinctual psychic experience (Jung, 2003: 21). For this reason, similar motifs are encountered in new/contemporary texts such as novels and stories, as well as in ancient/primitive texts such as myth, tale or legend. The specificity of the period and the environment causes differences in actions and attitudes (Emre, 2006: 93).

Archetypal criticism, sometimes called mythical criticism, emerged in the 1930s in the works of many artists, including famous literary figures and critics such as Maud Bodkin, Robert Graves, Joseph Campbell, Northrop Frye, Richard Chase, Francis Fergusson, Philip Wheelwright, and Leslie Fiedler. It gained a great momentum towards the 1940s and 1950s.

Common motifs, plots or archetypes in fairy tales and myths in various countries are also encountered in modern narratives. According to Jung, these archetypes, which are also encountered in modern literature, are "forms of psychic behavior that lie outside the collective consciousness of people" and that "speak deeply" to them. The archetypal criticism method, on the other hand, "finds the origin of archetypes in ancient myths and rites of primitives" in modern narratives (Jung, 2013: 256). According to this method, "literature is the expression of archetypal persons, situations and symbols" and the critic is responsible for deciphering this mythical language that the author uses unconsciously and to explain the work in a more understandable way (Moran, 1994: 204).

The archetypal criticism method, which emerged from the thesis that the myths that exist in the collective unconscious is repeated in literary works, are used to reveal the archetypal person, situation and symbols by analyzing the work. "The method of archetypal criticism aims to find the archetypal structure of the works by analyzing

their symbolic expression and to examine what role it plays in the formation of the work” (Harmon, 2002: 30).

Since archetypes can exist in all literary works, there is a correlation between literary texts. In this context, Griffith states that archetypal criticism is another way of examining intertextual relations. The appearance of archetypes in literature are patterns that are repeated in the context of plot, place and time, theme, character or images (Griffith, 2005: 174).

In its most general sense, archetypal criticism is a type of criticism that focuses on comprehensive, repetitive and customary elements in literature that cannot be explained by historical influence or tradition issues and examines the literary work as a part of the whole of literature. The explanatory principle of archetypal criticism is the idea that archetypes (i.e., major images, characters, narrative patterns, themes, and other literary phenomena) exist in all literature and thus provide the basis for studies on the phenomenon of interconnectedness between texts. According to Ireana Makaryk, archetypal criticism examines texts as social facts and includes techniques that enable to examine an existing community from a creative perspective. On the other hand, it is a fact that this type of criticism is accused of evaluating all literature on the basis of a few stereotypical models and blurring the boundaries between myth and art or art and religion or philosophy. However, Makaryk argues that archetypal criticism is an important complement to other types of research (Makaryk, 1993: 3). In this context, it does not compete with historical criticism, which deals with sources, influences, and social content, or with biographical criticism, which focuses on the facts of an author's life, on the contrary, archetypal criticism, like these, reveals the importance of associations gained through experience in literary life.

Kelley Griffith states that archetypal criticism is another way of examining intertextual relations because the manifestation of archetypes in literature, in a broad sense, emerges as repeated patterns in the context of plot, place and time, theme, character or images. Moreover, the view that a literary work can owe its form or various elements to another literature, that is, that it can imitate another literary work in one way or another, constitutes one of the main principles of archetypal criticism. Some critics argue that archetypes are merely structural elements of literature. While

some critics, including Northrop Frye, agree with this view, they defend the idea that archetypes exist in real life and are included in literature as part of this existence. Accordingly, the elements within the literature are interconnected with an archetypal structure arising from human life, wishes and needs because literary works are the fictional reflections of the real life (Griffith, 2005: 174-175).

The task of the archetypal critic is to help the reader understand the structure of what he reads by identifying the regulative models of tradition, literary genre and archetype in literature. However, according to the first group of critics who argue that archetypes are connected with real life – universal human experience, human psyche or culture – archetypes provide important ideas to works of literature that people can perceive unconsciously or through their emotions. Archetypal criticism has undertaken the task of finding out the comprehensive meanings contained in these ideas embedded in works of literature. (Griffith, 2005: 176).

James Frazer, a Middle East scholar and anthropologist, shows in his twelve-volume *The Golden Bough* that archetypal models of myths and rituals are grounded in tales and ceremonies in different cultures. Moreover, Frazer considers myth as a by-product or reflection of ritual and argues that it is a narrative that accompanies or follows ritual action (Frazer, 1990: 705). For Claude Lévi-Strauss, it does not matter whether the ritual or the myth comes first, because the two are closely related: The function of the myth is at the conceptual level and that of the ritual at the operational level. Frye goes further, considering *The Golden Bough* as a kind of grammar of the human imagination and an examination of socially unconscious symbolism. Accordingly, Frazer's work embodies an archetypal ritual from which the literary critic can deduce the structural principles of natural drama logically, if not chronologically because the critic knows that ritual is the content, not the source, of the drama.

Bodkin, an English writer and critic, was the first to put forward the idea that archetypal elements are effective in poetry as well as drama. Bodkin, who also researches mythology, examines the archetype of rebirth in his work *Archetypal Patterns in Poetry*, which is accepted as a masterpiece in the world of criticism in terms of applying Jung's theories to literature, and in the works of ST Coleridge's *The Ancient Mariner* and TS Eliot's *The Waste Land* (Bodkin, 1971). Again, the English

writer and poet Graves, in *The White Goddess and Greek Myths*, claims that many of the myths known in the contemporary world are misinterpretations of the paintings and sculptures depicting the first myths. For him, the archetypal myth of a primordial Mother Earth served by men underpins all subsequent myths (Graves, 2013).

Campbell, an American professor, lecturer and author of comparative mythology and comparative religion, considers the myth of the hero in search as a far-reaching monomyth in *The Hero with a Thousand Faces* (Campbell, 1949). American folklorist Chase, in his work *The Quest for Myth*, says that myth is literature and therefore should be accepted as an aesthetic creation that is the product of imagination (Chase, 1949). American academic, critic, and theater theorist Fergusson, author of *The Idea of a Theater*, draws attention to the rituals underlying theatrical works from the classical Greeks to the twentieth century (Fergusson, 1949). The American scholar Philip Wheelwright draws on mythical criticism when examining Aeschylus' *Oresteia* in *The Burning Fountain*, and Eliot's *The Waste Land* (Wheelwright, 1968). American critic Fiedler, who also works on mythology, argues that it is possible to discover the traces of archetypal models used in a creative style in contemporary literature in *Love and Death in the American Novel* (Fiedler, 1966).

In *Fearful Symmetry*, Canadian literary theorist and critic Frye calls the poetic prophecies of William Blake, a hitherto poorly understood poet, coherent myths. By the time Frye wrote *Anatomy of Criticism*, which is considered one of the most important works in the field of archetypal criticism, both the theory and practice of archetypal criticism are built on solid foundations. This work plays an important role in the archetypal criticism taking its deserved place among other criticism schools and in the development of the theory of polysemy in literature. Unlike other critics, Frye separates the concept of archetype used in literary works from its initial anthropological and psychological uses. According to him, while Frazer's work examines the ritual phenomenon underlying naive drama, Jung's theory brings a new perspective to the dream phenomenon that forms the basis of naive romance. In both perspectives, what interests the critic is not the source of the concept of ritual in primitives, or the existence of a primordial unconscious, or the transfer of existing concepts from generation to generation throughout history and their transmission

between cultures. What the critic has to deal with is the fact that archetypes exist in literature, no matter where they come from, thus, the archetypal perspective can be used as an important part of a comprehensive critical methodology (Frye, 1990).

According to Sigmund Freud, who plays an important role in the theoretical framework of the relationship between the literary work and the archetype, contributed significantly to archetypal criticism. However, he did not accept the collective unconscious from which archetypes originate. Freud bases the emergence of artistic activities on games established in childhood because the child uses his imagination like an artist while creating a unique world with the game he builds. Based on the concrete objects of the real world, he places the objects and situations he creates in his imagination into the order in his imaginary world. Thus, benefiting from the reality of the outside world, in which archetypes play a major role, is the only thing that separates this imaginary order established by the child from the imagination of adults. In this sense, the artist, like a child playing a game, enriches the world he creates with his imagination of emotional elements and ensures that he is separated from the real world with certain lines. However, although the person who has passed into adulthood seems to have given up playing games, he cannot give up the pleasure it gives, so he begins to dream; thus, the phenomenon of daydreaming replaces playing. The existence of archetypal images in these dreams cannot be denied. Adults are not as honest as children in revealing their dreams because they know that what is expected of them is to fulfill the expectations of the real world, and they are ashamed of themselves for dreaming out of this expectation. Moreover, some of the wishes that lead to daydreaming should definitely be kept secret. The answer to the question of how so much information is provided about the daydreams that adults hide so much comes from Freud, again: Neurosis patients who receive mental treatment share their dreams with their physicians during the treatment process. Thus, Freud concludes that these secret daydreams explained by neurotic patients can also be dreamed by healthy people. Accordingly, daydreams are not the product of happy people, but people who are not satisfied. Unfulfilled wishes are the starting point of daydreaming because the dreamer achieves satisfaction by neutralizing the conditions that prevent the fulfillment of the wish hidden inside him in real life. In this context, dreams called daydreams are not much different from dreams seen during sleep. Dreams seen during

sleep also result from the unconscious suppression of wishes, whose existence we do not want to accept while we are in the conscious state. These desires occur in dreams seen in sleep after undergoing a significant change in shape. After this shape change was revealed in the light of scientific studies, it was proven that the starting point of dreams seen during sleep and daydreams is unfulfilled wishes (Esman, 2011: 178).

In the works created by the artist, it is always possible to see the traces of the personal or collective unconscious, whether he creates original work in terms of the subject he works, or deals with ready-made subjects such as old and familiar narratives. For example, a common feature is often found in the works of novelists in the first group: The author always makes a hero in the novel different from the others. For example, it allows the reader's interest and sympathy to be concentrated on this hero and grants him a kind of invulnerability. This character, who can be called the protagonist, always manages to survive in the novel, even if his life is in danger, and he is mortally wounded, he manages to recover. Although the apparent reason for this situation is the thought that the "continuation of the novel depends on the salvation of the hero", the underlying reason is completely different. The invulnerability feature arises from the fact that the hero is an unconscious manifestation of the Self (Ego), which is one of the elements that make up the personality. The manifestation of the self is not only in the popular novels of general taste but also in the psychological novel genre. The author almost continues his narrative from the mind of the protagonist and introduces the other characters to the reader with their actions and words alone or with information that has no depth. Freud states that this situation reflects the self-splitting of the contemporary artist (Esman, 2011: 179).

Instead of creating and processing original subjects, artists who work on ready-made and familiar subjects make use of the materials of the collective unconscious-archetypes- in their subject selection; because the source of these ready-made topics is cultural phenomena such as myths, legends, and fairy tales that can show similarities in different cultures. While Freud considers myths as the remnants of dreams that have been formed by a nation and changed over time, he refers to the possibility of expressing "earthly" dreams about the beginning of humanity (Esman, 2011: 180).

As for using archetypes in the literary, writers have focused on the importance of psychology in literary work and have formed opinions about it. Based on these views, human psychology and literature have always been considered together; Many stages, from the awareness of the emergence of the work to the process of its creation to the meeting with the reader after its emergence, have been associated with psychology. In this association, it was concluded that both literature and psychology deal with the human being as a whole (Emre, 2006: 97). Wellek and Warren state that with the psychology of literature, the psychology of the writer as a type and individual, the creation process, the psychological types and laws seen in literary works, as well as the effects of literature on the reader can be examined. Psychology used in literary studies provides information about the formation and creation process of the work of art (Wellek and Warren, 2001: 49). In obtaining this information, the analysis method based on psychoanalysis, founded by Sigmund Freud, and the archetypal criticism method shaped by the views of Carl Gustav Jung is widely used.

Archetypes appear as both images and emotions. Its effects are evident in typical and meaningful human situations such as birth, death, overcoming natural obstacles, transition periods such as adolescence, great danger, pleasant experiences (Gürol, 1977: 81). It is this active archetypal equipment that constitutes the collective unconscious. According to Jung, human life is encoded outside the collective consciousness by a series of archetypal determinants. These codes are archetypal elements that play a specific role in a person's psychic development and social adjustment. The archetype tends to form representational images of a motif and thus emerges as interior images. These representative images can vary greatly in detail without changing their basic structure. If archetypes were conscious designs, they could be understood without an intermediary. However, when these occur in consciousness, they often cause a feeling of bewilderment and incomprehensibility. The specific energies of archetypes can only be realized when experiencing the authentic fascination that accompanies them. This energy they unleash creates the legends, religions, and philosophies that characterize the ages of history (Lindenfeld, 2009, 219).

In literary works, emotions, thoughts, and dreams come to life through writing. The writer in the process of creation reflects both his world and the world he wants to express into his work with various symbols. Among these symbols and codes are reflections of the collective unconscious, which Jung called the "archetype". Archetypes are considered to be the common unconscious elements that have survived from the past to the present and appear in literary works that are the result of artistic production today. According to Jung, archetypes are the reason why people behave similarly in different cultural climates. Because they are located in the deepest region of consciousness and the common subconscious of all humanity. This requires carrying an archetypal image that no one can isolate, whether an artist, an ordinary person, someone who lived centuries ago or lives today (Emre, 2006: 110).

Archetypes are defined as humanity's oldest legacy and identical psychic structures. In appropriate conditions, archetypes lead to similar thoughts, images and feelings, regardless of class, religion, race, geographical location or historical period. The reason why archetypes are valid in today's literature is that they express the deep-seated anxieties, fears and wishes of the human being. Therefore, these patterns resonate with the reader. According to Jung, these archetypes that appear in literature are forms of psychic behavior that lie outside the common consciousness of people and appeal to us very deeply. Using archetypes, the artist goes beyond his own personal life and touches the universal, and addresses the reader with a stronger voice than his personal voice (Moran, 2002: 215).

Archetypes are deep structures in the psyche and social systems. In these deep structures, there are hidden powers that man can always take advantage of. In this way, it helps the person to be successful, find satisfaction and contribute to society. When an archetype becomes active, its positive and negative aspects begin to affect the individual. Here, the task of the individual is to balance the negative aspects of archetypes and to overcome the danger of being captured by an archetype (Lindenfeld, 2009: 223). Human life is encoded outside the collective consciousness with a series of archetypal determinants. A writer uses archetypes, whether consciously or unconsciously while creating his literary work. One can't stay away from this treasure. For this reason, it is seen that the basic archetypes we have mentioned are repeated

with very few changes in literary works. Looking at the repetitions, it will be seen that every literary work carries traces of previously written texts. The basis of the foundations of archetypal criticism is the thought that these traces can be followed in other works. Thus, it can be revealed how the common subconscious is expressed and in what ways it is conveyed in novels that have replaced myths in our age.

All characters in the fictional narrative arts derive their strength from the archetypes in the fictional world. We realize that the more competently the characters in fiction represent their proto-examples, the more successful the narrative is in terms of characters. Even if the readers or listeners, who are the addressees of the narrative, are completely ignorant about archetypes, their subconscious minds are fully aware. Because of this awareness, the subconscious perceives and adopts the competent narrative before the consciousness of the addressee. We can say that one of the reasons why the famous movie *The Father*, adapted from Mario Puzo's novel of the same name, is so popular is that the father archetype is in the background of the fiction.

Archetypal Criticism can be briefly presented as a literary theory based on mythical, religious, and historical elements that have been inherited from ancestors to human beings over the years, represented by Swedish psychoanalyst Carl Jung. According to Jung's theory, with a method he calls the collective unconscious, human beings have a mind with an experience that affects their present state and actions, therefore; Jung opposed Locke's 'Tabula Rasa', i.e. 'Blank Plate' theory. Some circles reject the collective unconscious because some of the universally accepted templates by Jung can vary from one culture to another. Jung's critical approach in the literature is applied to literary works to examine the work itself in the context of the work, based on the analysis made by illuminating ancient elements such as symbols and descriptions in work.

Human psychology has often been included in the field of interest of literary writers, as it finds many areas of reflection in literature. The human mind and psychological structure tend to reveal themselves with all its content. Although psychology can be suppressed from time to time, literature offers the psychological structure a space in which it can be liberated. Because the artist is the person who reflects his life, subconscious and psychological structure to his work with his whole

being. It is not possible to separate the artist-work-psychology trio from each other. Examining this relationship between literature and psychology is the study area of psychoanalytic folklore theory. Jung, one of the founders of psychoanalytic theory, put forward the idea that the innate structure of the human mind, which he called the collective unconscious, is full of archetypes. In other words, the human mind exists with some innate patterns. The collective unconscious, in which there are various archetypes such as persona, shadow, mother, wise man, reveals itself from time to time against the will of man. There are many examples of this in literary works. One of them is Paul Benjamin Auster. Auster, an Austrian-Jewish writer whose ancestors immigrated to the United States around 1890, is considered one of the most successful names in contemporary American literature, through his works based on some post-modernism elements such as metafiction, intertextuality, pastiche, timeshift, pluralism, obscurity and parody. In addition to his effective use of postmodernist literary techniques, the importance of chance, destiny, will, struggle, belief, and nihilism are the most common themes in Paul Auster's works. The author, who attaches great importance to chance in his works, offers the reader an endless world of possibilities and is included in the fiction by evaluating the productive possibilities of the literature in almost all of his novels. The characters he uses in his books also contain different kinds of archetypes. In this context, Paul Auster's books can be examined in terms of archetypal elements. Not only does Auster stand out as one of the most important names of Postmodern literature in America, but he is also the creator of the American myth and related archetypes. In this context, this thesis aims to reveal the archetypal elements in the works named *Moon Palace*, *Invisible*, *The Invention of Solitude*, and *Sunset Park* written by Paul Auster, who has an important place in American literature.

In the first part of the thesis, Archetype criticism theory was discussed. In this context, Carl's and Freud's archetypal criticism theories were discussed in details. In the second part, the place and importance of Paul Auster in the world of literature and also in American literature is mentioned. In this section, the importance of archetypes in American literature is also mentioned. In the third part of the thesis, the novels *Moon Palace*, *Invisible*, *The Invention of Solitude*, and *Sunset Park* written by Paul Auster are analyzed according to Carl Jung's archetypal theory. In this context, the archetypes in these novels were determined and comments were made on these archetypes.

1. FUNDAMENTAL ELEMENTS OF PSYCHOANALYSIS AND ARCHETYPE THEORY

There are some fundamental relationships between psychoanalysis and archetypes. Understanding archetypal theory, therefore, goes through psychoanalysis. In this part of the thesis, psychoanalysis and archetype theories are explained and the relationship between the two is discussed in detail.

1.1. Sigmund Freud and Psychoanalysis

As in many branches of science, developments in the field of physics began to be experienced after the 15th century. These developments gained momentum due to the political, economic, and social conditions of the 19th century and led to the emergence of theories that influenced many professional disciplines. In this context, Freud developed the theory, which he called the psychoanalytic theory, based on the law of "conservation of energy" in physics, which means that the total amount of energy in the universe will never change. According to Freud, no behavior is temporary, and every behavior has its determinants, antecedents, and energy. This view can be accepted as an indication that the law of "conservation of energy" influenced Freud. Although there is not much information about Freud's education, it is known that he wanted to study law for a while, but started his university life by enrolling in the medical department. Expressing that he did not have much biological interest in medical science and that he was more willing to understand the nature of people, Freud was drawn to medical science over time (Crapps and Ayten, 2004: 16-17).

Freud focused on emotions that are dominant in human nature. According to Freud, human behavior, which has been examined for centuries, occurs within the framework of innate impulses, drives, sexuality, and aggression. Saying that people are not good enough to make sense of or analyze their behavior, Freud says that our behavior is governed by the unconscious layer of the mind mentioned in the topographic model. Freud states that human behavior consists of conflicts within the psyche, which is defined as the psychic apparatus, that the innate impulses of humans are wishes that cannot be accepted by society, and therefore the psyche spends energy

to avoid impulsive behaviors. Freud carried out deep studies on these concepts to develop his theory (Murdock, 2012: 34-35).

The starting point of psychoanalytic theory is based on the concept of "causality" put forward by Spinoza. The concept of causality characterizes the view that exhibited behaviors do not occur randomly, but that there is an underlying cause for every behavior. The concept of causality, which qualifies that behaviors cannot always occur in the context of the environment, and sometimes the cause of the behavior may be in the inner world of the person, has an important place in the emergence of psychoanalytic theory. While examining the underlying causes of behavior, Freud emphasized the concepts of consciousness, preconscious and unconscious, as stated in the topographic theory. He examined these concepts in a different dimension and created new conceptual maps, and stated that individuals' innate motives and psychosexual developmental stages contributed to the formation of behavior and personality. Freud, who developed the psychoanalytic theory by using methods such as analysis of dreams, psychoanalysis, and free association method, has four basic concepts. These are topographic model, structural model, anxiety and self-defense mechanisms, psychosexual developmental periods (Murdock, 2012: 35).

While developing the psychoanalytic theory, Freud was also heavily influenced by Darwin's theory of evolution. He even said that the concept of instinct, which he thinks affects the development of human personality and behavior, stems from the evolutionary heritage of individuals. Instinct can be defined as the physiological satisfaction principle, which has a driving effect on the psychological desires that affect the behavior of individuals and the meaning of these wishes in the material world. Instincts are located in the unconscious area and cause an accumulation of energy in the psyche. In his early writings, when he turned to the psychoanalytic method, Freud defined the most basic instinct of people as the instinct to live, and named this instinct "Eros". The instinct of life corresponds to meeting the basic needs of individuals such as reproduction, eating, and drinking, and in this direction, the desire of individuals to protect themselves. Today, the concept of libido is used instead of "eros". Libido is accepted as a unit of the unconscious in psychoanalytic schools and expresses the areas of life energy, sexuality, hunger, and satiety. According to

Freud, libido, which is defined as the will to live or eros, also appears as a sexual instinct in some sources. Another instinct defined by Freud in the development process of psychoanalytic theory is Thanatos. Thanatos is the fear of death instinct that was added to psychoanalytic theory after the libido. The fear of death instinct is more commonly expressed today as an "aggression unit". The aggression unit, according to Freud, is more related to the ego and emerges as an ego reaction in situations that prevent the person's satisfaction and threaten the self. Freud states that the subject under the influence of the aggression unit shows aggressive reactions towards people, objects, or himself in order to defend himself and survive. Although the libidinal unit and the aggression unit are considered opposite drives, according to Freud, these drives are intertwined and affect the behavior of individuals. In the process of meeting the needs arising from the libido in individuals, destructive behaviors can be exhibited (Murdock, 2012: 39)

According to psychoanalytic theory, instincts must be in balance for individuals to have a healthy mental and cognitive structure. Trying to suppress the instincts of social causes too much psychic energy to be spent to push the instincts to the unconscious. After individuals push these instincts into the unconscious, the aforementioned motives can grow over time and become capable of creating problems at the social level beyond being individual. In this theory, it is predicted that if the instincts of individuals cannot turn into action, become stuck, and cause internal conflicts, problems will occur in the psychosexual development stages (Sağlık, 2021: 439).

After defining the concept of instinct, it would be correct to move on to the 4 main topics that psychoanalytic theory focuses on. The first of these issues is the topographical model, in which Freud talks about the stratification of consciousness and the content of these strata. According to the topographic model, also called the iceberg model, human consciousness has three dimensions. The first of the three layers mentioned is "consciousness", the part that has the awareness that can define the behavior of the person at the moment. According to the psychoanalytic theory, consciousness is the area where the organism is aware of being able to give meaning to the behaviors, events, and feelings that occur at the moment, that is, to internal and

external processes. Operations performed from the conscious level are completely in accordance with the reality principle. According to the science of psychology, consciousness is the cognitive and behavioral process that enables us to be aware of ourselves and our environment, to make sense of thoughts and feelings by observing them, and to control our behaviors in this direction. The second layer mentioned in the model is the "preconscious", which is present in our minds in all situations and where it is sufficient to call it from our mind to reach information. In the preconscious layer, it is possible to reach the needed information by forcing attention. In this layer, there are complex processes such as solving real-life problems, as well as primitive and simple processes such as imagining. It is argued that in the preconscious layer, emotions, thoughts, and desires can be reached without the intervention of suppression or defense mechanisms. The last layer, on the other hand, is the "unconscious", which is thought to constitute a large part of the mind, contains all the suppressed emotions and desires, and is also called the mind's warehouse. Freudian psychology, on the other hand, defines the unconscious as an area that is unwanted, unaccepted, suppressed by society, contains biological impulses and emotions that individuals cannot bring to the level of consciousness of their own will, and includes driving forces that can cause behavioral disorders and anxiety in individuals (Elliott, 2015: 81-84).

Another subject that psychoanalytic theory focuses on is the structural model. The structural model, like the topographic model, states that the mind consists of three parts. However, the three sections mentioned are different from the topographic model in terms of concept and content. The structural model is a formation that occurs when the topographic model is interpreted and conceptualized differently by Freud. In 1923, psychoanalysis made the transition from the topographic model to the structural model. According to the structural model, the psyche consists of the id (lower self), ego (self), and superego (superego). The id is an innate psychic energy reservoir that contains the most primitive genetic impulses and desires of our personality and characterizes the animal aspects of the individual. The id has two basic impulses, sexual and aggressive, and it serves the instant gratification of organisms by complying with the wishes of these impulses (Hartman, 1950: 82). The id sends stimuli to release the tension from the organism, depending on the increase in tension as a result of any external or internal stimulation. With the expression of the behavior, the tension in the organism decreases,

and this situation is called the "pleasure principle" of the id. In line with this principle of enjoyment, the organism will provide attachment to objects or living things (Holt, 1989: 29). Freud stated that the id has no connection with the reality principle. He also stated that the id works completely unconsciously in line with the pleasure principle and avoids pain. The ego is the logical and adaptive part of the mind that is directly related to the reality principle and allows the needs arising from the id to be delayed or satisfied in line with reality. It serves to postpone requests from the ID until appropriate conditions are met. It allows the organism to distinguish between fantasy and reality. It is not an innate part of the organism, it is a part that occurs with the formation of self-perception during the developmental periods, and it is at a very important point in the personality definition of individuals. It acts as a mediator between the id and the superego. It provides the control of one's basic desires and serves to protect the person in life. The superego, on the other hand, is the moral and conscientious aspect of the personality that develops after the organism learns the social rules and norms as a result of its interaction with the environment during childhood. It is the judgmental aspect of the psychic apparatus. It is the part that operates the decision-making mechanism according to social morals and value judgments. The most defining feature of the superego is the fear of being blamed and not accepted by society. Therefore, when the superego intervenes in the decision-making process, it will force the organism to make decisions in accordance with the norms of the society (Corey, 2011: 137).

The id constantly puts pressure on the ego in order to satisfy its primitive and arbitrary desires. The ego sends id requests that do not comply with the rules of society to the unconscious and raises the requests that can be accepted by society to the level of consciousness. The ego is seen as a balancing power between the id and the superego (Corey, 2011: 139).

While the psychoanalytic theory examines the formation of human personality and the occurrence of human behavior, it also focuses on the balance disorders that occur between the id, ego, and superego parts mentioned above. The organism develops self-directed or external defense mechanisms in order to minimize or eliminate the harms of guilt, anxiety, and deviant behaviors encountered in case of

disturbance of the balance. Ego defense mechanisms ensure that the individual's anxiety level is reduced and his mood and mental state are healthy. The defense mechanisms developed by the ego in the organism can be observed as follows (Brenner, 1981: 557-560):

Repression: It refers to the unconsciousness of situations and emotions that threaten the organism or cause pain to the organism. Throwing into the unconscious level is a situation that the organism performs to protect its own health without being aware of it. It is believed that the situations that cause pain and anxiety in childhood are pushed to the unconscious level, but the effects of the situations that are pushed throughout life are reflected implicitly in behaviors and personality. It is a defense mechanism that is important enough to form the basis of other defense mechanisms.

Denial: The organism may try to protect itself by distorting its feelings and emotions in the face of a traumatic situation that causes pain or anxiety, and may ignore situations that threaten its health and personality.

Counter-reaction development: It is a defense mechanism that manifests itself in the form of an opposite reaction when the organism is faced with a threatening situation. For example, individuals may act too affectionately in order not to show their aggressive identities.

Relocation: Redirecting a threatening object or situation to a safer target. For example, an individual who gets angry at his colleagues at work may project his anger on his family.

Reasoning: In some situations, individuals can offer reasons to justify/positively justify their own actions. This completely includes the individual's self-protection.

Sublimation: Instinctive negative energies in the psyche and described in the above section can be revealed by the individual in different ways in some situations, and negative situations can be channeled into activities that will arouse admiration in society. For example, an individual with high aggressive impulses can be directed to

sports activities and thus the negative energy in the psyche can be discharged through a different channel.

Regression: If individuals experience anxiety during their current developmental period, they can return to their behaviors in the developmental period in which they feel safe. Children who are afraid of school go to school with a teddy bear or start thumb sucking are examples of this situation.

Introjection: The organism may adopt the moral and value judgments of individuals other than itself due to its fear of not being accepted or feelings such as guilt.

Identification: It occurs when individuals reach self-consciousness and try to keep their own value at the highest level. It is also a situation that can be encountered when children learn gender roles during their developmental stages.

Compromise: The organism develops new masks to cover its weaknesses by recognizing its own deficient and inadequate aspects.

One of the most important features and focal points that distinguish psychoanalytic theory from other theories is that it defines the psychosocial and psychosexual developmental stages of the organism from birth to adulthood. Freud says that the experiences in the process from birth to adulthood affect the whole lives of individuals. While the psychosexual developmental stages are categorized, the periods based on the body region where libidinal energy is collected are named according to the body regions. Freud says that the problems and fixations to be experienced during the developmental stages will be unconsciously pushed into the unconscious, and therefore may cause neurosis (Freud, 2018: 134). According to Freud's theory, there are five developmental stages that the organism experiences from its birth (Brenner, 1981: 565):

Oral period: This period, which is under the control of the id, covers the 0-2 age range. According to Freud, in this period, the libidinal energy is completely concentrated in the mouth area, and this period is the first step of development. In this period, the baby achieves satisfaction by performing the sucking function and getting

rid of anxiety. In this period, the baby is completely dependent on the mother and continues his life in line with the pleasure principle. Excess saturation taken in the oral period or complete inhibition of satiation may cause problems in the baby in the future.

Anal period: This period covers the age range of 2-3. During this period, according to Freud, libidinal energy is concentrated in the anal region. During this period, the child begins to enjoy defecation and learns to control the muscles of the anal region. It is the period when toilet training begins. During this period, the child experiences being able to defecate in a controlled manner and receives a reward or punishment from society as a result of his/her experience. Parental attitudes in this period can also affect the personality of the child. Children who have comfortable toilet training may have disorganized and sloppy, stingy, and meticulous personality traits.

Phallic period: In this period, which covers the 3-5 age range, libidinal energy is collected in the genital area. Children in this period are very curious about sexual issues and have begun to observe gender differences. The child also makes a lot of questions about his own body. In this period, the presence of the penis is important for the formation of a sense of integrity in boys. According to the psychoanalytic theory, the phallic period in girls may progress as a more complex and challenging process due to the absence of the penis organ. Children in this period may have a secret love for their parents of the opposite sex. The feeling that the boy who has a feeling of love for his mother and is jealous of his mother from his father periodically experiences is named the Oedipus Complex by Freud. In this period, the boy can sincerely wish his father to perish in the world because of the love he feels for his mother.

Latent period: This period, which covers the age range of 6-12, is a period in which sexual impulses do not manifest themselves and there are prohibitions by the parents that cause the suppression of sexual impulses. Children use their libidinal energies more in the academic field, as this period can also be described as entering the school age.

Genital period: In this period, which covers the 12-15 age range, the onset of puberty is observed in children. The most distinctive feature of the period is the development of the reproductive organs and the accumulation of libidinal energy in

the genital area. Children's awareness of the physical differences between the opposite sex and their own sex, interest in the opposite sex, and formation of sexual identity begins. According to Freud, the formation of sexual identity in the genital period may be difficult for children who have had problems with sexuality in the previous periods.

1.2. The Importance of Psychoanalysis in Literature

Literary works dealing with the life adventure of human beings have been subjected to examination within various methods after the acceptance of literature as a science. Since literature is a field of science that studies human beings, it needs other humanities and tries to present different dimensions to the analysis of literary works by creating intermediate areas. The fact that the artist has a creative spirit and is placed in a different position from other people with the power of 'creativity' has revealed the psychological dimension of literature, the author's creative adventure, the reason and how his works were written.

Psychoanalytic literary theory is also a product of this point of view. "Psychoanalytic literary theory", established by Sigmund Freud at the beginning of the XX century emerged with the application of the science of "psychoanalysis" to make use of the possibilities of psychology and psychiatry disciplines, to the authors and later to the heroes of literary texts. Therefore, it has acquired an important place in the analysis of literary texts in a short time. While examining a literary work, the author, the work, and the reader should be taken into account, and the literary text should be examined after the most effective element in the work is determined from these three factors (Moran, 2008, 136).

In the "psychoanalytic criticism theory" which puts the artist in the center and examines the text, various methods developed by Freud, are applied to the literary texts. According to Özbek, the time when the artist who produced the work lived, the environment, the education the artist received, the social and political history of the period, the factors that lead the artist to write the artist's psychology are the main areas of work of psychoanalytic literary theory (Özbek, 2007: 4).

Berna Moran points out the reasons for the existence of psychoanalytic theory as revealing the author's subconscious, focusing on the psychological states of the

people in the work, and investigating how the act of "creation" is (Moran, 2008: 149). The theory of psychoanalytic criticism, which started with Freud, evolved over time and gained a work-centered identity thanks to the "analytical psychology" introduced by Jung, and a different dimension was added to the work analysis by adding the collective unconscious of humanity to the author's personal subconscious. While his student Adler talked about family and environment, Jung added the terms "collective unconscious" and "archetype" to these concepts.

1.3. Carl Gustav Jung and the Archetype Theory

The founder of analytical psychology, Swiss psychiatrist Carl Gustav Jung (1875-1961), was the first to use the term "archetype" and theorized it and brought it into modern psychology. The origin of the concept of the archetype, which means "first type", "main example", "principal example", and its equivalent in other languages are explained by Sarıçiçek as follow:

“Archetype”, a term of modern psychology, is Ancient Greek in origin. Written in the Greek alphabet as αρχέτυπα, the word is used in almost all rooted Western languages with a few phonetic differences: archetype (Eng.), archétype (Fr.), archetype (Alm.), arquetipo (Esp.) are some of them. In order to meet this term, which emerged by the combination of the words “arche” (initial, first) and “typos” (form), in some Turkish sources, phrases such as “main example”, “first model”, “first image”, “original sample” has been suggested. But the forms of “archetype” and “archetype” have become widespread.” (Sarıçiçek, 2013 : 5).

In one of his lectures entitled Fundamental Principles of Analytical Psychology, which Jung gave to some 200 physicians, psychiatrists, and psychotherapists at the Tavistock Clinic in London in 1935, explains the meaning he attributes to the concept by stating *“Based on a phrase from Augustin, I have named these common (collective) basic examples archetypes. An archetype, a model, is a strictly defined order, which has an archaic character in terms of form and meaning and contains mythological motifs.” (Jung, 1992 : 51).*

In another article, Jung stated that the concept of archetype was used even in ancient times, and he used the term image for the first time here, showing that the word archetype has not yet been established as a term of modern psychology.

Jung once referred to them as 'first images' (a phrase borrowed from Jakob Burckhardt), later using the term archetypes broadly to encompass both the conscious

and unconscious aspects. He usually uses the term archetype instead of archetypal image (Fordham, 1994: 27).

The archetype, which means "main example", "first model", is a universal and general model like Plato's ideas, and we see this general archetype repeated in a few different ways in literary works (Moran, 1991 : 219). Jung stated that the concept of archetype is synonymous with Plato's idea; Berna Moran, on the other hand, tried to emphasize their common points by saying that this concept is universal like Plato's ideas.

Anthony Stevens explained the difference between Plato's ideas and Jung's concept of archetype as follows:

"Jung's archetypes are somewhat similar to Plato's ideas. For Plato, ideas are pure mental formats that existed in the minds of the Gods before life began on earth, and as a result, they are beyond and above ordinary earthly phenomena. They are collective in that they have the general characteristic of things, but implicit in their specific appearance. For example, human fingerprints can be identified immediately by the appearance of their infallible lines and rings. The reason why thieves wear gloves for fear of being caught is that each fingerprint has a unique configuration. With a similar approach, because archetypes belong to all humanity, they fuse the universal with the personal, the general with the particular, and emerge with a unique appearance. The fact that Jung's archetypes are goal-oriented and dynamic makes them different from Plato's ideas. As the flow of life continues in the context of the environment, archetypes also tend to appear effectively in the personality and behavior of the person." (Stevens, 1999: 50).

Jung on the other hand states that:

"Since everything psychic is preformed, this must also be true of the individual functions, especially those which derive directly from the unconscious predisposition. The most important of these is creative fantasy. In the products of fantasy the primordial images are made visible, and it is here that the concept of the archetype finds its specific application. I do not claim to have been the first to point out this fact. The honour belongs to Plato. (...) If I have any share in these discoveries, it consists in my having shown that archetypes are not disseminated only by tradition, language, and migration, but that they can rearise spontaneously, at any time, at any place, and without any outside influence." (Jung, 2004: 11-12).

According to Mascetti, the term archetype, for which equivalents such as "first image", "main model", and "prototype" were used even in ancient times, did not originate with Carl Gustav Jung, The idea that these concepts are called "archetypes"

and brought to Analytical Psychology and that these symbols lie in the collective unconscious became the first with Jung (Mascetti, 2009: 15).

Bennet, who studies Jungian psychology, also said, "Jung did not coin the word archetype. It was used for centuries and meant the original model or prototype from which copies were made. As Plato noted in his theory of "ideas" or "forms", a horse, for example, can have a quality that is seen in all horses. The collective idea or form is therefore the antithesis of the individual because it is specific to a group of individuals rather than the characteristics of just one person. But he clarifies the issue by saying the archetype is appropriate and useful because it tells us that until now when it comes to components of the collective unconscious, we have been talking about archaic or eternal types, that is, universal images that have existed since ancient times. (Bennet, 2006: 73).

Jung, on the other hand, says, "*My studies have revealed that the imaginary images that leave the impression of being the common property of humanity do not have any personal-acquired quality, nor have any relations with consanguinity or racial inheritance. They were the common property of all humanity, therefore they showed a collective characteristic*" and states where the archetypes belong in the triangle of consciousness, personal unconscious and collective unconscious (Jung, 1992: 51).

While explaining Jung's concept of archetype, it is emphasized that they are in the collective unconscious, but they are not a hereditary thought, but a hereditary way of functioning. This hereditary pattern corresponds to the hatching of the chick, the nesting of a bird, and the way eels find their way to Bermuda. In other words, this is a behavior pattern (Stevens, 1999: 52). On the other hand, Jung indicates that "*These are the forces acquired by inheritance in the human imagination since the 'calubela'*". (Jung, 2006: 144). According to Stevens, Jung emphasizes that archetypes constitute the universal patterns of human emotion, thought and behavior (Stevens, 1999: 57).

The tendency to comprehend and live life in a way conditioned by humanity's past history, which can be called a need for it, is what Jung calls archetypal. Archetypes are "pre-existing forms of insight" (that is, before consciousness arises) or "innate

conditions of intuition. Just as instincts compel man to lead a particular life of his own, archetypes force intuition and cognition into human forms.” (Fordham, 1994: 27).

According to Falzader, the elements that make up the collective unconscious are called archetypes. The influence of archetypes is seen in all works of art and gives the impression of common property of humanity. It is possible to see the common fears, wishes and aspirations of humanity in works of art such as fairy tales, myths, epics and dreams that emerged in different societies and times and reflect the collective unconscious (Falzader, 2012: 24).

The fact that archetypes are not in the personal unconscious but in the collective unconscious shows that they reflect the common feelings of people. This is clear evidence that people who grew up in different geographies with different languages, religions and cultural elements meet on a common ground. According to Stevens, Archetypes are “identical psychic structures” seen in everyone. These constitute the “oldest heritage of humanity” as a whole. Stevens also indicates that Jung basically saw archetypes as natural neuropsychic centers capable of initiating, controlling and directing typical experiences and behavioral traits common to all humanity. In these ways, in appropriate conditions, archetypes cause similar thoughts, images, and feelings regardless of class, religion, race, geographical location or historical period. The collective unconscious of the person constitutes the archetypal equipment completely. The authority and power of the collective unconscious are concentrated in a central core that provides the integrity of personality, which Jung called the self. (Stevens, 1999: 48-49).

Dökmen, who works in the field of psychology, states that people meet on a common ground through archetypes. The common denominator is, of course, the collective unconscious. Human beings, who have the collective unconscious that contains the remains of all humanity, are born with their “invisible ancestors”. For this reason, it can be said that “People are generally not directly aware of the existence of archetypes. Archetypes appear in dreams, in the works of creative artists, and in some anonymous literary works such as myths and fairy tales, as well as in rituals. In other words, these areas mediate the emergence of archetypes in people's consciousness. (Dökmen, 1983: 384-385).

Jung states that “We find purely mythological motifs in fairy tales, myths, legends, and folklore,” Jung said. He continues his explanation with the following example:

“A few of the most well-known motifs are: the savior hero, the dragon (always appearing in connection with a hero who defeated him), the whale fish, or the monster that devours the hero. Another variation of the hero and the beast is Katabasis, a descent of some type, such as moving downhill, the sinking of the winds or sun, a military retreat, a trip to the underworld, or a trip from the interior of a country down to the coast. We come across this Katabasis motif all over the world and in ancient times.” (Jung, 1992: 51-52).

When explaining about the archetypes, Jung also states that:

“I often come across the misconception that the content of archetypes is specific, that is, a kind of unconscious "idea". For this reason, it is worth emphasizing once again that archetypes are not determined as content, but only formally, and their formal determination is extremely limited. (...) The archetype itself is an empty, purely formal element, nothing more than an a priori possibility of its own description. What is inherited are forms, not descriptions, and in this respect they correspond to instincts, which are also formal. Just as the existence of archetypes cannot be proven, the instincts cannot be proven unless they are seen in a concrete way. The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus. Because of the protection it implies, the magic circle or mandala can be a form of mother archetype. (Jung, 2005: 21).

Jung designed spiritual contents as units of existence on their own, autonomous power and sources of attraction, and defined them as archetypes as numinos designs formed in relation to external reality. Archetypes are the externalized and personalized building blocks of the collective unconscious. They form the ktonic part of the soul, that is, the part embedded in nature, the earth, the material world. They are the psychic counterparts of the material structure of the brain. Archetypes and their functions belong to prehistoric irrational psychology. They bear the imprint of the preconscious depths from which we emerged, both phylogenetically and ontogenetically. Archetypes are spiritual beings on their own and cannot be controlled (Saydam, 2013: 47-48).

According to Adamski, archetypes have an unchanging core of meaning. However, there is no concrete indication of this structure. They should be perceived as a principle. One cannot define the true meanings of archetypes. These can only have some animations and concrete reflections in the field of consciousness. Archetypal

images fascinate people with their power and energy; they can lead to many actions that are both creative and destructive. Therefore, the unconscious is not just a basement room where one throws out old ones; It is also the source of consciousness, the creative and destructive spirit.” (Adamski, 2011: 568).

Jung stated in his book *The Structure of the Psyche* that "the most powerful ideas in history are based on archetypes". Jung also stated that this is especially true for religious ideas, but the basic concepts of science, philosophy, and ethics are no exception to this rule. In their current form, they are variants of archetypal ideas, consciously created by applying and adapting these ideas to reality. He states that it is a function of consciousness, not merely to recognize and assimilate the outer world through the passages of the senses but to translate the world within us into visible reality. Jung rejected the concept of *Tabula Rasa* or the idea that the human mind is a blank slate at birth to be written only by experience. He believes that the human mind preserves the fundamental, unconscious, biological aspects of our ancestors. These 'primitive images' constitute, as they originally called it, a fundamental function of being human. Archetype; As a term, means 'first example' and meets the images in the human mind from its existence to the present day. Archetypes are always existing and hypothetical models (Tanritanır, 2019: 16).

Archetypes exist in the human mind and must be activated in the mind and transformed into symbols. Archetypes express the codes that are found in the same way in all human minds and that are spontaneous as an inseparable structure of the mind (Kuehn, 2017: 22-26). As Jung himself expressed, the idea that 'we must stay within the limits of our innate nature and therefore we are connected to this world with our whole selves and thoughts' is the proof of archetypes. Archetype is the most basic expression between man and the culture he came from. The individual experiences certain patterns in life and it is inevitable to transfer these 'prototypes' for the future. Jung considers the first archetypes in the human mind as mandalas or wheels (Ryan, 2011: 174).

Jung opposes Locke's idea that the human mind is a blank slate. According to him, the human mind has existed with many universal symbols and contents in common, and these are archetypes. Archetypes express the common values and society

passed down to us by our unknown and unknown ancestors. These symbols, which are located in the common subconscious, are constantly transferred and remain alive because they are on a common ground (Demirkol, 2008: 63).

Jung, who made detailed studies and analyzes archetypes and psychology, tried to show the recurring motifs and how they were reflected in literary works by dealing with dreams, myths, fiction, and premonitions. The symbols reflected in the works are responded to with the characters and situations used. Archetypes presented on the world, gods, and human beings perceived and conveyed by the ancestors and carried from the past to the present are the structure of the mind (Tanrıtanır, 2019: 17).

As Dobie states, three basic archetypes make up the self that Jung defines. These are 'shadow', 'anima', and 'persona'. Shadow is an archetype of sexuality and life instincts. It exists as part of the unconscious mind and consists of repressed ideas, weaknesses, desires, instincts, and shortcomings. The shadow consists of our attempts to adapt to cultural norms and expectations. It is this archetype that contains what is unacceptable not only to society but also to their own personal morals and values. It can include things like envy, greed, prejudice, hatred, and aggression. This archetype is often described as the dark side of the soul, representing spirits, chaos, and the unknown. Believing that these hidden tendencies are present in all of us, Jung stated that people sometimes deny this element of their own psyche and project it onto others (Dobie, 2011: 55).

Jung noted that the shadow can appear in dreams or visions and take various forms. It can look like a snake, a monster, a demon, a dragon, or some other dark, wild, or exotic figure. Shadow expresses the dislikes and represses of the individual. In order to fully recognize one's own self, one must first recognize the 'shadow'. This is the most basic archetype of personality, and its reflection in literature and works is the characters of 'devil', 'demon' or 'villain'. Anima, on the other hand, refers to bisexuality, that is, the presence of both male and female aspects in man, but it is a spiritual image in which only one becomes active and dominates over time. The anima is a feminine image in the male soul and the animus is a male image in the female soul. The anima/animus represents the 'true self' rather than the image we present to others, and

serves as the primary source of communication with the unconscious collective (Tanrıtanır, 2019: 21).

Jung believed that in addition to physiological changes, social influences contribute to the development of gender roles and gender identities. Jung suggested that the influence of the animus and anima archetypes is also involved in this process. These archetypal images are based on those found in both the collective and personal unconsciousness. The collective unconscious may include ideas about how women's personal experiences with their spouses, girlfriends, sisters, and mothers should behave as they contribute to their more personal image of women. However, in many cultures, men and women are encouraged to adopt traditional and often rigid gender roles. Jung argued that this discouragement of men to explore their feminine side and the suggestion of women to explore their masculine side undermines psychological development. Animals are archetypes that appear mostly in dreams that take place in the mind. According to Jung, the anima was conceived as 'the archetype of all women and the main representative of the collective unconscious' (Tiberia, 1981: 80).

Finally, personas are masks that people use against the outside world. Persona is how we present ourselves to the world. The word "persona" is derived from a Latin word that means "mask". Persona represents all the different social masks we wear across various groups and situations. It acts to protect the ego from negative images. According to Jung, Persona can appear in dreams and take different forms. In the process of development, children learn that they must behave in certain ways to conform to society's expectations and norms. Persona evolves as a social mask to include all primitive impulses, impulses, and emotions that are not considered socially acceptable. The Persona archetype allows people to adapt to the world around them and fit into the society in which they live. However, identifying with this archetype can cause people to fail to see their true selves. It is the archetype that brings harmony between the ego and the outside world. In this sense, establishing the healthiest balance in the formation of the self is very important for both the mind and the body (Dobie, 2011: 57).

Jung also focuses on "Consciousness, personal unconscious and collective unconscious concepts", which are the most important elements of personality. These

terms will be mentioned frequently in this study and will provide a better understanding of the concept of archetype, therefore, they will be discussed in this section.

1.3.1. Conscious

Carl Gustav Jung, who has greatly influenced contemporary psychology with his theory, names the whole personality as the "psyche". The psyche consists of three parts that have different qualities but interact with each other. These are the conscious, the personal unconscious, and the collective unconscious (Hall, 2006: 72). Consciousness is also defined as the process of watching perception and information clearly and brightly. Geçtan explains that consciousness is a part of the mind that a person is directly aware of and recognizes (Geçtan, 1993: 172).

Jung describes consciousness as "the relation of psychic processes to the self" in his work entitled Analytical psychology. He often uses the expression "self-consciousness" to emphasize this relationship. According to him, the ego is at the center of consciousness, and consciousness arises and develops from the unconscious. Therefore, there is neither self nor consciousness in children, they develop them from the age around nine and ten (Jung, 1992:14).

Jung talks about the extra-psychic and intra-psychic functions of consciousness. The extrapsychic functions are sensation (sentiment; it tells us that we are "in front of something" when faced with something), thought (it tells what it is encountered), emotion (it reports the value of what is encountered), and intuition (it reports the historical status of what is encountered). Intrapsychic functions are grouped as memory (reproduction function), subjective components (gaining impressions, showing subjective reactions), excitement, and infiltration (infiltration: shadow infiltrating consciousness and taking over it). These functions have a decisive role in the individualization, character structure, position, and success of the person (Jung, 1992: 18).

1.3.2. Personal Unconscious

The concept of the personal unconscious is the region where the suppressed or forgotten ideas, emotions, and other mental phenomena of the human are located. The

accumulations in this region are formed by all kinds of experiences gained in one's life. According to Sambur, "There is a region in the subconscious that we call the individual unconscious. The nature of the material contained in this chapter is individual. Because they are partly due to individual life and partly to psychological factors that have the potential to become conscious. Psychological factors cannot be reconciled with being pushed into the subconscious because they are suitable for suppression (repression). If these repressed elements are recognized later, there is a possibility that they will rise to the level of consciousness. We consider these as personal material. Because their effects, partial manifestations, or origins are based on our personal history. They are integral parts of our personality." (Sambur, 2005 : 78).

Regarding the subject, Sarıççek says, "*As modern medicine has discovered today, people, whose various perceptions have begun to develop while still in the mother's womb, unwittingly store the complex states created by many effects throughout their entire life in their personal unconscious.*" (Sarıççek, 2013: 10).

Frieda Fordham talks about the elements that make up the personal unconscious in *Outlines of Jungian Psychology*. He states that it consists of the individual's repressed infantile impulses and desires, higher perceptions, and countless forgotten experiences, and belongs to him alone. Even if individual unconscious memories are not entirely under the control of the will, they can be recalled when the pressure is weakened (for example, during sleep). Their suitability for the situation, sometimes a coincidental relationship or a shock situation reveals them (Fordham, 2008: 25).

Jung, on the other hand, explains the meaning he attributes to the concept of the personal unconscious as follows: "In this respect, we can collect the products of unconscious processes that we cannot observe directly, which exceed the threshold of consciousness, in two separate clusters. The first set includes material that springs strictly from a personal source. The contents obtained by personal work or the products of instinctive events that fall within the scope of the whole personality are parts of this material. And again, this material contains forgotten or subconscious objects, as well as creative contents. There is nothing extraordinary about the contents in question; some people are unconscious, some people show conscious features. Some objects that

some people are not conscious of being in the consciousness of some other people. I characterize the category that contains such content as the psychic unconscious or the personal unconscious; because, as far as we can see, it only covers personal items.” (Jung, 1992: 50-51).

1.3.3. Collective Unconscious

The collective unconscious is the second and deeper layer of the unconscious and is conceived as the darkest region. This term was also developed by Jung and is a prerequisite for the concept of archetype. That is, archetypes are stored, transported, and transmitted in the collective unconscious. The concept of the collective unconscious constitutes the most original aspect of Jung's Theory (Urban, 2008: 337). According to Jung, while consciousness and personal unconscious originate from individual experience, the collective unconscious is not limited to individuals' lifetimes. The elements that make up the common unconscious are the products of the past experiences of humanity and have reached the present day by passing from generation to generation. For example, a person does not have to have a negative experience of the dark in order to be afraid of the dark. The tendency to fear the dark is a tendency inherited from one's ancestors and has been ingrained in his mind. In parallel with the evolution of the human brain, the collective unconscious evolves as well (Dökmen, 1983: 384).

According to Bahadır, the collective unconscious is a repository containing ancestral experiences that go back millions of years. Every century adds little experience to this repository. People experience the same common psychic history with this dimension of the unconscious, where prehistoric events are reflected. (Bahadır, 2010: 76)

Jung, on the other hand, explains the meaning he attributes to the common unconscious as follows:

“However, unconscious contents consist of elements based on an origin that we cannot define as acquired, even though we do not know the source from which they come out. Such contents have distinctive features that distinguish them from the others: the mythological character they carry. They leave an impression on a person as if they are the common property of all humanity, not of a particular person. When I first come across such content, or are they inherited? I asked myself; I thought they could be explained by national or racial inheritance. To be certain about this, I went to America and studied the dreams of pure Negroes who were

not mixed with other races. My studies have revealed that the imaginary images that leave the impression of being the common property of humanity do not have a personal-acquired character, nor do they have anything to do with consanguinity or racial inheritance. They were the property of all humanity, so they had a collective character. (...) These layers are the source of impersonal mythological content, in other words, archetypes. So I characterize them as the impersonal or collective (collective) unconscious.” (Jung, 1992: 51-52).

The schematic drawing of Jung's soul model will help to understand this clearly. The model should be thought of as a three-layered onion or as a sphere. The self is at the center and has the power to penetrate the entire system. Within the three concentric (concentric) circles is the collective unconscious composed of archetypes.

1.4. Basic Archetypes

There are many archetypes within the collective unconscious concept developed by Carl Gustav Jung. Persona, shadow, anima, animus, self, elder wise, supreme mother and hero archetypes are the most important of Jung's archetypes. These basic archetypes are elements that are encoded in the collective unconscious that play an important role in the spiritual development of the person and in harmony with his environment. When these encrypted elements reach consciousness, they evoke a feeling of incomprehensibility along with feelings of fear, admiration and surprise (Serrican 2015:1208).

1.4.1. Persona Archetype

Masks used by actors in ancient Greece were called Persona. These actors were showing performances that the audience would like through these masks (Sungurlar 2013:54). Persona

(Bars 2018:65). The norms of the society in which the person is located push the person to adopt the roles and statuses suitable for these norms and thus to use masks suitable for the norms of the society. However, these masks are not individual but collective, as they mostly contain what the society wants to see in them, not what the person has. The person who wants to take a place in the society presents himself to the society with these collective behavior patterns that have been taught to him and expected from him (Talianova 2015: 54). Considered in this context, we can think of the Persona archetype as a showcase of our personality. However, when the persona comes before the real self of the individual, this leads to a role confusion in the

individual. For this reason, when the roles that society expects from the person change with the environment, the person should be able to change his mask and even sometimes take off all his masks and face his true self in order not to alienate himself (Bars 2018: 65).

1.4.2. Shadow Archetype

People are beings affected by society. In every society, there are persona archetypes that people try to bring to the fore. However, there are also some aspects that they try to suppress and destroy. Sometimes we have an attitude to hide the dark spots of our personality. For this reason, every person has a dark side, namely the shadow archetype, within his personality that society will not accept. The shadow archetype is the unconsciously suppressed desires and feelings that do not fit into the idealized human profile of the society and cause embarrassment due to this inconsistency (Onat 2007:4). All the features that society cannot accept within the framework of ethical and moral rules constitute the shadow archetype. The shadow archetype is the person trying to suppress the personality traits that are outside the ideals that the society draws the boundaries. However, this does not mean that these features are bad and harmful to him. For a person to reach a certain maturity and discover himself, it is necessary to discover these dark qualities of his personality and even to fight with his conscious self (Aşkaroğlu 2013:126).

1.4.3. Anima and the Animus Archetype

Jung thought that both genders had both masculine and feminine characters. The reason for this is that he was influenced by alchemists living in the 16th century. While Jung named this masculine character in the spiritual structure of the woman animus, he also named the feminine character in the spiritual structure of the man anima (Sambur 2005: 101). In parallel with this view, Freud argues that there are traces of reproductive organs of the opposite sex in the mental structure of both men and women (Freud 2014:29). Influenced by both the views of 16th-century alchemists and Freud's, Jung conceptualized these masculine and feminine psychic structures as the anima and animus. The anima and animus archetypes prevent women from being completely foreign to men and men completely foreign to women, showing that both genders have similar characteristics (Sambur 2005:100). Expressing that these two

archetypes are formed by being influenced by the individuals in the family, Jung states that the anima archetype has the characteristics of being pure and beautiful on the one hand, and seductive lust on the other. He states that these features are influenced by the mother. On the other hand, the animus carries qualities such as heroism and murderer. This archetype is also influenced by the father (Jung 2017:174-187). To provide spiritual integrity and for these two halves to reach a whole, both men and women must integrate with these masculine and feminine characters, either negative or positive, within their spiritual structures (Bars 2018: 63).

1.4.4. Hero Archetype

One archetype Jung advocated is the hero archetype. This archetype, which seeks self-actualization and tries to make great discoveries, is the archetype that aims to overcome the obscurity of the unconscious and realize itself. He states that the individual in Jung's hero archetype must go through both a gradual and difficult process to become a hero. For this reason, this archetype is also called the stage archetype. These stages that the hero has to go through are the stages of separation, initiation, and return (Urban, 2008: 342).

Separation Stage: At this stage, the hero sometimes joins the process with a call coming from external sources and sometimes from the hero's internal dynamics. Upon accepting the call with challenging adventures, the hero sometimes embarks on a mythological journey where he leaves his country and sometimes his own spiritual identity (Abramson, 2007: 115).

Initiation Phase: After the call to the hero is accepted during the separation phase, the initiation phase begins. At this stage, the hero has to fight and overcome various difficulties (Urban, 2008: 344). The hero archetype is the symbolic representative of the power that the personal ego lacks, and to have this power that the person lacks, he must overcome the obstacles in the initiation stage (Jung 2017:107)

Return Stage: This stage is the stage where the hero, who has overcome the difficulties in the initiation stage and has reached maturity, completes his mythological journey and reaches his country, the land he loves, or his true self (Abramson, 2007: 119). While the return phase represents resurrection, it means reaching the superego,

which is a psychoanalytic concept and is the reflection of the norms and moral standards of the society in the spiritual structure (Sciarrino and Roberts, 2018: 286). The hero, who has overcome all the difficulties in the stage of initiation and regained his homeland or self, thus becomes the representation of all the ideals of the society (Urban, 2008: 346).

1.4.5. Rebel Archetype

The rebel archetype is a reaction to an undesirable situation in society. The rebel archetype is used more in the sense of not accepting and opposing. According to Jung, archetypes can melt into each other and he says that the rebel archetype produces the hero archetype. The reaction to an existing situation also allows the hero archetype to emerge. Thus, Jung's archetypes appear to be related and complement each other. The lack of reaction to a situation in the individuals in the society prevents the emergence of the hero archetype (Urban, 2008: 347). In this context, opposing negative situations in society can be explained by the archetype of rebel.

1.4.6. Explorer Archetype

The search for something is a pervasive archetypal pattern of many legends, myths, and stories. At the core of the explorer archetype is a tendency to seek a better world. The explorer archetype appears as explorer, adventurer, individual, traveler, and researcher. Traveling the world or investigating most mysteries is associated with this archetype, also known as wanderer, seeker, traveler, and iconoclast. This archetype is a feature found in people who want to come out of their shells and discover a new world outside the existing one. This archetype, which has an interrogative character, is actually related to the rebel archetype, because in order to explore, it is necessary to rebel against the existing situation and demand a new one (Jung, 2017: 73). Just as the rebel archetype led to the emergence of the hero archetype, the same is true for the explorer archetype.

1.4.7. Mother Archetype

The mother archetype of analytical psychology is given great importance because the mother is at the very beginning of everything and even existence. Since the mother has responsibilities such as giving birth to the child and taking care of it, the mother is considered as the representative of productivity, abundance and fertility

(Koçak and Gürçay 2017:272-273). In addition, along with these positive qualities of the mother, the mother archetype includes the witch, seductive and frightening qualities. The positive dimension of the mother archetype is the mother's support, benevolence, spiritual wisdom, and the source of creativity. Its negative dimension is the symbol of every toxic, scary, seductive dark and secret element. In addition to the fact that the mother archetype appears as a human in literary works, it also appears with motifs that symbolize knowledge, compassion and creation such as the motherland, nature, church (Sambur 2005:107).

When explaining mother archetype, Jung states that:

“The mother archetype forms the foundation of the so-called mother-complex. It is an open question whether a mother-complex can develop without the mother having taken part in its formation as a demonstrable causal factor. My own experience leads me to believe that the mother always plays an active part in the origin of the disturbance, especially in infantile neuroses or in neuroses whose aetiology undoubtedly dates back to early childhood. In any event, the child’s instincts are disturbed, and this constellates archetypes which, in their turn, produce fantasies that come between the child and its mother as alien and often frightening elements. Thus, if the children of an overanxious mother regularly dream that she is a terrifying animal or a witch, these experiences point to a split in the child’s psyche that predisposes it to a neurosis.” (Jung, 2005: 19).

1.5. Archetypal Criticism

Archetypal criticism is a method of criticism born in the twenty-first century, sometimes called mythopoeic and sometimes archetypal. Berna Moran evaluates this method in the context of “work-oriented criticism”, since the purpose of this method, which is in contact with many branches of science such as anthropology, sociology, psychology, history, and comparative religion, is ultimately to explain the work (Moran, 1991: 219).

In his book *The Four Archetypes*, Jung states that when a man embarks on a narrative about being human, it will always be himself he will examine. In this case, the works of art are seen as a tool for people to realize themselves. Jung explains his thoughts on the subject as follows:

“The main concern of human life is its own cure, that is, to make up for one’s own shortcomings, resolve their conflicts, and lessen the suffering of their bruises. To achieve this is to “complete” the world again and with itself in its center, that is, as its own world: This is the action we call “creativity”, which will never end, that is, it will never reach its horizon: “the act of making-the-world-complete”(Jung, 2005: 9).

Analyzing a literary work, which is seen as the act of man's self-completion, is one of the ways to analyze and recognize an individual, who has a complex structure. Psychoanalytic criticism also proposes to use data that enables us to understand the human spirit, such as the subconscious/unconscious, in the analysis of literary texts. Therefore, the "pioneer postmodernist" writers' attempt to analyze the text by making the concept of the subconscious one of the most important elements of their works led to the emergence of the psychoanalytic criticism method (Sarıçiçek, 2013: 20).

Archetypal criticism systematized by researchers such as Frazer, Frye, Eliade, Campbell, Pearson, V. Propp and Otto Rank, based on Jung's "archetype" theory, which discovered the collective (common) unconscious, and the followers of Freud and Adler, the pioneers of the personal unconscious theory, Lacan, is a branch of psychoanalytic criticism developed by critics such as R. May and E. Fromm. Although archetypal criticism is in close relationship with psychoanalytic literary criticism, it concentrates only on the search for the code of archetypes in the studies of literary texts.

One of the people who played the biggest role in the emergence of the archetypal criticism method was Sir James G. Frazer with his book *The Golden Bough* (1890-1915). This work of Frazer brought important information on primitive rites and myths and had wide repercussions. At the same time, a group of anthropologists and classical Greek scholars (J.E. Harrison, F.M. Cornford, A.B. Cook), known as the Cambridge School, shed light on the links between literature and myths and rites through their research on Greek mythology, religion, and their relationship to Greek tragedies. An important source of the archetypal criticism method has been Carl Jung. Jung's thesis that myths belong to the collective unconscious of the human race and that is why archetypes are repeated in literature were seminal ideas for critics (Moran, 1991: 220).

Jung's archetypal works initially suggested to literary criticism an archetypal perspective on content. Some psychoanalysts, literary scientists and cultural scientists, who came after Jung, have developed and carried forward the archetypal analysis method by adding new dimensions to the archetypal perspective in terms of formal and internal order of the work. Today, it has become possible to make an archetypal

criticism and comment on a literary text at the levels of form, content and style (Öztürk, 2017: 117).

Jung, who made new concepts and interpretations such as the collective unconscious, analytical theory, archetypes and mythological elements, the human mind, the self and its connections with dreams, is known as the founder of the archetypal theory or Jungian theory. This theory was shaped and theorized and analyzed and applied in works as a literary approach by Northrop Frye. Based on Jung's theories and studies, he began to apply them in literature.

Frye, who lived between 1912 and 1991, is a literary critic and a famous academic known for his work in universities. He first made his voice heard by referring to William Blake's work on Milton and his works, with *Fearful Symmetry* which he wrote in 1947. In 1957, he developed his ideas and views from Jung with his *Anatomy of Criticism* and touched upon the recurring archetypes and symbols in literary criticism. Frye believes that a literary work cannot be thought of independently and alone and that it must have a connection and relationship with another work. In this context, Frye has conducted studies that support Jung's ideas and views (Demirkol, 2008 : 86).

Frye presented his personal approach to archetypal theory in his first work, *Fearful Symmetry*. Frye, who deals with poetry rather than literary works, has examined the poems written by Blake and determined that a poem has a connection with a previous or a subsequent poem, with the religious motifs of the Bible that Blake used in his poems. Frye thinks that literature should be handled and studied in two ways. The first is the aesthetic aspect of the work, and the other is its social structure. He indicates that universality in the works can be achieved with the harmony and complementarity of these two fields, and he emphasizes that the analysis of the archetypes used in the works and therefore the mythical elements should also be done well in the context of universality. He points out that the archetypes and mythological elements used do not belong to any time or place, therefore universality can be achieved and the transferred archetypes that are used in common will never disappear, they can only be replaced (Kuehn, 1966 p. 50).

Frye, who published his *Anatomy of Criticism* work in 1957, divided his work into sections with four essay titles and discussed literary genres under four titles. In this part of the book, the first part of which is "Historical Criticism", he discusses the literary genres that he divides into four as "comedy, romance, tragedy and irony" and touches on their connections with the past, that is, history. He mostly talks about the existence of mythological stories that existed in the Middle Ages and Renaissance times, and mentions that irony has been used more widely in the last century. In the second part of the book, "Ethical Criticism", he makes general definitions about motifs and symbols.

The third chapter, which is the place where he mostly touches on the 'Archetype Theory, is Myth Criticism'. In this part, he tells about the archetypes, in his own words, 'mythos', that exist by constantly repeating the thoughts he received from Jung in the common subconscious. In this part of his book, Frye states that poetry is the smallest cosmic element and that it is not alone but has a relationship with another poem. In the last part, he presents his findings on genres such as epic, lyric and prose in the "Rhetorical Criticism" section (Sutton, 2003: 211-214).

The title Archetypal Criticism is the most important part of Frye's book. He says that archetypal theory has a connection with the Christian culture and classics in the Western tradition, and that myths are the basic texts of literary works. According to Frye, all works are the product of myths and are archetypes that are continuous in myths (Tanrıtanır, 2019: 22-24).

In his definitions and evaluations about the concept of archetype, Frye archetypes are continuous themes such as the rage of a sea or heroic adventures; or as continuous forms such as epics and laments, or as stories with continuity in which there are warring and brave people (Kuehn, 1966 : 65). As Frye states, archetypes are like reflections or representatives of traditional myths and metaphors and are affected by historical development and change. According to Frye, there are structural or prose archetypes that literary works should have in themselves. 'Mythos' is the main concept that covers archetypes in general and corresponds to prose literary figures and genres. 'Dianoia' refers to the themes and patterns used. 'Ethos', on the other hand, are

archetypes that include characters, place and time, and Frye states that the harmony of all three should be sought in a literary work (Tanrıtanır, 2019: 25)

Northrop Frye, also, made the following statement on the subject: *“As long as the archetype is a communicative symbol, archetypal criticism primarily deals with literature as a social phenomenon and a way of communication.”* (Frye, 1957: 135).

The archetypal criticism method finds the origin of these archetypes in ancient myths and rites of primitives. In this respect, from the point of view of the archetypal criticism school, literature is the expression of archetypal persons, situations and symbols, and the critic is responsible for deciphering this mythical language that the author uses unconsciously and explaining the work in a more understandable way (Moran, 1991: 220).

As Moran emphasizes in his statement, archetypal criticism builds its foundation on myths. Because myths are stories originating from creation, and since they were formed to explain the creation of things that existed for the first time in the world, they appear as traditional narratives that give the mythical mindset of man, the reasons that lead him to a mythical life, and the "archetypes" that arise as a result. Mythology, which includes the stories of the processes and results of humanity's first lives, is an integral part of archetypal criticism. Therefore, the patterns produced by the mythological systems of humanity are important in terms of opening the doors of archetypal analysis (Moran, 1991: 223).

Campbell also has important point when explaining archetypes. He says that in every inhabited place on earth, in all ages and all conditions, human myths have arisen, and these myths are the source of inspiration for all that has arisen through the actions of the human body and mind. He emphasizes that it would not be going too far to say that myth is a hidden rift that drains the unending energies of the cosmos into human cultural creation. Religions, philosophies, arts, social forms of primitive and historical human beings, great discoveries in science and technology, sleepless dreams always spring from that basic, magical ring of myth. The ability to touch and awaken those deep creative centers found even in a small fairy tale is a miracle, just as the secret of the ocean is hidden in a drop of water or the whole mystery of life is hidden in a flea

egg. Because the symbols of mythology are not produced; cannot be requested, fabricated, or permanently suppressed. They are the spontaneous products of the spirit, and each contains the seed of its source, its power intact (Campbell, 2010: 13)

Fordham says that Jung spent a lot of time studying myths and that myths came from the unconscious:

“Jung spent a lot of time studying myths; because it accepts them as the most basic explanations of human nature. It is true that when a myth is formed and expressed in words, it is consciousness that shapes it. But the spirit of the myth, that is, the creative impulse it represents, the emotions it expresses and arouses, and even its main idea, comes from the unconscious.” (Fordham, 2008: 30).

Myths arise from the human need to express their emotional world and produce something. Since they are a direct form of expression of the collective unconscious, they are found in similar forms among all people and in all ages (Fordham, 2001: 30). According to Bahadır, the fact that the images and approaches of the Ancient Age and the Gnostic Period are largely similar to today's modern people. In other words, the emergence of myths and tales in world literature as common motifs in the daily life of all humanity, independent of the concept of time and space, is the proof of archetypes. Therefore, it can be said that myths include the past, present and future, that is, they have a timeless feature (Bahadır, 2010: 92).

The myth tells the story of all people while at the same time telling the individual person; On the one hand, it is the proof of universality, on the other hand, it shows that it is a source for epic, fairy tale, folk tales and modern stories that will emerge in time (Gariper, 2012: 37).

The historian of religion Mircea Eliade makes the most extensive interpretation of myths. He mentions that the narrative is the story of 'creation':

The myth tells a sacred story. It describes an event that took place in the earliest time, in the 'beginning' fabled time. In other words, myth expresses how a reality, whether it is the whole reality, the Cosmos, or just a part of it (for example, an island, a plant species, a human behavior, an institution) comes to life, thanks to the achievements of the Supernatural Beings. A myth, then, is always the story of a 'creation': it tells how something was created, how it began to exist. Myth speaks only of what has happened, that which has been fully revealed. The persons in the myths are Supernatural Beings. They are particularly known for what they did at that unique time in the 'beginning'. Myths, then, reveal their creative activity and reveal the sanctity (or simply the 'supernatural' character) of what they do. As a result, myths describe

variously, and sometimes exciting, influxes of the sacred (or supernatural) into the world, and it is this current of the sacred that truly established the World and brought it to its current state. Moreover, after the interventions of the Supernatural Beings, man acquired his present state, the characteristic of being a mortal, gendered and cultured being.” (Eliade, 2001: 16).

In addition, underlining that myth and novel narratives meet on the common denominator of "story", Eliade points out that some modern novels can reveal the "mythical" structure:

“...it is known that the novel, like all other literary genres, continues to narrate about the mythology on another plane and for other purposes. In both cases, it is a matter of telling a meaningful story, of a series of dramatic events that took place in a more or less fairy-tale past. ... The point to be well emphasized is that narrative prose, especially the novel has replaced the recitation of myths and fairy tales in the traditional popular novel in modern societies. Moreover, the 'mythical' structure of some modern novels can be revealed, and it can be proven that the great themes and heroes of mythology continue to exist in the sense of literature. ... the excessive interest in novels in the modern sense reveals the desire to listen to as many 'mythological stories' as possible, which are either desecrated or simply disguised in 'non-religious' forms.” (Eliade, 2001: 37).

In Frye's statement, the concept of myth is handled as identical with the archetype. However, it is underlined that they differ in terms of form and content. “In the field of archetypes and archetypal criticism, Frye offers different approaches in the mid-twentieth century. Frye, who disagrees with Jung on many points, if not on basic concepts, does not find the approach of the Jungian school systematic. Accordingly, while Jung focused more on the origin of archetypes, what is important for Frye is their analysis. Moreover, Frye goes on to define the archetype in the context of literature, explaining the archetype as a symbol or generally an image that is repeated so often in literature that it is immediately recognizable as part of human literary experience. Frye argues that the myth, which he identifies with literature, is also the organizing structure of the literary form. According to Frye, myth is the most important informative force that gives archetypal significance to ritual and archetypal narrative to the obscure (Alter, 2002: 9).

Based on the explanations made, the archetypal criticism method, which is a branch of the psychoanalytic criticism theory and founded by Freud, was theorized by the psychoanalyst Jung and his analyst followers Frazer, Eliade, Propp, Frye, Campbell. Deciphering archetypes based on ancient myths and primordial rites is interpreted as reaching the deep historical meaning of symbols. Archetypes—that is,

the basic structures of the psyche—can help us to decipher our own inner workings as well as the inner lives of other people, groups, and social systems, thereby coping with the challenge of contemporary life. (Pearson, 2016: 8).

Using the archetypal criticism method, the researchers analyze the archetypes that take place as a historical treasure in the collective unconscious, develop a new reading style for the reader, and show the role played by the archetypes in the formation of the aesthetic structure of the narrative.

Critics tend to decipher the mythical language that the author unwittingly used to identify the archetypal characters, symbols, and plot patterns and unravel the deep meaning of the work (Moran, 1991: 225). Moran, in his work titled *Literary Theories and Criticism*, emphasizes that this orientation of the critics is a "duty" that the archetypal criticism theory imposes on literary work researchers, and draws attention to the importance of the method in understanding literary works. In this respect, from the point of view of the archetypal criticism school, literature is the expression of archetypal persons, situations and symbols, and the critic is responsible for deciphering this mythical language that the author uses unconsciously and to explain the work in a more understandable way (Moran, 1991: 220).

1.6. Archetypal Approach in American Literature

American society has a Puritan origin society structure. Before written literature, this society generally had a feature based on oral literature. One of the biggest reasons for this is that they take their roots from the Indians. With the respect and care for nature from the Native American people, the infrastructure was presented to the 19th century America, where the romantic period was actually lived. The devotion of romantic writers such as Ralph Waldo Emerson and Henry David Thoreau to nature and their thoughts of finding the self in nature show that there are archetypes based on society.

According to the Indians, everything in nature is representative of a whole. They argue that all living things on earth belong to 'mother earth', that is, there is integrity in nature. Similar to this idea, Emerson, in his work *Nature*, which he wrote in 1836, stated that, contrary to the church thought, man will find himself by looking

at nature. According to Emerson, nature is above and in the essence of everything. According to him, the place where this is best understood is the Native American life based on the idea that man, who is considered a part of nature, is equal in nature and lives in harmony with others, just like other living things. In this context, it can be said that Emerson and Thoreau carry both social and cultural archetypes from their ancestors and reflect them on their necks (Fordham, 2001: 27).

Considering that they carry the inseparability and integrity with nature from their ancestors, many American writers seem to reflect this situation. Subjects such as the struggles for survival in the wild, both the benefits and the harmful aspects of nature presented in the works can be included in certain place archetypes that Jung mentioned. Herman Melville's famous work *Moby Dick* (1851) is an archetype in American society, considering its religious archetypes and character. The representation of paradise with the said island, or the battle with the whale in the name of survival and the idea of rebirth, can be considered as a work that contains many archetypes, just like the symbol of the captain who seeks himself and thinks that he will find its counterpart in nature. According to Jung, the founder of the theory, the most appropriate archetypal theory is the American novel Melville's *Moby Dick* (Mayes, 2002: 712).

Not only transcendental writers, but many other writers used archetypal elements in their works. The work *The Old Man and The Sea*, published in 1951 by Ernest Hemingway, one of the modern period writers, tells about an old man's fishing effort and struggle for survival, and the 'sea' phenomenon, which is the fundamental part of nature, similar to the Native American culture (Mayes, 2002: 714).

As for being Puritans, most of the first oral works were in the form of religious hymns and sermons, and the attitudes of writers from the same origin were reflected in the works with the same thought, since they also carried the same archetypes. It can be thought of as a branch of Protestantism, which expresses the very strict religious rules of the Puritans, strict discipline, and extremism. Puritans, who have a belief that includes the thought-based Calvin doctrines of 'returning religion to its pure root', have a very dominant understanding of the people and society of America. Puritan ethics has some aspects that shape the society, such as the idea that it is wrong for everyone

to work in a disciplined manner and obey the rules and to waste their time (Vogel, 1973: 278).

Puritan origin writers who adopt a strict religious understanding inevitably reflect this cultural archetype in their works. Benjamin Franklin, one of the 18th century writers, talks about the puritan-based enlightenment period writers and with this attitude, thirteen virtues in his works, and these virtues, which he considers to be in human beings, are purely puritanical doctrines in religious content. In 1726, in his Autobiography, he mentions that the character of an individual will be formed and shaped by virtues such as order, determination, chastity, cleanliness, humility, and justice. In this respect, Franklin is a writer who presents religious archetypes (Goddard, 1998: 512).

The Day of Doom (1662), written by Michael Wigglesworth, and the Sinners in the Hands of an Angry God (1741), written by Jonathan Edwards, are also works that talk about religious references and symbols. Vachel Lindsay, one of the writers of the same period, also wrote the gospel songs in Christianity in the form of poetry. Longston Hughes, one of the modern writers, also wrote 'hymns' and showed the religious archetypes from their roots (Goddard, 1998: 512).

Since the middle of the 19th century, Freud's influence has been seen in many of the American writers. Writers such as Henry James and Edith Wharton began to write more on sexual topics. In the modern period, Freud's reflection was seen more in writers such as William Faulkner and Eugene O'Neill, but Robinson Jeffers, who wrote in the interwar period, made references to Greek mythology with his prose poem The Tower Beyond Tragedy. Tennessee Williams, a gay writer from the twentieth century, wrote a work that can be examined with archetypal theory with the Tramway of Desire (1947), similar to the term 'anima' based on the fact that every man has a female and every female has a male side, as Jung said. Even though she can write about American society from a women's point of view, it is an obvious indicator of Anima (Mayes, 2002: 715).

John Irving, who wrote in the post-modern era, is still alive. In A Prayer for Owen Meany (1989), he likens the character of Owen, who has miracles, to Jesus

Christ. It describes a character who, like Jesus, sacrifices himself for humanity and saves his people. When adapted to the creation myth, both the 'hero' archetype and the Jesus archetype are symbols adopted by the author as inherited from his ancestors (Mayes, 2002: 716).

2. POSTMODERNISM AND PAUL AUSTER

Archetypal criticism concerns both the present and the past. In this context, while analyzing the novels, the archetypes used in the novels provide important information about the period. Therefore, in this part of the thesis, detailed information will be given about Postmodernism period and Paul Auster, who has an important place in postmodern literature.

2.1. Postmodernism

Postmodernism is an intellectual movement that emerged in the 1960s. This movement firstly resonated with French thought, then found supporters in the USA in the 1970s and became widespread in all European countries in the 1980s (Doltaş, 1991: 173-174). Postmodernism can be described as beyond the modern period. The word was first used by Arnold Toynbee in 1947. The meaning that Toynbee attributes to the word "postmodern" led to the concept of postmodern we use today, but this term has changed in the 1960s and later. Although this term is used in the post-modern sense, it is observed that those who develop ideas on this subject and make it a subject of discussion generally handle it in different ways (Blatner, 1997: 476). The fact that different analyzes of the birth conditions of postmodernism and the existence of deep differences between the views of the thinkers who defend postmodern thought provide this concept to be discussed broadly. This shows that postmodernism has a complex aspect.

In this movement, there are names such as Jean-Francois Lyotard, who studied social history, and Jacques Derrida, Michel Foucault, and Roland Barthes, who studied language, political history, philosophy, and textual interpretation. In addition, philosophers such as Jean Baudrillard, who are interested in sociology, social psychology, and communication, and Richard Rorty, who are prone to pragmatism, are also included in the post-modern movement (Doltaş, 1991:175).

In postmodern literature, irony emerges as a central principle for presenting a critique on any concept. Therefore, Postmodern literature brings about a deconstructive approach to the integrity, seriousness, and individuality of the artwork. It can be argued that postmodern literature overturns some aspects of modernism and this overturning is done ironically. Nicol tells about these ironic aspects of Postmodernism as follow:

“Irony is a non-literal usage of language, where what is said is contradicted by what is meant (either deliberately or unwittingly) or what is said is subverted by the particular context in which it is said. It works because we are unconsciously aware that in language meanings are not fixed but contain other possible meanings. All words bear traces of previous and other potential uses, and their meaning changes depending on the tone of utterance or the particular context in which they are uttered. Irony is therefore not just cynical, not just a way of making fun of the world. It demonstrates a knowingness about how reality is ideologically constructed.” (Nicol, 2009: 13)

The fact that postmodernism includes almost every subject and that thinkers with different approaches are associated with postmodernism has caused this concept to be perceived in different ways. Some see this concept as anti-modern, while others see it as a continuation of modernism. Some see this concept as a new form of capitalist thought (Hassan, 1982 : 261). While thinkers like Cahoonent have characterized this concept as a wholesale rejection of Western civilization, thinkers such as Jurgen Habermas, Matei Calinescu, J.G.Merquior, Giddens, and Mark Poster evaluated it as the continuation of modernism (Habermas, 1994: 31-33).

Postmodernism, which is tried to be defined in relation to modernism, is seen as a break from modernism. The number of those who argue that it is a movement that emerged as a reaction to modernism is not few. According to Yıldız Ecevit, the revolution initiated by modernists in many fields, especially in literature, at the beginning of the 20th century, made its impact felt in the second half of the same century (Ecevit, 2006: 57). Therefore, it can be considered normal to see postmodernism as a continuation of modernism. Since postmodernism developed in different places, cultures, societies, and conditions, it differed from society to society or from one geographical region to another and so created different styles. The same style cannot be expected to be used everywhere. However, the reason why these different works are called postmodern is that they have certain characteristics. For

example, they are all against modernism. No matter how different they are they criticize elitism in modernism.

Post-modernism started as signs of new cultural forms in fields such as architecture, philosophy, literature, fine arts, which define a series of cultural artifacts that are claimed to break away from modernist art forms and practices in the field of theory. These debates were reflected in many other fields and disciplines over time and eventually turned into a search for modernity as a whole to be questioned and transcended. However, instead of understanding postmodernism as a new historical phase, there are also efforts to understand modernism as a stage or a specific period in itself. In this sense, postmodernism is seen as an ongoing investigation and discussion of modernism, including objections and criticisms against itself (Bartens and Fokkema, 1997: 67).

Postmodernism, which emerged only as a word in the 1950s, started to be discussed at the end of the 1970s, and in the 1980s it started to gain a new identity by being legitimized. It is a newly born movement within its modernism by some theorists and for others within its own rules. Although the points of departure from modernism could not be fully defined or definite judgments could not be reached during this period, it is an undeniable fact that it appeared not only in literature but also in many other art movements and even in architecture. From a broader perspective, post-modernism can be thought of as a movement that we can define more rigidly than modernism, rebelling against the products that modernism adheres to, such as high art and metanarratives (Bartens and Fokkema, 1997: 69).

While the famous British historian A. Toynbee divides the history of the West into four periods (Dark Ages 7-11 centuries; Middle Ages 11-15 centuries; Modern Age 15-19), he describes the last period as the postmodern age. According to F. Jameson, it is a stage in the development of capitalism and is the cultural logic of capitalism. According to Jameson, postmodernism is a reflection of another systematic modification of capitalism rather than a new order and discourse (Jameson, 2008:14). Aytac, looking at the event from a different perspective, bases the roots of postmodernism on European romanticism against those who see postmodernism as American culture and modernism as European culture. (Aytac, 2001:18)

Postmodernism, which discursively informs that everything related to the old and specific to the old stage is over and a new stage/situation has emerged, indicates that the modern has completed its life. Because, according to D. Bell, traditional culture has collapsed due to production values, hedonism and narcissism have been encouraged, and social harmony has been disrupted by the erosion of social identity. The "project of glorifying human beings" put forward by modernism was damaged by the 1st and 2nd World Wars, and the inhumane events that took place in Hiroshima and Auschwitz showed that this project did not glorify the human being at all. With the market economy of capitalism, the human being transformed into a homo-economy has lost a lot of his humanistic values. In fact, Descartes' cogito is translated as "I consume, therefore I am" in modern times. "I eat, therefore I am" means that I have the ability to think, therefore I exist. The ability to think makes humans human. Thus, the meaning of the quote, I eat, therefore I am, is that eating (consuming) makes us exist. (Kızıler, 2006: 117).

The first cores of this concept, which emerged as a reaction to the understanding of modern art in the 1960s, emerged with an understanding called "pop art/popular art". This understanding, which develops in parallel with the development of mass communication techniques and technology, also determines the understanding of art. However, it is a fact that most of the time, the creative feature of the artist is damaged due to his understanding of popular culture and art. They are against the elitism of modern art. A poster of an artist imitated by people is quickly reproduced and sold in millions of copies. A rapidly consuming mass culture emerges against the understanding of modern art, which cannot be easily consumed due to its elitism. Postmodern artists criticize modern art. The mission of modern art to bring time to the fore and destroy the past/old and establish the new/future is regarded as meaningless in postmodern art. In this regard, Jameson explains the perception of the old/past with the pastiche and parody approach. Pastiche and postmodernist approach nostalgically refer to past styles (Eliuz, 2016: 66) While originality and elitism are important in modern art, even imitation is okay in postmodern art.

2.2. Post Modernism Approach in Literature

Literary works reconstruct life through language-word-culture-philosophy-history-science relations. Thus, literature reflects life, society, and people with certain sociological parameters. In this reflection, literature plays an individual, social, and universal determining role, from the name of the work to its subject, from the plot to the use of language and style. (Eliuz, 2016: 88) Of course, there will be a novel with such a wide range of fictional movements. Because the novel has a suitable literary space and ground for the transfer of many discourses.

The changing cultural and philosophical codes of the society, the deformation of human typology and thought, the differentiation of reality perception in the fictional world, in the transition period from antiquity to modern times, from modern times to postmodern times, will find their expression in the novel. The type of novel in which this change and transformation are reflected will emerge as a postmodern novel. The novel, which is the expression of modern times, gets rid of the features of modernism and becomes postmodern due to this change in itself. The most obvious example is that the perception of reality in modern texts is based on mimetics and didacticism, while the postmodern text rejects reality and defends the idea that there can be no truth. "Postmodernism rejects the real and correct thoughts imposed on the masses to keep the individual under pressure, does not care about the accuracy of the information, and creates a metaphysical plane while tending to deep meaning." (İlkhān, 2012:112).

The "grand narratives" of modernism are replaced by the narrative style of postmodernism that is open to different interpretations. The author tells how he constructs the text as the figure of the text itself. What is told in the text is not the facts, but the facts that the reader needs to find and capture. All these initiatives integrate with the effort to make the reader a part of the text.

The causality, that is, the cause-effect relationship peculiar to modern texts, changes in the postmodern text and is seen as fragmented, related, independent conflicting dialogues, occasional gaps and sudden changes. Contrary to the modern text, the heroes of the postmodern text are puppet figures, away from the symbolic dimension and cultural references (Eliuz, 2016: 56). In addition, by mixing historical subjects, people and events with other narratives, the limit of fiction is tried to be

overcome. Time, on the other hand, is not chronological as in modern texts. Since the perception of time is based on uncertainty, it has the perception of ubiquity and every moment. Emre describes this perception as follows:

“Just as in other elements of the novel, in postmodern texts, a mechanical, definite, measurable, reckonable time understanding is replaced by a scattered, ambiguous, intricate, rational understanding of time. There is a situation outside the understanding of time determined by thought.” (Emre, 2006: 170).

The perception of time, seen in the linear evolution of a modern work, appears with a postmodern attitude, that is, in pieces. Because, according to Newton's perception of time, time particles connected with moments show a linear development. Thus, the phenomenon of time and space in classical texts can be perceived chronologically and with a certain causal link. However, according to Einstein's theory of time, since the flow of time at different points in the universe is relative, the phenomenon of time and space also differs accordingly. (Connor, 2004: 62). Based on these scientific activities, the concept of time of modernism and postmodernism, which is beyond, becomes more and more uncertain. It even becomes chaotic when appropriate.

Aiming to express a chaotic world, the postmodern text/author prefers to reveal the situation as it is, instead of being against or on the side of any reality. Acting on the argument that the understanding of reality connected to modernism has been destroyed, the postmodern writer does not include any message that they expect to reach the masses in his works, with a mission-oriented focus. “Because, when the author-subject starts the narration, there is no thematic fiction built on dualism in mind. This inevitably means that the thematic approaches in our modern novel, such as the East-West stalemate, the good-evil struggle, and the virtue-virtuousness, are removed from the agenda as they are” (Emre, 2006: 191). Even in their texts on problems and mistakes, they do not offer any solutions to these mistakes. The reader, whose identity is not known individually, does not slip into ideological orientations. The author also makes selections from multiple parameters because he wants to indicate something instead of saying something. In fact, the postmodern text is a kind of apolitical reaction to politics and ideology, or an ideology of ideologically unresponsiveness. In short, against the closed, holistic, common, universal, one-dimensional modern novel, the

postmodern novel tries to establish order in chaos on the plane of polyphony with its multi-dimensional perceptive structure. (Eliuz, 2016:110) This polyphony is a sign of the reception of pre-modern texts in postmodern texts by reminding M. Bakhtin's carnivalization of the novel by calling it a polyphonic novel. According to Kubilay Aktulum, this sign is an effort for a new transformation with linguistic and cultural ties (Aktulum, 2000: 66).

Although the first use of postmodernism dates back to the 1930s, the term gained momentum in many areas of life thanks to literary critics such as Leslie Fiedler and Ihab Hassan. Postmodern discourse, which started to rise in the 1960s, increased its influence in the field of Literature in the 1970s. Since these years, the reflection of postmodernism in literature has brought along a series of changes in its own traditions as well as its philosophical, sociological, and cultural dimensions. The genre that has received the most from this change is undoubtedly the novel. In this context, there have been radical changes in the genre of novels, especially between the texts after Marcel Proust, Robert Musil, Franz Kafka, and James Joyce and the previous texts. The most important element in postmodern change is the language of the text. Language is the element that gives the postmodern feature to the postmodern text. However, considering that the meaning is not so important in the postmodern text, the importance of language becomes even more clear. According to modern thought, every writer has a language he/she uses in his/her works. This language presents an identical situation with that author. In postmodern discourse, on the other hand, we see a new language for each narrative and numerous language uses for the narratives within each narrative (Emre, 2004: 109-110).

The reason why the language is given importance by postmodernists is that it aims to refute modernism by serving an anarchic order by breaking the grammar and conventional conventions (Emre, 2004: 113).

When the postmodern novel emerged, the accepted view in society was that this genre was of American origin. But this view is not correct. The reason that leads people to think like this is that most postmodern writers are American. Major American postmodern writers are Paul Auster, John Barth, Don DeLillo, Kathy Acker, Thomas Pynchon, Walter Abish, Steve Katz, Kurt Vonnegut, Gilbert Sorrentino, and

Donald Barthelme. However, apart from America, they have representatives in many parts of the world and they are multiplying rapidly. Prominent writers among these names include Günter Grass, Peter Handke, Alain Robbe-Grillet, Georges Perec, Monique Wittig, Umberto Eco, Italo Calvino, Angela Carter, Salman Rushdie, Stanislaw Lem, Milan Kundera, Mario Vargas Llosa, Gabriel Garcia Márquez, JM Coetzee, Peter It's Carey. Some of the prominent features in the novels of these authors are time disorder, fragmentation, scattered order, paranoia, vicious circle, and extensive use of pastiche (Lewis, 2006: 145).

In the light of what has been said, it would be appropriate to mention some postmodernist methods and orientations in the postmodern novel.

2.3. Postmodernist Methods and Elements in the Novel

In the light of what has been explained above, after mentioning the theoretical background that separates the postmodern text from the modern text, it is necessary to mention four main elements that distinguish it from modern texts. These elements are metafiction, intertextuality, tension/mystery, and historical orientation.

2.3.1. Metafiction

As it is known, the modern novelist, who constructs objective reality with logical causality with a reflective aesthetic understanding, expresses the in-text problematic within a certain space-time frame. The postmodernist novelist treats the content and the construction of the fiction equally (Sazyek, 2010: 511). In other words, metafiction, in a way, is the writing of the writing process of the text, the narrative of how the narrative is constructed. In Yıldız Ecevit's words, the text is turning the lens on itself (Ecevit, 2006: 234). The following determination of Hülya Argunşah draws attention in the adaptation of this method to the historical novel: In the postmodern historical novel, the history of the novel is written, instead of the novel of history. (Argunşah, 2016: 74).

With this method, the writer makes the reader a witness to the writing process. However, this method is considered a flaw in the modern novel, and this flaw is tried to be eliminated with inner speech and stream of consciousness techniques and the narrator is tried to be indistinct as much as possible. Of course, this effort stems from

the anxiety of reflecting on the life and objective reality of the text. However, in the postmodern novel, the literary objective is not turned to life or reality, but to the text itself. Kızıler states that in postmodern work, writing is placed at the center of existence. In the postmodern novel, the narrator/author becomes an action figure of the fiction and gains prominence in the novel. Because writing and living in a postmodern text are intertwined. This is an indication of the chaptalization of the chronological concept of time (Kızıler, 2006:181).

2.3.2.Intertextuality in Postmodernism

Since the 16th century, literature, which deals with the inner world, problems, and environment of human beings as an individual, has adopted new attitudes towards the changing understanding of reality. In the postmodern novel, intertextuality reveals this attitude. While an author is producing a literary text, he/she may be influenced by many authors in different ways in the process of the reading experience. Positivist literary theory has argued that the author can use both his family and environment and what he has acquired as a result of reading as material in his work. When the work is directed towards itself, the bond that the work establishes with other works is called intertextuality (Ecevit, 1996: 109-110).

Intertextuality is one of the most used methods of postmodern literature to realize pluralism and metafiction. It reminds the reader of the distinction between the text he reads and his own situation. Thus, the text acquires the character of metafiction (Çetişli, 2008: 164).

In the 1960s, when the concept of postmodernism began to become widespread, the concept of intertextuality became a frequently used concept following the acceptance of the idea that the text is independent. The 1960s is the date of the emergence of the postmodern novel. Prominent representatives of the New Novel such as Butor, Simon, Robbe-Grillet, and Sarraute make extensive use of intertextuality and often include intertextuality in their works. The postmodern feature of the novel stems from the importance it gives to intertextuality, that is, to different fields (Aktulum, 1999: 7-8).

In modern novels, a journey is made to the inner world of the individual. In postmodern novels, a journey to the world of texts can be mentioned. Everything is viewed through the eyes of the text. This is possible with the intertextuality technique. In the postmodern novel, intertextuality as an aesthetic element is described as any relationship between a text and other texts. The most used method in the context of intertextuality in the postmodern novel is to include the texts of different authors in the original text (Gysin, 2004: 155).

2.3.3. Thriller/Mystery

The author's effort to be original in modern literature paves the way for different form and content elements to be embodied in works. This also brings with it the subjectivity, specificity and elitism of the modern text. Against this situation, postmodern texts create a popart mentality based on mass culture. This is a kind of criticism. At this point, the themes of tension and mystery arise from the elitism of the modern novel and the mass culture of the postmodern novel. This common fictional area, which seems to be a consensus, actually originates from the eclectic attitude of the postmodern text. According to M. Narlı, mystery is one of the most important elements of the postmodern novel. Because the mystery is the traditional and subconscious trace in that it points to the envelopment of the mental reality with the spiritual reality. These themes are handled with metafiction method in postmodern texts (Narlı, 2008:314).

2.3.4. Orientation to History

Since postmodernism also means overcoming/negating/criticizing the ideas contained in modernism, it also denies this perception of history by modernism. Şaylan points out that art should be able to call on the social memory by returning to the past and reflecting on the past. The modern novel does this too. But by affirming the history with aesthetic and missionary make-ups. Ideal heroes in the historicity of the modern novel can be negated in the postmodern novel, as well as references to their human dimensions (impairment) and daily life (ordinarity). The historical novel, which is designed on a mission by designing ideal personalities as in the modern novel, evolves into a novel that does not tell the history and historical consciousness in its target. For the author, history is neither a means of constructing a national identity nor

a platform for reflecting historical facts. Orhan Pamuk, who sometimes relates the postmodern narrative with history; sees history as a treasure and a storehouse of images that offer new images. Since the concept of "past truth" that history refers to in the postmodern novel is doubted, history ceases to be objective. Not being tied to historical reality is to open a kind of freedom for the author. While the great personalities who established the history of the modern novel are presented as ideal heroes; In the postmodern novel, small ordinary people are included in fiction as historical figures. In short, supreme history becomes history in postmodern texts (Pamuk, 1999: 112).

2.4. Paul Auster

Paul Benjamin Auster was born on February 3, 1947, in Newark, New Jersey. His father, Samuel Auster, and his mother, Quennie, were constantly quarreling, and so there was no shortage of arguments in their marriage. His sister was born when Paul Auster was three years old. However, when his sister was five years old, she had psychological problems and the child started to have mental disorders. After her parents divorced, he moved to the Weequahic area of Newark with her mother and sister.

Paul Benjamin Auster is one of the major writers of American Literature, and has been regarded as the "ghost in the contemporary American literary feast". Auster's place in American Literature is indeed expressed by many critics. Auster has a tradition of hard prose as a style of writing (Magill, 1997). Auster, who belongs to a third-generation Jewish family, was born on February 3, 1947, in New York. Auster's mother's name is Queenie and his father's name is Samuel Auster, and he mentions his mother and father in many of his works. Paul Auster directly or indirectly refers to his father in his works. He lived separately after his mother and father's divorce, and he never had a real father-son relationship during the years he spent together. In his work titled *The Invention of Solitude* (1982), Auster discusses the complexity of his relationships with his parents (Kellman, 2006).

Auster begins to set foot in the field of literature from his childhood years. His interest in the field of literature stems from reading his uncle's books. While describing this situation in his novel *Moon Palace*, he tries to explain it with the character of

Fogg. Since his uncle went abroad, he could use his uncle's library, namely, he suddenly had a glamorous life of books. Auster opened the books kept in boxes and began to read. Among these books, the books of Allan Mandelbaum, which he encountered, formed the basis of his literary legacy. Along with the relationship between money and materialism in Auster's works, his passion for being a writer comes from these times when he started to read these books inherited from his uncle (Berge, 2005: 110).

Auster had an interest in French poetry, and his studies of French poetry during his studies at Columbia University greatly influenced him. Auster graduated from Columbia University with a bachelor's degree in 1969 and a master's degree in comparative literature in 1970. After graduating from college, Auster left America for Europe. Having traveled to countries such as Spain, Italy, France, and Ireland, working in different countries and cities, and struggling to hold on to life, Auster worked in many jobs. Pursuing his dreams of becoming a writer, Auster continued to work towards becoming a novelist throughout his youth, while also trying to gain economic independence to become a writer. After completing his education in New York, Auster returned to Paris and lived there from 1971 to 1974. Returning to New York in 1974, Auster married writer Lydia Davis there (Berge, 2005: 111).

After marrying Lydia Davis, they have a child named Daniel. Auster spent this period with his wife, he made translations with his wife and dealt with various articles. Explaining in his books that he had financial difficulties, Auster also mentions that he sometimes had to be a watchman. Auster, who had a difficult and demanding life with his wife, had a difficult time economically with the birth of his child. Although he did some criticism and translation works with his wife, it was not economically sufficient (Alford, 1995:19).

In Auster's marriage to Lydia, they had problems both due to economic problems and Auster's desire to be a writer, and they divorced as a result. The series of problems in Auster's life continued. After his economic problems and his divorce from his wife, Auster also lost his father. Auster never had a father-son relationship with his father. Auster has always referred to his father as "He was there but he wasn't", but the loss of his father still affected him deeply. After his father's death, Auster wrote

in works in which he describes his father, both expressing the troubles he experienced and giving place to important fictions on father-son relations. The death of his father actually opened a new door for Auster because he left a legacy that he had never seen together. Actually, this legacy was not that much, but it was a pretty good amount for Auster, who had an economic problem. This legacy from his father allowed Auster to focus more on writing because he couldn't work and concentrate on writing books at the same time (Alford, 1995:19).

Auster met Siri Hustvedt in 1981 and was impressed by her, and soon they married. Siri covers a very important part of his life. During this period, Auster published an anthology work on French Poetry, his book *The Art of Hunger*, and many translations. After this period, which he described as a turning point in his life, he suddenly left the bad days behind, and a new era began for Auster. Auster wrote many of his important works during this period. Auster, who made significant progress in this process economically, became one of the most important writers of America in this process (Berge, 2005: 115).

Paul Auster is one of the foremost figures in American postmodern literature. Known for his creative identity in American literature, Auster is known for his prowess in writing down what's going on around him. Considered one of the most successful and widely-read American writers, Auster wrote the feelings and thoughts that crossed his mind with a fluent style of expression. In Auster novels, they are mostly characters who experience life in real life. Auster creates autobiographical fiction by reflecting some of the elements he chose from his own life story to his characters. All of these characters carry traces of real life. Even the very simple objects that he encounters in his daily life make a serious contribution to the formation of his characters. For example, even a blank piece of paper or a matchbox found on the street can support Auster's pen (Rudman, 1994: 47).

The Publishing *City of Glass*, the first book of the New York Trilogy that brought Paul Auster to fame and success, was not easy. Auster talked to seventeen publishers to publish this book, but they all rejected Auster. Auster, whose insistence dominates, did not give up publishing this book. He met with the eighteenth publishing house, and this publishing house agreed to publish Auster's book. After publishing

City of Glass in 1985, the other two books in the series, *Ghosts*, and *The Locked Room* were published in 1986. These three works were published as the *New York Trilogy* in 1987 and so Auster began to exist in the literary field (Rudman, 1994: 49).

After going through a difficult process and his recognition as a writer is based on a series of coincidences, it shows that his success with his works in the field of literature is the product of this difficult struggle. One of the factors that make Auster's works important is that he goes beyond fiction and skillfully blends fiction with real life, historical background, and sections from his own life. Auster somehow exists in all his books. The reason for this is that Auster is actually a successful writer who can skillfully convey his experiences in his life to the heroes. Auster, who can convey his dreams as well as the stories he lives in his books, is also based on the father-son relationship he never had with his father. In his books, Auster also conveys the situations that he wants to happen in his life. One of the main reasons why his works are successful and permanent in the reader is that the readers find sections of themselves (Lucia, 2013: 681).

Auster's autobiographical fictions are generally composed of elements from his own life. There are many signs to support this situation. For example, Paul Auster graduated from Columbia University. The main characters of his novels, such as Daniel Quinn in the *City of Glass*, Marco Stanley Fogg in *Moon Palace*, and Adam Walker in *The Invisible*, are either students or graduates at Columbia University. Moreover, after graduating from university, Auster lived in Paris for a while and then returned to America. The character of Adam Walker in *the Invisible* also lived in Paris for a while and then returned to America. The characters of Paul Auster, who voiced his opposition to the Vietnam War in real life, are also against the Vietnam War. For example, Adam Walker, the protagonist of the novel *Invisible*, states that he prefers to live in prison rather than fighting in Vietnam (Lucia, 2013: 683).

The author, who last published his novel *Sunset Park* in 2011, still lives in New York. It is clear that Paul Auster, who continues his literary life, was highly impressed by the psychoanalysis theory of Jacques Lacan and the Transcendentalism movement that appeared in the early 19th century. Prominent among the American writers, he influenced Herman Melville, Edgar Allan Poe, and Irish writer Samuel Beckett.

Among the topics and themes, we frequently encounter in the works of Auster, a post-modern writer, are coincidences, loss of understanding, loss of language, lack of father figure, American history, and belonging. The author, who has received many awards in the field of literature, has also written movie scripts. Among them are works that he translated from story to script, such as *Music of Chance* and *Smoke*. Paul Auster, who has also translated the works of authors such as Jean-Paul Sartre and Stéphane Mallarmé, stands out as one of the most researched authors (Mihic, 2018: 309).

Paul Auster deals with detective novels with his unique style in his postmodernist fiction. The characters in each of the "*New York Trilogy*" do not have the solving skills. These characters experience more hesitation and uncertainty. There are differences between the traditional detective stories and the detective novels of Auster's postmodern fiction. In the traditional novel, the character tries to reach the result by combining the parts and following them. Auster's postmodern trilogy, on the other hand, contains more inconsistencies and complex contradictions. Realities in his novels are constantly deteriorating and the novel becomes contradictory (Ramin, 2006: 1-3).

According to Mihic, Auster's novels can be read as a reaction to modernism's belief in absolute truth and meaning. Although Auster's works are evaluated in a postmodernist context, they also reveal examples of modernism's identity crisis or contradiction. In the postmodern society, the authoritarian idea of self in modernism has left its place to an unstable, contradictory and fragmented understanding. This understanding is similar to the understanding that poststructuralism treats the subject as multiple or opposite (Mihic, 2018: 315).

Paul Auster, one of the most important representatives of contemporary American literature, deals with postmodern individuals in his novels in the best way and sheds light on their inner journeys. Successfully blending fiction and reality, Auster uses characters who are constantly on the move and in search (Atwood, 2003, 67). Auster deals with scattered families in all his novels. The disintegration of the family is a reality that emerged with modernism. Families were divided as the industry developed with modernism, especially as men left their families behind and came to big cities to work in factories. Although some migrated to big cities with their wives

and children to protect their families, they had to separate from each other over time. In this way, it can be said that the family institution succumbed to capitalism. In postmodernism, which emerged as a criticism against modernism, the concepts of society and family were examined in-depth (Martin, 2008, 71).

In his literary life, Auster published many novels which have important place in American Literature. These works are: *City of Glass* (1985), *Ghosts* (1986), *The Locked Room* (1986), *The New York Trilogy* (1987), *In the Country of Last Things* (1987), *Moon Palace* (1989), *The Music of Chance* (1990), *Leviathan* (1992), *Auggie Wren's Christmas Story* (1992), *Mr. Vertigo* (1994), *Timbuktu* (1999), *The Book of Illusions* (2002), *Oracle Night* (2004), *The Brooklyn Follies* (2005), *Travels in the Scriptorium* (2006), *Man in the Dark* (2008), *Invisible* (2009), *Sunset Park* (2010).

To conclude, Paul Auster stands out as one of the leading names on the list of his other contemporaries. Auster is a striking Postmodern writer in terms of the coincidences of the events he fictionalizes, the fact that the real and the fiction are indistinguishable from each other in his fictional works with postmodern techniques and his characters and even the names of his characters. Auster is the most extraordinary name not only of the postmodern studies of the United States of America but also of the world literature, by having stories that start quite normally and end with very unusual endings, making the reader think, sometimes even for very small details, writing very short sentences and directing the reader to dozens of books and encyclopedic researches. In his works consisting of postmodern detective stories, Auster reveals narratives that symbolize the search and loss of postmodern man. Apart from these, it also deals with many postmodern issues such as fragmentation, belonging and difference. From this perspective, Paul Auster is a postmodern writer. Auster's revolt is against the idea of "the death of the author". At the same time, what Auster has done is a revolt against the idea that "post-modernism opposes ideas of depth." In addition to making his presence felt as a writer in his masterfully fictionalized stories, Auster also moves away from the postmodern understanding with his character emphasis (Tanritanır, 2019: 45-46).

Many books and articles have been written about Paul Auster around the world. In Turkey, there are also many academic works on Paul Auster. Because he depicts the

culture of America in the postmodern era. His novels are being studied in terms of common themes of the post modern era, but in context of archetypal criticism, there are not much studies on Paul Auster even though his novels include the characteristic of common archetypal characters. Therefore, the next section of the thesis will be about the archetypes in Paul Auster novels which are the topic of this thesis.



3. ANALYZING ARCHETYPAL EXAMPLES in PAUL AUSTER'S *MOON PALACE, INVISIBLE, THE INVENTION OF SOLITUDE, AND SUNSET PARK*

In America, which has a Puritan-based society, with many social and cultural characteristics that it inherited from the indigenous people, the Indians showed themselves in oral literature rather than written literature at first. With respect and care for the nature of the Native American people, the romantic period was lived in 19th century in America. It can be thought that romantic writers such as Ralph Waldo Emerson and Henry David Thoreau reflect the archetypes that were in their history and origins, in other words, the emergence of a culture that existed at the foundation of society at the beginning of the 19th century, with their commitment to nature and the thoughts of finding the self in nature. Archetypes can also be found in contemporary literature. One of the most significant author whose works contain many archetypes is Paul Auster.

In studies dealing with postmodernism, Paul Auster stands out as one of the leading names on the list of his other contemporaries. Auster is the most extraordinary name the postmodern studies not only of the United States of America but also of the world literature. Another feature that distinguishes Paul Auster in the world of literature is that the characters in his novels are archetypal. Archetypes are not vivid images like memory images that are the product of a person's past lives. When corresponding in the real world, these ambiguous images become living beings and affect the personality. Archetypes are unlimited. Archetypes are as many as objects, and events in the world. However, the archetypes most mentioned in Analytical Psychology are persona, anima, animus, shadow, self, old wise man, supreme mother, and hero archetypes. All these archetypes affect us, leave their mark on us and fascinate us.

Archetypes are the basic elements that have been put forward to ensure the personal development of the fictional characters in a novel. Archetypes provide an adequate background for both exploring an individual's personality and analyzing characters in literary works. When literary works are analyzed through archetypes, the

deep meaning of the text and the individualization adventure of a character is clearly displayed (Atlı, 2012: 9; Tanrıtanır, 2019: 60).

The individual's collective unconscious comes to the surface through symbols called archetypes. Four main archetypes in the collective unconscious play an important role in personal development, as Jung emphasized, these are persona, shadow, anima-animus, and self. In addition to these archetypes, Jung coined many archetypes derived from historical roles such as mother, father, child, old wise man, prostitute, hero, explorer, magician, organizer, lover, creator, naive, virgin, healer, faithful dog, hardy horse, ungrateful cat under the category of family archetypes. There are also some other archetypes such as story archetypes, animal archetypes, soul types and self types within the scope of ego types. Universal facts, situations, and attitudes also constitute archetypes. Jung, who researched man from the primitive to the civilized, used myths, legends, and stories as a source, so Jungian Psychology, also called Analytical Psychology, has a close relationship with literature.

Archetypes are the basic elements that have been put forward to ensure the personal development of the individual maturely and peacefully. Archetypes provide an adequate background for both exploring an individual's personality and analyzing characters in literary works. When literary works are analyzed through archetypes, the deep meaning of the text and the individualization adventure of a character is clearly displayed .

In order to evaluate the text, Freud focuses on the author through his techniques applied to neurotic patients in order to consider the author's subconscious, while Jung focuses on the main concepts of human beings which are known as archetypes by putting the text in the center. Therefore, archetypal criticism is a text-oriented theory of literary analysis. Based on this fact, applying some archetypal patterns to Auster's *Moon Palace*, *Invisible*, *The Invention of Solitude* and *The Sunset* works will bring a different perspective to the study of the works.

3.1. Archetypal Examples in *Mood Palace*, *Invisible*, *The Invention of Solitude* and *Sunset Park*

3.1.1. Persona

According to Jung, the word persona, which derives from Latin and means "mask" and began to attribute "character" in the Roman period, consists of masks that a person wears in society in order to communicate well with people. Seen in this way, putting on personas is not entirely about hypocrisy, but it can be regarded as utilitarian behavior, as society or the system pushes the person to act in accordance with established norms, as stated in the thought of the character (Adam) in the *Invisible*: *"Playing the game of the system to beat the system. Maybe a little hypocrisy, a little twist; but everyone needs food at their table, everyone needs a place to lay their head."* (Auster, 2010: 70). As mentioned in Güneş's article written in the context of archetypal criticism, society can force a person to wear personas:

"Persona is understood as a term associated with the individual, as the aspect of personality that can equally belong to another person. Persona is a collective phenomenon. People often wear masks in public and develop their persona. It is striking that the claim of Jung's approach that "persona is not what a person really is, but persona can be said to be what a person is thought to be by himself or others" explains that people adopt personas as a result of social pressure" (Güneş, 2015: 11).

Thus, we can say that a person can hide his weakness under the persona as a method of protection. In *Moon Palace*, a character named Solomon Barber represents this view very well by putting on his intellectual persona among his students:

"He was smitten with the fact that young girls were fangirls around him, but he pretended not to understand, playing the grumpy scientist, the eunuch who had already sifted the flour and sifted it. It was a lonely and painful job, but it was a protection measure for Barber."(Auster, 2000: 247).

At the same time, the persona is the image that the person wants to project to the society when he is expected to be compatible with the ideal person. This is a kind of existential attempt in the social environment. The characters Gwyn and Adam, who are siblings in the *Invisible*, exemplify this view with their conversations about their childhood: *"How crazy we were back then, right? We were both - one as crazy as the other. No one would have thought we were like that. They saw us as successful, well-*

adjusted children. Everyone envied and valued us, but inside we were crazy” (Auster, 2010: 98). This quote can be explained with the words of Ukray:

“Persona is the situation in which many things belonging to the person are suppressed. Complying with what is expected of him, doing the accepted behaviors, etc. The person tries to create a positive effect on other people in the society with his persona” (Ukay, 2015: 205-206).

While some internalize their persona and always act according to these personas, some people who have not developed any personas may feel uncomfortable in society because their view of concepts may not conform to social norms and they can be called maladaptive people. People who always engage in personas stray from their true selves and play to the stands, just as observed by the character (Adam) in *Invisible* in Born's attitudes:

“...but he is prone to violence. Underneath all his charm and clever jokes is real anger, real violence. ... In Born's voice, there is a tension hidden under that pleasant conversation and artificial softness, a nervous tone that suggests that he is on the alert” (Auster, 2010: 135-137).

Naturally, it is dangerous for a person to cut off ties with his self and confuse his persona with his real self because the creation of a false one within a person can take shape as Frieda Fordham states that the persona archetype represents a danger to the personality. However, power can be destructive and force a person to act beyond their power and capacity. It doesn't have the wisdom that is the voice of the unconscious, and its true value requires conscious criticism and understanding to be attainable. When some ideas arise from the unconscious, if a man believes that he is voicing his thoughts and expressing his own power, he is in danger of domination and megalomania (Fordham, 1970: 5).

In such a situation, which rejects all aspects of the personality or the unconscious, imitative attitudes appear that are seen as fake by the people around. The character Cécile in the *Invisible* touches on this situation concerning Born: “She was like a child, a hopeless, helpless child who made up lies on her feet, saying whatever came to her mind and then turning that lie into a fictional story that would serve a certain purpose at a certain time” (Auster, 2010: 228). Born's personality is dominated by his personas rather than his true nature as a result of social forces.

The process of internalizing the persona allows one to display complex attitudes because, as seen in the character Marco Stanley Fogg in *Moon Palace*, the character is unaware of the influence of the persona: “While I thought I was showing courage, it turned out that I was showing the height of cowardice, getting angry with the world and refusing to resist the events.” (Auster: 2000: 78).

In his novel *The Invention of Solitude*, which tells about Auster father's feelings and memories after his death Auster tells about his own paternity, actually creates the perception that his father has the Persona archetype while comparing his father's personality with single and post-celibacy:

Most of these pictures didn't tell me anything I didn't know, but they did help fill in the blanks, confirm impressions, reveal evidence that wasn't there before. For example, while I was still single, some photographs taken over a period of several years, I think, revealed some aspects of my father's personality that did not come to the surface during his marriage, a side of him that I did not see until my divorce: my arrogant, high society man, my amused father...” (Auster, 2012: 27).

The author develops his example as follows:

“For the last twelve years of his life, he had a constant female friend, a woman who went out with him in public, playing the role of his companion. There was occasional light talk of marriage (on the woman's imposition), and everyone thought she was the only woman my father had an affair with. After his death, other women began to appear. This one loved her, this one adored her, and someone else was going to marry her. His main female friend was astonished to learn of the other women: My father hadn't said a word to her about these women. He had spoken another deceitful word to each of them, and each had believed that he had all of my father. But it turned out that none of them knew the slightest thing about him.” (Auster, 2012: 29).

It is possible to encounter an example reflecting the persona archetype of his father in the following lines in *The Invention of Solitude*:

“This is the point I'm trying to convey. His refusal to look inside himself matched his same stubborn refusal to look around and accept the most undeniable truth that the world was putting right under his nose. Many times throughout his life he would look at something and shake his head, then turn around and say that it wasn't there.” (Auster, 2012: 40)

3.1.2. Rebel Archetype

In literary works, the rebel archetype is often used for a variety of situations. One of them is to aim to react against the deteriorating order of the system, as America's pioneers did. This archetypal pattern is associated with American individuality and independence, as the initiatives of the puritanical free spirits were at

the core of America's founding. This type of rebel archetype is seen in Marco at *The Moon Palace*, where he is penniless and despondent as a result of the American Dream of Success gone wrong:

“I was despondent, and in the midst of all the turmoil, I felt that decisive, violent, striking action was needed. I wanted to spit in the face of the world, to do the most outrageous thing imaginable. I decided, with the enthusiasm and idealism of a young man who had thought too much and overturned too many books, that what I should have done was to do nothing: my action would have been an absolute refusal to take any action.” (Auster, 2000 :.27).

This excerpt from Marco's speech causes him to oppose the flow of life in the country of consumption, and together with the aforementioned archetype, another archetype, called the saboteur archetype, emerges. The main reason for this archetype is based on the character's lack of self-confidence. The character associated with this archetype displays thoughts or behaviors that hinder success and self-destructs, as evident in the ideas of Marco at the *Moon Palace*:

“I used to say I was a sabotage tool, a displaced cog in the national machine, an anti-establishment whose job was to mess things up. No one could look at me without embarrassment, anger, or pity. I was the living proof of the failure of the system, the embodiment of the gluttony of the land of abundance” (Auster, 2000, p. 67).

The archetype of rebel is intensely encountered in Auster's novel *Sunset Park*, in which Auster tells the painful story of a young man fleeing from the place where he was born and raised, the environment he grew up in, his family and friends, his past and even his future as a result of a childish quarrel turning into a burden of conscience that is too heavy to bear:

“He (Bing Nathan) is a fighter of anger, a champion of discontent, a militant spilling the dirty laundry of the contemporary world, someone who dreams of establishing a new reality from the ruins of the defeated world. Unlike most opponents of the established establishment like him, he does not believe in political action, he is not a member of any movement or party, has never spoken in public, and has no desire to drive angry masses into the streets to burn down buildings and overthrow governments. His is a purely personal position, and he is confident that if he can live his life according to the principles he has set, others will follow his example.” (Auster, 2011: 71).

Bing sees America as a collapsed country, no longer functioning. The archetype of rebel Bing has in *Sunset Park* is conveyed as follows:

“He says that the technological developments in the past years actually limited the possibilities in life. He says that in the consumer culture environment created with that ambition by companies that think of nothing but profit, the surrounding image is getting ugly, alienating

from people, becoming meaningless and losing its purpose of integrating. His revolts are perhaps not comprehensive, achieving little or even no success in the short run; but it is the behaviors that reinforce his dignity as a human being and add nobility in his own eyes.” (Auster, 2011: 72).

Bing is waging war on perceptions that are engraved in the subconscious of individuals who do not use technology products such as mobile phones and computers. He opens a shop called a broken goods hospital and repair goods, and thus is against "use it, throw it away, buy a new one" imposed by capitalism. At the heart of Bing's life is the desire to fight the insistent order. Opening a new bottle of wine, Bing says that they "raise a toast to celebrate Miles' homecoming, the fourth anniversary of their little revolution, and the rights of home occupants all over the world" (Auster, 2011: 120). With these features, he is a character that exemplifies the Bing rebel archetype.

3.1.3. Hero Archetype

Throughout history, people in search have always been used in the same way in mythological and religious stories all over the world. Jung calls such characters as heroes whose main purpose is to make an inner and outer journey. The journey is full of dangerous situations that the hero overcomes by executing difficult missions, fighting monsters or darkness, solving complex events, and the like.

In order to find traces of the hero archetype, the following examples can be given from literary products: In many folk tales and fairy tales, the fairy tale hero leaves his homeland and goes to a far country. He goes through many adventures in the country he goes to, and in the end, the hero returns to his country with a reward. When he returns, he is more advanced than before, both socially and psychologically. The award he brought from the far country symbolizes this change. The motif of going to a far country, meeting some mysterious forces there, and returning by obtaining a reward can be seen in the tales of many countries and in the stories of some wise people. In all these fairy tales, the far country is a mysterious place with its own unique features, and the hero of the tale meets some people in this mysterious country. Meeting these people, reconciliation, overcoming difficulties, and dealing with evils allow the hero to progress and pass himself. The stage in question is a general development in terms of socio-economic and psychological aspects. (Bauza and de Cultura, 2009: 80).

In general, great pursuits, discoveries, redemptions, and great deeds are described by Jung as the heroic archetype. The hero seeks to transcend the subconscious and realize his personality as a whole. The self archetype is like a treasure that is hard to find in the unconscious. Like the hero in mythology who confronts the giants and dragons and defeats them after a tough struggle, the individual reaches a state of wholeness by confronting and transcending his ego and must surpass it and become a whole. (Klisanin, 2012: 17).

In *Invisible*, Adam tries to fix a social deterioration by dealing with Born in order to humiliate Born with a murder. Adam's situation is given in connection with Homer's Odysseus: "*Out of the original grace of the gods, I stumbled upon myself, always struggling to keep my balance, oscillating between moments of optimism and periods of daunting despair. I spent inexplicable, surprising, confusing days*" (Auster, 2010: 68). Like Odysseus' ingenious plays, Adam plots to accomplish his goal by playing a trick on Born's wife-to-be and ruining their marriage by telling her about the murder: "[Adam] Walker was both excited and disgusted by what he was going through. He had never been a vengeful person, had never tried to hurt anyone, but Born falls into a different category; Born is a murderer, Born deserves punishment, and Walker is chasing blood for the first time in his life" (Auster, 2010: 146). Even if he can't afford to take down Born, Adam's defiance of injustice is the heroic archetype because he's struggling under difficult conditions, as his friend Jim thinks:

"Poor Man. He was ruthlessly critical of himself, angry at his weakness in his relationship with Born, disgusted by his petty aspirations, his youthful aspirations, and devastated for not realizing he was up against a monster; but who can blame a twenty-year-old boy for straying the ballot in the mess of ignorance and immorality that surrounds someone like Born?" (Auster, 2010: 66).

The statement Jungian archetypes, the symbolic keys to the truth about people's circumstances and the path to personal enlightenment reveal the workings of the world on how they affect the human personality and what one has to do or go through to achieve something (Robertson, 2016:13). The archetype that makes human beings inclined to discover is the hero archetype. The heroic archetype in the *Moon Palace* is seen as a philosophical journey for Marco as he explores something about life: "*Over time, I realized that good things do happen, only when I stop wanting them too much.*

If this is true, the reverse is also true: In other words, wanting something too much will prevent it from happening (Auster, 2000: 64). At this point, the explorer archetype accompanies the hero's ego process.

In Auster's novel *The Invention of Solitude*, the Hero archetype appears with the following lines:

“Let us be saviors of the rest of the Jews all over the world. I believe that our nation will survive. The Jews will not be exterminated. We took the punishment and responsibility of all Jews in Poland, Czechoslovakia, Lithuania, Latvia, Jews in all other countries.” (Auster, 2012: 110).

3.1.4. Explorer Archetype

The search for something is a common archetypal pattern of many legends, myths, and stories. At the core of the explorer, the archetype is a tendency to seek a better world. The explorer archetype appears as explorer, adventurer, individual, traveler, or researcher. The explorer is alone and searches for his own identity. Reminiscent of Homer's Odysseus, this archetypal character expresses the quest for novelty, freedom, and re-acquisition. Traveling the world or investigating most mysteries is associated with this archetype, also known as a wanderer, seeker, and iconoclast. The cave template, another pattern Auster used in the *Moon Palace*, appears as the place where the search for personal identity begins and when one learns how to be reborn. The desire to learn always causes the explorer to search further, as exemplified in the *Moon Palace*:

“A painter named [35-year-old] John Kepler bids farewell to his wife and young son, leaving his Long Island home for a six-month trip to Utah and Arizona. In the words of the seventeen-year-old writer, the painter expects to “discover a wonderland, a world full of wild beauty and striking colours, a realm of such magnificent dimensions that even the smallest stone conveys the sense of eternity”. (Auster, 2000: 256).

In the excerpt above, Auster draws attention to Johannes Kepler's discoveries by blending his purpose with metafiction, but the same behavior in the excerpt is done by a character named Thomas Effing, Marco's grandfather, in the *Moon Palace*. Effing's irrepressible urge makes him discover the new world of the desert, and when

he meets Marco years later, he tells him his own story. The story leads Marco to look for new things:

"I felt I was beginning to understand some of the things Effing was talking about. It wasn't geography that mattered (that look affects everyone), the size and desolation of the environment began to affect my concept of time. Today, it no longer had its former meaning. Minutes and hours were immeasurably small compared to the size of this vast land, and when you looked around you realized that you had to think in terms of centuries, that a millennium was just a tick-tock on the clock. For the first time in my life, I felt that the earth was a planet revolving in space. I discovered that the world wasn't big, it was small—almost microscopic in size. Among all the objects in the universe, there is nothing less than the world." (Auster, 2000 : 304).

Marco's discovery through Effing's adventure fits with this archetype's principle of not being locked up and finding things. The *Moon Palace* novel ends with Marco's journey across America.

3.1.5. Religious Themes

After overcoming perilous journeys according to the scriptures, the Jews attained freedom from slavery. This precondition for Jewish freedom is of vital importance to people of this origin, so even if Auster is not counted as a 'Jewish' literary writer, the images of his quest for identity and journey in his works consciously or unconsciously refer to his origin. Themes in religious stories are also included in archetypal criticism. The fact that Marco, whose name is dedicated to the Traveler Marco Polo, has money by inheritance from the death of his grandfather allows the reader to express his happiness.

As can be understood from the name of the main character in *Invisible*, Adam, who has a purpose in the book as a metaphor within the framework of the explorer archetype, is presented as the Adamic hero, one of the first examples of which is Natty Bumppo, the main character in James Fenimore Cooper's "*Leatherstocking*". Natty, with his friendly innocence and moral purity, is clearly an adaptation of Adam, but as he adapts to contemporary life, he falls into a dilemma and falls for a false love that punctuates moral teachings. In addition, in Auster *Invisible* Born uses another religious pattern through the conversation he had with Cecile when he was old:

"The ice at the poles is melting," he said. Fifteen years later, you didn't know, 20 years later floods will come. Cities will be flooded, continents will be wiped from the earth, everything will come to an end. You will still be alive, Cécile. You will see these happen, and then you will

drown. You will suffocate with everyone, with billions of people, and it will all be over. How I envy you, Cécile. You will be able to see the end of everything." (Auster, *Invisible*, 2010: 232).

Since ice is the archetype of darkness, the above quote can be considered as a method of awakening the awareness of how Born's situation is a dark shore, and it literally means death in the context of archetypal criticism. Born's speech alludes to Noah and the Great Flood. The Great Flood was a terrible ending for mankind, and the end of Born is terrible because of his dirty life and personality hidden behind personas.

According to Jung, archetypes are used in literature because they play an important role by conveying universal views, beliefs and thoughts, so the artist resorts to archetypes to touch the reader. At the *Moon Palace*, Marko is in Central Park when he is asked by his friend how many days he has been there, and another religious template image is noticed that aims at this element: "When Zimmer and Kitty asked, I said three days, but that's a literary number, that is, I said that because it is the number of days that Prophet Jonah spent in the belly of the whale" (Auster, *Moon Palace*, 2010 : 74). This sentence causes the reader to associate the event in the story with the story of Jonah. Similarly it is known that Jonah was a rebel like Marco at one time. Archetypal images are a way to travel through all phenomena made unconsciously by human beings. The reader evaluates the known stories and begins to unravel the mystery of the unknown through the inherited mind. Jung states that these connections are given unconsciously by the author because the author has the same inherited mind as the reader. For this reason, archetypal criticism reveals the meaning of the work through the collective unconscious codes of human beings.

3.1.6. Mother Archetype

Motherhood is a phenomenon that surrounds human life from the beginning of the universe. While every person knows this concept through his own life, the mother is identified with the earth and nature in the mythological context. In the archetypal framework, the mother has both good and destructive aspects, and the good mother is associated with a life that increases values such as sincerity, nourishment, growth and protection.

The mother archetype can be bidirectional. While the first of these has positive features such as protecting, watching, feeding and comforting the person, which shows the basic characters of motherhood, the other side has a negative side that swallows, suffocates and scares. For example, in terms of Turkish culture, figures such as Şahmeran, earth, and goddess are among the positive examples of the mother archetype; Examples such as sirens, femme fatale (an ominous woman), death are among the negative examples. (Latif, et., al., 2020: 16).

In *Invisible*, a character named Helene, the woman Born wants to marry, reflects this archetype with her personality and protective attitudes towards her daughter Cécile. After her death, Born describes Helene with these words in his letter to Cécile, and conveys Cécile Born's statements:

"He praises my mother's strong personality, dignified demeanor, warmth of heart, and harmony with the thoughts of others. She says that she never stopped loving her and that when my mother said goodbye to the world, it was as if a part of her left with her" (Auster, 2010: 212).

Born is an enigmatic and dangerous character and has a tendency to be unfair to everyone around him, but he has a respectful attitude towards Helene, the reason being that Helene reflects the mother archetype. The statements of Ukray strengthen this view:

"The mother archetype is symbolized by the primordial mother or the earth mother in mythology; with Eve and Mary in western beliefs, and with more personal symbols such as the church, the nation, a forest, or the ocean. According to Jung, a person whose mother archetype in his mind cannot be met by his real mother will tend to seek peace in the church or identify himself with his homeland, imagine the figure of the Virgin Mary, or choose to live in the sea in his later life." (Ukay, 2014:125).

According to Born in the *Invisible*, another issue related to the importance of the mother archetype is that she chose a life by the sea at the end of her life. According to what Cécile told years later:

"She is retired. She was 71 years old, single, in good health. For the last 6 years, She has been living on a small island called Quillia, just north of the equator, at the junction of the Atlantic and the Caribbean Sea, between Trinidad and the Grenadine Islands" (Auster, 2010: 212).

The reason why Helene is the mother archetype is related to her protective attitude towards her daughter Cécile. She begins a relationship with Cécile by planning a trap for Adam Born in the *Invisible* novel, while Helene tries to warn Adam about

her daughter when Cécile is not there: *“Be careful with her, Mr. Walker, she says. She is an introverted, fragile person, and she has never had any experience with men”* (Auster, 2010: 171). Later, Adam tells Helene about Cécile: *“I just want to say that Cécile is growing up, maybe it's time to set her free. You don't have to worry about her anymore”* (Auster, 2010: 181) and Helene answers in a way that fits the widely known mother archetype: *“It is impossible not to worry about that girl. That's my job, Adam. I'm worried about Cécile. I have always worried about him, all my life”* (Auster, 2010: 181).

Auster reflects the mother archetype with his mother, whom he describes in his novel *The Invention of Solitude*, in which he tells about the relationship between him and his father:

My first memory: the absence of my father. In the first years of his life, he would go to work early in the morning, before I even woke up, and return home long after I went to bed. I was my mother's son, I lived in her orbit. I was a tiny moon orbiting her huge world, a speck of dust in the gravitational field, controlling the tides, the weather, the effects of emotion. Dad kept telling my mom, don't be so picky, you'll spoil her. But I was not in good health, which allowed my mother to justify her excessive attention to me. We spent most of our time together, patiently waiting in doctor's offices in the hope of finding someone to suppress that loneliness, I alone with my cramps, and the uprising that was bubbling in my stomach (Auster, 2012: 34).

CONCLUSION

Literary criticism is a field in which a wide range of studies are made and still continues to be made and expanded. Due to its scope, the emergence of new movements has not been ignored even by the oldest theorists such as Aristotle and Plato. In this context, new evaluations are made with a different point of view and it has provided a new look at the literary work. The archetypal theory initiated by Carl Jung and maintained by Northrop Frye is one of them.

Humans are born and grow up in a society with certain social boundaries and forms, so it is a fact that the society in which they live is not separated from its traditions, religion, social order, and ties from their ancestors. These features exist in the collective subconscious of individuals, and they reflect these on their behaviors and thoughts whether they want it or not. Jung thinks that he presents the archetypes he has to the reader by reflecting these inherited and cultural images to the characters chosen by the authors of literary works. As a result, it can be said that it is possible to approach to all literary work from the perspective of archetypal literary criticism (Pietikainen, 1998: 43).

Jung, who shaped the Analytical Theory with the influence and contributions of Freud, is a philosopher who made his voice heard in the twentieth century with this approach, which has obvious fundamental differences from psychoanalytic theory. He believes that the symbols that exist in the unconscious, mostly cultural, form the basis of behaviors and that there are individuals equipped with an innate knowledge that is not learned later. These are symbols that are looked at and paid attention to in the works.

In literary works, archetypal critics mostly look at the psychology of the character, archeology, history, and the past of both the character and the author, as well as all the experiences that are reflected in the works. The symbols and images used in the work and their reflection in the movements and behaviors of the character are evaluated. The critics think that the criticism to be made in the work should be done by taking into account the characteristics that are actually present in the human being, and in this context, it would be more accurate to evaluate the work with the analysis of symbols and archetypes.

The aim of the archetypal criticism method is stated as exploring and analyzing the archetypes that have been inherited from the ages by influencing the individual since primitive times, not within the scope of aesthetic texture while examining the structural elements on the text plane. These archetypes, which penetrate the texture of the literary work, can be seen in the form of time, place, person, or event that make up various elements of the text, as well as presented at the level of symbol, metaphor, image. This method, which analyzes the structural integrity, conveys a text-oriented evaluation by using the formalist criticism method (Moran, 2002: 219). In order to evaluate the text, Freud focuses on the author through his techniques applied to neurotic patients in order to consider the author's subconscious, while Jung focuses on the main concepts of human beings which are known as archetypes by putting the text in the center.

Based on these, some archetypal critical evaluations were made for Paul Auster's novels named *Moon Palace*, *Invisible*, *The Invention of Solitude*, and *Sunset Park*, and presented with examples in these novels. By giving archetypal examples in his important works, his applications in his works are supported by the evaluations of different literary critics. In this context, Paul Auster, one of the best representatives of American literature, produces privileged literary works where the reader can taste the fascinating flavor of the world of letters. Auster, who is mostly known for his innovative production style as well as his ability to use post-modern writing techniques, prompts the reader to produce possible complementary endings to his novels, which are works of art suitable for literary studies. Various characters, events, situations, and phenomena take place in Auster's works in various forms.

In summary, archetypes emerge as important tools when talking about the reader's proximity to familiar patterns. In literature, archetypes, especially in Post-modern texts, are used by writers to make the story feel familiar to the reader by touching on the earliest examples of the ancestors of the human race in mythological, religious, and historical concepts. In the mentioned archetypal framework, analyzing the story is called "Archetypal" or "Mythical Criticism". Carl Jung is considered to be the father of this literary theory, and this theory is known for its easy application to works, as people use the same templates, the collective unconscious, which traces their

ancestry. According to Jung, the collective unconscious is inherited by human beings and constricts the mind to how it thinks and interprets. Therefore, people tend to perceive events, situations, and characters universally. Jung states that the archetypal images in myths show the stage of the person's life by creating a mirror effect on someone suffering from deep sadness or mental trauma. The individual can benefit greatly from comprehending the texts if s/he understands the signs represented in the archetypes. In short, Jung argues that we unconsciously build bridges between all phenomena of the past and present because we are born coded with the experiences of our ancestors and this affects us at every stage of our lives. In this case, when a person encounters something, s/he connects with the archetype of that thing, and recognizes that thing, and immediately perceives it. Because it deals with the archetypes of commonly shared patterns, the Jungian critique makes the literary work more clear and understandable.

In this thesis, we analyzed Paul Auster's novels in terms of archetypes. In every of his novel we encountered with many archetypes. We did not included all his archetypes in the thesis, but we studied archetypes such as Persona, Rebel Archetype, Hero Archetype, Explorer Archetype, Religious Themes and Mother Archetype in the novels of Paul Auster, one of the leading writers of the postmodernism movement. The concept of archetype has such a wide area that it is possible to find and study many archetypes in this area. For example, examining the archetypes in Paul Auster's books, such as the lover, the jester, the ruler, the magician, or the creator, can be another good subject for study.

Evaluating a work based on ancient facts both arouses the reader's interest in old concepts and make the work more enjoyable. In the context of archetypal criticism, Auster's *Moon Palace*, *Invisible*, *The Invention of Solitude* and *Sunset Park* works activate the collective unconscious in minds and have many archetypal templates that can be studied.

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RESUME

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Tez Başlığı / Konusu:

“ ARCHETYPAL EXAMPLES IN PAUL AUSTER'S *MOON PALACE, INVISIBLE, THE INVENTION OF SOLITUDE, AND SUNSET PARK*”

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 110 sayfalık kısmına ilişkin, 08/06/2022 tarihinde şahsım/tez danışmanım tarafından Turnitin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 3 (yüzde üç) tür.

Uygulanan filtreler aşağıda verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit inatch size to 7 words)

Van Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi inceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

16/06/2022

Rızgar BAL

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Anabilim Dalı: İngiliz Dili ve Edebiyatı Ana Bilim Dalı

Programı: İngiliz Dili ve Edebiyatı

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DANIŞMAN ONAYI

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Doç. Dr. Gülşen TORUSDAĞ

10/06/2022

ENSTİTÜ ONAYI

UYGUNDUR

10/06/2022

Enstitü Müdürü
Prof. Dr. Bekir KOÇLAR