

**UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS  
VICERRECTORIA ACADÉMICA**

**SCHOOL OF EDUCATION AND FOREIGN LANGUAGES**

**LITERARY ANALYSIS OF THE MAIN CHARACTERS IN THE  
BOOK THE ANALYST BY JOHN KATZENBACH USING  
SYMBOLIC-ARCHETYPAL CRITICISM**

Thesis Submitted to Obtain the Bachelor in English

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**July 2023**

**Abstract**

Nowadays, authors apply archetypes in their works, but readers do not always know that there are archetypes applied to the characters. This means that when the reader is required to recognize these details, he/she does it poorly because he/she does not know what an archetype is. Why should archetypes be used and applied when literature is to be analyzed? By using the qualitative method, which consists of collecting information through instruments, the researcher carried out the analysis of the novel *The Analyst* by John Katzenbach, with the aim of finding the archetypes in the work's main characters, using analysis tables. As a result, the archetype of each character was identified based on their purposes, characteristics, behaviors, and feelings. As a conclusion, by applying the qualitative approach and method at the time of analyzing the book, it was possible to accurately determine the archetype and purpose of the main characters of the work, which ensured that the message that the writer John Katzenbach wanted to give has been satisfactorily received by the reader.

## **Resumen**

Actualmente, los autores aplican arquetipos en sus obras, pero no siempre los lectores saben que hay arquetipos aplicados a los personajes, esto hace que cuando se exige al lector que reconozca esos detalles, lo hace de forma deficiente porque no sabe qué es un arquetipo. ¿Por qué deben utilizarse y aplicarse los arquetipos cuando hay que analizar la literatura? Utilizando el método cualitativo, el cual consiste en la recolección de información a través de instrumentos y con la novela *El Psicoanalista* de John Katzenbach se analizaron los arquetipos en los principales personajes de la obra, utilizando tablas de análisis. Como resultado se logra identificar el arquetipo de cada personaje basado en sus propósitos, características, comportamientos y sentimientos. Como conclusión, al aplicar el enfoque y el método cualitativo al momento de analizar el libro, fue posible determinar con exactitud el arquetipo y propósito de los principales personajes de la obra, lo que garantizó que el mensaje que deseaba dar el escritor John Katzenbach haya sido recibido satisfactoriamente por el lector.

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## **Chapter I**

### **Introductory Framework**

Using as an example the book *The Analyst* by John Katzenbach, this research deeply analyzes archetypes. Due to “the archetypes” being a topic not very popular known, this is not commonly applied in an analysis of novels, books, movies, series, and short stories. The non-application of archetypes in a literary analysis leads to a deficient study of the character in works. For this reason, this work explores the origin of the archetypes by Carl Jung, which is explained in detail. The evolution of the Jungian Theory through time and many studies performed by Scientifics, analysts, students, and professors is examined. The book is put into practice scrutiny of characters focused on the archetypes and their personalities; in this sense, the different archetypes and personalities established by Carl Jung are recognized and analyzed. In addition, with the guidance of the archetypes, the purpose of a work's main characters is determined. This project allows defining each archetype and its purpose in each story.

#### **1.1 Problem Statement**

When an author writes a story, the author uses archetypes to create the story's characters to bring them personalities and purposes; for that reason, the readers understand the purpose of each character, thanks to the archetypes. This also happens in movies. As mentioned by McKee, the purpose of archetypes is to transport the reader or viewer to a different world in which, from that other world, he or she can find him or herself. People want to stimulate the mind and experiment with emotional flexibility, which is possible with archetypal content creation (McKee, 1997).

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Currently, the authors apply archetypes in their works, and the readers can catch what the author desires and immerse themselves in the work as expected. Nevertheless, readers do so unconsciously; they do not consciously recognize the function of the archetypes in the work, and that is fine, as it is not always necessary. However, when the reader is required to recognize those details, they do so deficiently because they need to know what an archetype is; in fact, they do not know they exist, and they do not know to recognize the personalities either. This happens mostly in students who are asked to analyze a reading. They analyze characters badly because they need to learn Carl Jung's theory, which defines personalities and makes it possible for a character to match an archetype by personality perfectly. This makes it possible to understand their function and purpose in the reading.

This research aims to achieve greater public outreach, especially to students who have a project to read a story and deeply analyze it. This study aims to instill the application of archetypes to literary analysis for a more accurate study. Therefore, this research deeply analyses Carl Jung's theory, the origin of the theory, its evolution through time, what an archetype is, the characteristics of each archetype, the types of personalities that exist according to Jung, the archetypes that derive from these personalities, and the contribution of the archetypes to the works. So, this study aims to answer What archetypes can be associated to the main characters of the book *The Analyst* by John Katzenbach?

### **1.2 Objectives of the Investigation**

#### **1.2.1 General Objective**

To analyze the archetype and purpose of the main characters of the book *The Analyst* by John Katzenbach.

### **1.2.2 Specific Objectives**

1. To determine the most important purpose of the main characters of the novel *The Analyst*.
2. To recognize the archetype of the main characters of the novel *The Analyst*.
3. To evaluate the archetypes of the main characters of the novel *The Analyst*.

### **1.3 Justification of the Study**

This research pretends to guide students with bachelor's degrees in English, students of English teaching, students of other majors such as literature, high school students, and readers who want to analyze a novel, book, or work. Moreover, the analysis focuses on character analysis, specifically in archetypes, and use as a guide or example in the book *The Analyst* by John Katzenbach. We are identifying the archetypes of the book's main characters, analyzing the archetype of the book's main character, and determining the purpose of the main characters of *The Analyst*.

It is mentioned in the problem statement, the students or readers do not know about archetypes and their theory; therefore, their literary analysis, mainly in character analysis is poor. It happens especially to students in public high schools; however, it happens due to the Ministerio de Educación Pública has not yet applied this theory in the lesson plans. However, it is hoped that in the future this research may be useful for high school students. This study pretends to bring more information about archetypes, Jung's theory, personalities based on Carl Jung, how to identify archetypes in literature, determine the characteristics of each archetype and personality, and find the purpose focused on the archetypes.

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The importance of the research is that it provides detailed information regarding Carl Jung's theory, personalities, and archetypes. So, when students require information about archetypes, they can count on this consolidated research as a guide, which has true information. Hence the students will find in this study consolidated information about personalities and archetypes, they will be guided to understand each personality and archetype, they will identify the archetype of each character of every work, and the students will determine the purpose of character based on archetypes. Also, the students can find information on the theory of Carl Jung and its evolution through time.

#### **1.4 Antecedents**

The first historically based studies were conducted by Carl Jung, a Swiss who liked archeology, but eventually turned to medicine with a specialty in psychiatry. He was an active member of the Vienna Psychoanalytic Society and a supporter of Sigmund Freud. In 1913, both parted ways because Jung publicly criticized Freud's theory of the Oedipus complex. Jung developed his version of Freud's theory. Thanks to his reading of *Interpretation of Dreams* he was introduced to psychoanalysis. Focusing on the field of myths and symbols, he came up with the concept of the collective unconscious and archetypes. He asserts that archetypes are the form in which human needs are expressed. Jung mentioned that archetypes may show up in dreams, literature, art, or religion which are part of our collective unconscious because the symbols of different cultures are similar due to, they emerged from archetypes (McLeod, 2018). His book *The Undiscovered Self* is about the four archetypes: the Self, the Persona, the Shadow, and the Anima/Animus. However, his ideas were not as famous as Freud's ideas. Although it is said that archetypes are not biological but that archetypes arise from experiences and reflections, Jung is a

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cultural icon of psychology and proposed important ideas that helped the development of modern personality theory, according to McLeod.

Peter Saunders and Patricia Skar conducted a study in 2002 called *Archetypes, Complexes, and Self-Organization*. According to Saunders and Skar, there has always been confusion between archetypes and complexes in Jungian circles. They mention that complexes are created through self-organization in the brain. They propose that thanks to current scientific research archetypes should be recognized as complexes since they are created through self-organization. Self-organization is a typical process of large complex systems, and it is generally accepted that it operates within the brain and is important for its functioning. Examples of self-organization in biology are related to the psychic processes that form complexes.

Saunders and Skars mention and propose that what the authors refer to as archetypes in science are equivalent to complexes. According to Saunders and Skar Jung always conflates form with the process which brings it into being. However, they mentioned the archetypes could be coherent if it is taken as a description of those things that commonly are in individuals. It is better to define archetypes as complexes and not as processes. In addition, it is mentioned archetypes or complexes appear with the evolution of the brain, always they are there, but they manifested with the development of brains. In conclusion, they mention that Jung's theory has coherence but if the archetype has a separate existence, then the only complexes that can form will be centered upon those pre-existing archetypes. However, if the archetype is the property of the dynamic, then a different complex can form and thus the formation of new archetypes. Archetypes are fixed forms but emerge from the complexes that are formed as the brain evolves, so new archetypes can be born (Saunders & Skar, 2002).

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A study conducted by Alejandro Pardo about why Jungian archetypes are important in the brand building was published in 2022. As he indicates, the archetypes are collected in the collective consciousness and are models for thinking, feeling, and acting. Just as it is possible to identify with a character in a movie, it is possible to identify with a brand. He indicates that companies with well-defined images connect better with their target audience. In his research, he characterizes each archetype: The innocent represents naivety, the hero represents effort and sacrifice, the wise represents wisdom, the rebel represents the image that breaks stereotypes, the caretaker represents generosity, the explorer represents escaping from routine, the lover represents seduction, the ruler represents control and authority, the jester tries to bring out the funny side of things, the magician represents creativity, the creator tries to leave his mark, and the archetype of the common man represents simplicity. Of which, as an example, certain recognized brands, for example, the lover gives Victoria's Secret as an example, Pixar as a magician, M&M's as a jester, Google as a wise man, and Jeep as an explorer. Pardo mentions that when you start a brand you must define the direction you want to take to be successful, and these examples of archetypes demonstrate it. He also mentions that the archetypes can also be combined to obtain a better result (Pardo, 2022).

In 2017, David Ramirez Plascencia from the University of Guadalajara conducted an archetypal analysis of the Llorona, a legend in Latin America. For Ramirez, the Llorona is a monster and monsters are liminal beings that not only portray fears, proscriptions, and collective norms, but are also endowed with special qualities that frighten and, at the same time, captivate people's curiosity. This legend haunts strangers in rural and urban places. Ramirez aimed with this study to provide a deep sense of its characteristics -through spaces, qualities, and meanings;

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and also, to understand how contemporary societies have adopted and modernized this figure, including through the Internet.

The study rescues the different versions of the legend and analyzes them using Jeffrey Jerome Cohen's (1996) theoretical tool described in his work *Monster Culture (Seven Theses)*, which demonstrates the liminal qualities of La Llorona. He begins his research by talking about liminality, mentioning that it is not only for the living, but also for supernatural creatures of specific cultures such as their qualities, rituals, spaces, and meanings. He cites vampires, ghosts, and monsters as examples of liminal creatures, and they are aligned with places like cemeteries, crossroads, tropical jungles, and rivers. Dr. Ramírez in this study analyzes a prominent paranormal figure in the Latin American context, the ghost of La Llorona, which is constantly evolving, and is what Dr. Ramírez focuses on, how technology has evolved this archetype through time and through different devices such as mobile devices. He mentions that La Llorona used to be kept in rural areas, now it transcends the internet and is always constantly changing with updated versions.

Based on the work "The Seven Theses on Monster Culture" by Jeffrey Jerome Cohen (Cohen, 1996) describes the qualities of monsters: in which it is mentioned that the monsters are incarnations and that they give life to fears, desires, and anxieties, the return of the monsters is also mentioned but with an improved version, the monsters appear in moments of crisis and Usually the monsters represent borders and their function is not only to scare but also to cause curiosity as indicated by Cohen. Dr. Ramírez indicates that an old romance always opens up to new scenarios since La Llorona can have its roots in various religious beliefs because in Mexico women who died during childbirth were considered divine. Information about La Llorona dates

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back to the colonial era in Mexico, between the 16th and 19th centuries, when the Americas were under the rule of the Spanish Empire. The indigenous women were beautiful, and the men were easily enchanted by their splendor. This is a quality of this monster since his beauty was a weapon that he used to chase, attract, and kill his "prey" by drowning them.

This version tells the story of a young woman who fell in love with a Spanish, gentleman with whom she had several children. When the woman asked the Spanish to marry him, he rejected her and, in her place, he married a Spanish lady. The indigenous woman went crazy and seeking revenge she drowned her own children in a river. She then committed suicide. Some years later, people began to hear the screams of a woman repeatedly yelling, "Oh my children!" In a conclusion, according to Dr. Ramírez, the monsters return in times of crisis, also the archetype of the monsters, they serve the irruption of social order, and the corresponding new social rules such as Catholicism, since a behavior must be maintained, men must be faithful to marriage and women honor motherhood. Those who violated their duties would be punished. According to the Doctor, this archetype helps us understand the role that these legends play in the retention of traditional moral patterns in modern societies (David, 2017).

In 2016, a Jungian analysis was carried out at the University of Costa Rica in which the novel *Detrás del Espejo* by Julieta Pinto was analyzed. It analyzes the archetype that is related to themes such as loneliness, remoteness, coldness, and the ominous. The novel presents an intimate narrator who searches within himself and tries to communicate with others. However, this subject of desire does not manage to materialize the amatory connection, because the presence of the archetype of the shadow prevents him from doing so. Sanabria reports that the texts in *Detrás del Espejo* are reflective passages, however, these texts revolve around female

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subjectivity, such as the bourgeois woman. He also indicates that the texts show a complex and changing world, in which male sexual delight is expressed and in which the woman was deprived of her public expression. The first story in the book according to Sanabria is *Desafío del Tiempo*, in which the protagonist observes a man in an art room, she idealizes him, an irrational connection is created and then the man disappears into the fog. According to Sanabria, everything is the protagonist's imagination. As in this text, Sanabria relates and comments on the feminist archetype that Julieta Pinto shows in her work (Sanabria, 2016).

Rodríguez studied the hero's origin, development, and literary consequences. The world of the human being is full of signs, symbols, mites, and metaphors. The hero's shadow is the victim according to the mites, which is the result of the failure. Rodríguez made a comparison between the psychology of Jung and the mites of the hero. Carl Jung proposes the hero as self-conscious and as his own shadow. The mites come from the culture in the eras of Mesopotamia and Babylon. Mites have strong imaginary content, and the study reflects the three components with their temperamental functions. Highlighting the personalities as extroverted and introverted, proposing eight different personalities such as sentimental extroverted and intuitive introvert. Also is detailed the personal and collective unconscious which is important to understand in this research.

The personal unconscious represses elements and forgets memories. This is where Freud and Jung differed because according to Jung the personal unconscious libido refers to more than the sexual drive. In another hand, the collective unconscious seeks to adapt the individual to the environment in a reasonable and balanced manner. As is mentioned by Rodríguez "the social mask" and also the shadow, what no one can know. Being the rational and logical personality

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such as the ego is “the guardian of conscience.” The collective unconscious is composed of archetypes that are observable from the childhood of individuals. It is said that the mind of children is settled from born and develops thanks to experiences through interaction with other individuals. The conclusion is that unconscious structure is complex. To finalize Rodríguez defined a hero as the archetype who confronts monsters or goes to war and comes home to reign. Highlighting the self which according to Jung refers to things experienced and not experienced, the conscious and the unconscious. Jung calls it “the god within us” (Rodríguez, 2012).

#### **1.5 Scope**

1. Develop a deeply analysis of the archetypes.
2. Study the theory of Carl Jung.
3. Determine the characteristics of the archetypes.
4. Point the personalities according to Carl Jung and their derivations (archetypes)
5. Identify the purpose of the character in the book *The Analyst* of John Katzenbach.
6. Recognize the archetype of the main characters of the book *The Analyst*.
7. Bring accurate information to other students about archetypes.
8. Offer more information about Jung’s theory to students.
9. Present clear information about the personalities and their archetypes according to Carl Jung to students.

## **Chapter II**

### **Introductory Framework**

A literary analysis is a deep study of a text; in this case, the text refers to a reading of considerable length. The literary genres to which literary analysis can be applied are novels, short stories, poetry, essays, and drama. In addition, theories and approaches provide certain advantages in literary analysis; these advantages can be observed and proved by theories such as Dilthey's theory and Gadamer's theory. Other important facts are the themes which usually include some figures, symbols which usually are objects that meet in the text, and the motif, which appeals to the reader's feelings and sensations as the reader goes through the text. In literary analysis is important to know the author to understand the text, it means the author's era and culture, and this helps to make sense of the text. Usually, the authors keep a genre in their works. A very important fact in the literary analysis is the plot which explains in short words what the text is about. The plot is divided into the exposition, the rising action, the climax, the falling action, and the resolution. All the above are the important elements that best define and develop a literary analysis.

#### **2.1 Literary Theories and Approaches**

Using some techniques to describe and evaluate a text is possible to make a literary analysis. There are various types of literary analysis, such as structural, historical, Marxist, thematic, gender, psychoanalytic, and minority discourse are the most common. A literary analysis must detail important work data, such as the theme, the argument, the characters, stylistic resources, and the conclusion. In addition, it is important to be clear about literature and literary theory. Identify which literary theory will be applied and the approach given to the analysis.

**2.1.1 Literature meaning, origin, characteristics, and types.****2.1.1.1 Literature meaning**

To begin, literature is an artistic expression, written and oral, in which feelings, emotions, descriptions, and knowledge are transmitted. Literature is a rational creation that can be interpreted scientifically and physiologically. Some characteristics define literature very well, such as its use for esthetic purposes and its use of figures that help fantasy and imagination. As Rexroth says, only some things expressed in words are considered literature. Critics do not consider informative texts as literature, such as technical, academic, and journalistic texts (Rexroth, 2023). In addition, Aristoteles created a formula for the structure of literature: presentation, development, complication, crisis, and resolution; and usually, westerns, crime novels, and cheap melodramas follow more strictly the rules of Aristotle's Poetics than great novels, as also mentioned Rexroth.

According to Rainsford (2020), the definition of literature is technically personal; it depends on each person's likes and dislikes. Rainsford says literature is the writing that a person reads for a second, third, fourth, and so on chance. The literature will be found according to some categories such as form and content, which especially says things; imagination and creativity, the way that the writing was created using elements to be creative; subjectivity which is aimed at a specific point of view, artistry which tries to keep its place regardless of culture, and greatness is that literature which just a few authors have succeeded in (Rainsford, 2020, p. 10). Therefore, literature becomes a matter of personal likes and dislikes, which can be found or defined more easily according to the above categories, which provide a guide to defining likes and dislikes that may exist in readers.

### **2.1.1.2 Origin of Literature**

The Origin of Literature is located in archaic Greece, not with writings but with narratives with the transformation of religious heroes into fictional characters, as was mentioned by Maestro in 2017. However, literature is consolidated when the writing appears (Maestro, 2017). It is also said that the Origin of literature comes from a nucleus of irrational knowledge of the first cultures that has been growing and developing thanks to studies and knowledge. Literature works hand in hand with reason, which caused the religious gods to become fiction, as mentioned above. It is also mentioned that philosophy and literature always work together, which can be noticed when literature is adapted to the written method. However, it remains the oral method to be transmitted. Literature begins as a religion but becomes the reason. Therefore, literature is rational to develop through time until it penetrates and expands through the Internet. One of the first literary works was the Bible, which from a philological point of view, is no longer interpreted as a sacred book (Maestro, 2015).

### **2.1.1.3 Types of Literature**

Some types of literature are classified according to their era, artistic movement, and literary genre. The old literature is that works were created between 2500 b. C. and 476 a. C., classic literature was born in old Greece and old Rome., medieval literature is those works written in the medial ages, renaissance literature was produced in the 15th and 16th centuries, baroque literature in times of baroque of the 17<sup>th</sup> century, the romantic literature emerged at the end of the 18th century in Germany and spread throughout Europe and America until the end of the 19th century, contemporary literature was born in the ends of 19<sup>th</sup> century, and the avant-garde literature created in the beginnings of 20<sup>th</sup> century. This type of literature is classified according to age. Other types could be classified according to their literary genres, such as narrative

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literature, in which a story is narrated; poetic literature written in verse; and dramatic literature, all works created to be shown in sceneries (Giani, 2022). Due to different types of literature, it must be clear the type of literature of the work to be analyzed so that the analysis can be applied according to the period, literary movement, or genre.

## **2.1.2 Meaning of Theory and its Types.**

### **2.1.2.1 Meaning of Theory**

Something important to define is “theory.” Enrique Luco; explains that theory in the academic environment must question the reason since theory allows us to revise, destroy, construct, and rethink knowledge from the literature (Luco, 2021). Other sources say that theory is how people interpret facts, and its function is to elaborate principles and a methodology for analyzing literary works; literary theory also studies the laws for determining artistic development. It originates with classical Greek poetics and rhetoric, which incorporated aesthetics in the late eightieth century. By the twentieth century, the term "theory" begins to take on relevance, and literary theory becomes somewhat familiar in academic discussions.

### **2.1.2.2 Types of Theories**

It is possible to find some types of literary theories: formalism, structuralism, psychoanalysis, reception aesthetics, hermeneutics, and semiotics. According to Steiner, formalism emerged in Moscow and St. Petersburg in the 20th century (Steiner, 1984, p. 219). Formalism analyses literary works in formal aspects, looking for singularization; an example is poetry, which seeks to diffuse and singularize. Structuralism tries to understand narratives by analyzing words and phrases through linguistics. Structuralism contains functions of "doing," such as the cardinal functions, which are the main idea, and the catalytic functions, which are the secondary ideas; its levels are the functions of "being," which are the indications that have

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implicit meanings and are in space and time, the functions of the informants which is the information concerning the character, also actions and narration according to Barthes. The development of structuralism is thanks to linguistics and mythology, as mentioned by Dr. Veeramani. In addition, it is said that Ferdinand de Saussure was the pioneer of structuralism. This theory goes hand in hand with the mythology our ancestors created, as Hawkes mentioned. Other great developers of structuralism were Claude Levi in 1957 and Terence Hawkes in 2003. (Veeramani, 2021, p. 1) Psychoanalysis theory is related to Sigmund Freud's Interpretation of Dreams; this theory tries to understand the author's psychology.

According to Barnhart, reception aesthetics tries to understand the reader's function; this theory studies the text to find out for whom it has created the work. Moreover, was born in Germany (Barnhart, 2023). In the case of hermeneutics, it means the art of interpreting texts. Britannic encyclopedic says that hermeneutics is studying and interpreting the Bible and sacred texts such as the Quran. Finally, semiotics was founded by Charles Sanders Peirce, a famous philosopher, and is a systematic study of signs. Other important philosophers were Yuri Lotman, Algirdas Julien Greimas, Julia Kristeva, and Umberto Eco.

## **2.1.3 Approach**

### **2.1.3.1 Introduction of the Approach**

A literary structure is created with the challenge of society and literary criticism. Then literary criticism interprets ideas to the readers using the technique of approaches such as psychological approach, archetypal approach, moralistic approach, sociological approach, and formalistic approach. However, this research focuses on the archetypal approach. The archetypal approach goes hand in hand with and stems from the psychologist Carl Jung, with his theory of

the collective unconscious, which manifests itself in dreams and myths and harbors themes and images that all inherit. Carl Jung named the mythology “Archetypes.”

### **2.1.3.2 Origin of archetypes**

Archetypes were born in 1921 by the psychoanalyst Carl Gustav Jung as the personalities of introversion and extroversion with their four functions: thought, feeling, sensation, and intuition. Carl Jung (1875 - 1961) was a twentieth-century Swiss psychiatrist and psychologist. His sympathizer was Sigmund Freud. Jung recorded his dreams and experiences in the *Red Book* for sixteen years. In 1921, he published his book *Psychological Types*, which defined the self and the personalities of introversion and extroversion and the four functions mentioned above. Archetypes are universal and primary symbols and images from the collective unconscious. They have always inhabited people's unconscious because they are typical behavior patterns. In addition, they have the facility to arouse many emotions in the reader and reveal an image in his mind with that which is associated with it. There is a system of twelve archetypes within each person, and eight of those twelve archetypes are dominant, which reveals the personality patterns: the ego, the self, and the soul.

### **2.1.3.3 Patterns of archetypes**

The ego is the center of the field of consciousness. It is the part that links the inner world with the outer world and determines how to be related to the surroundings. According to Jung, the ego is part of the self that selects the most relevant information from the environment and chooses a direction to follow based on it; this may appear later in the form of dreams or visions, thus entering the conscious mind. The ego is only a part arising from the self. The self is part of the psyche that contains the drive toward wholeness and completeness and drives the individuation process, the individual's quest to reach his or her full potential.

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According to Weldon, the Self from Jung parallels the One from Plato. By consciously integrating the complexes, the ego provokes awareness of the archetypal image and of the psychoid archetype and, therefore, puts the Self as the center of the archetype (Weldon, 2017). Another side, the soul is part of the psyche that is also heavily influenced by the collective unconscious, is a form of complexity, and is usually the complex most accessible to the conscious mind. Jung said that many people project the qualities that they cannot bear because they have them in themselves and wish not to see them.

#### **2.1.3.4 The Jung's unconscious and conscious**

In addition, it is important to understand the conscious and unconscious; Weldon mentioned in her book *Conscious as the unconscious relates to the quantum, and the conscious relates to the classical world of matter as established by Jung*. Moreover, it is mentioned as a "third thing" that is both physical and psychic and something else that transcends both. Therefore, when our awareness of the physical universe shifts to the quantum level, and our awareness of the conscious mind shifts to the unconscious, all three create radical changes in consciousness. An example of this was the transformations that occurred when the discoveries of the quantum world displaced classical physics, as indicated by Weldon.

#### **2.1.3.5 The twelve Jung's archetypes**

Another important thing is to recognize and identify the twelve archetypes Carl Jung proposed in 1921. Below are Jung's 12 primary archetypes.

##### **2.1.3.5.1 The innocent**

The innocent, the first archetype, who yearns for spiritual or paradise. Its purpose is safety, and its direction is the ego. Innocent archetypes They always look for the positive side in

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every situation; they are dreamers but naive. Its strategy is to make things right, and its weakness is to be bored (Conor Neill, 2018). Some examples of innocent archetypes include Snow White, Samwell and Tully from Game of Thrones. According to Hunter, this archetype will not ask difficult questions. Also, the innocent trusts others easily, so they must abuse their generosity. Moreover, the innocent represents the purest form of love and trust. In common situations such as a marriage, many marriages do not work because one partner has a much more selfish sense and engages in behaviors that might be unacceptable elsewhere. Another example can be seen in fairy tales in which the maidens of the kings marry them (Hunter, 2008)

#### **2.1.3.5.2 The everyman**

Everyman has characteristics of being reliable, realistic, and honest. Always looking for belonging in the world and a place to fit in. Its purpose is belonging and connecting with others; its cardinal direction is the ego. Its weakness is losing itself to connecting with others, and its talent is empathy. One example of the Everyman archetype could be Ron Weasley from Harry Potter. According to Commaile, everyman constantly reflects their ordinariness in dress and speech. Politicians and civil rights activists usually evoke him to reinforce his humble or limited origins. Donald Trump is a clear example of this archetype (Commaile, 2018).

#### **2.1.3.5.3 The hero**

The hero could be the most common archetype in literature. They seek justice and equality. The hero strives to defend others. Its purpose is mastery and to leave a mark. Heroes try to prove their bravery through courageous deeds. Its cardinal direction is the ego. Some examples of heroes are Hercules, Wonder Woman, and Luke Skywalker from Star Wars. In his book, Wood says that a hero's definition depends on culture as a context. He gives the example of Wonder Woman, Iron Man, and Captain America, who have superpowers such as climbing

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tall buildings, winning fights, and doing things that mere mortals can only dream of. Other examples of heroes, according to Wood, are athletes or sportsmen who are idealized by "ordinary people" or the "common people." People are tented to love heroes. Other generations saw as heroes Hector and Achilles. However, regardless of the type of hero, every hero reflects the modern society in which the present finds itself. Heroes will always exist and evolve with the culture (Wood, 2021).

**2.1.3.5.4 The caregiver**

Its purpose is to provide structure, and its cardinal direction is the ego. They are characterized by empathy and compassion. However, they should pay more attention to taking care of themselves and learn to say no to the demands of others. They desire to protect and care for others and are usually exploited by others. One example of a caregiver archetype could be Mary Poppins. Davidson associates the earth with the caregiver archetype. A nurturing, warm, and highly empathetic toward others archetype. The caregiver is the usual person who helps to engage in a conversation with the new guy at the office or school so that that guy can feel welcome (Davidson, 2020).

**2.1.3.5.5 The explorer**

The explorer archetype aims to experience a better, more authentic, and fulfilling life; he does not like conformism. Its cardinal direction is the soul, and its purpose is freedom. The explorer yearns for paradise. They are in search of new emotions. Their relationships only last if the job or relationship allows them to retain their freedom to explore. Some examples of explored archetypes are Sherlock Holmes and Tommy Pickles from Rugrats. All people have this archetype as a tourist, a seeker, or a traveler. The explorer usually has goals in mind or is helping someone else to fulfill a destiny. According to Dale, the explorer has some positive and negative

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aspects, such as the archetype of taking risks and being brave; they seek new experiences as positive aspects, and as negative aspects, they are isolated; some are arrogant and abandon the present (Dale, 2017).

**2.1.3.5.6 The outlaw**

Characters such as Han Solo from Star Wars and Batman, fit perfectly with the outlaw archetype. Characters like Han Solo from Star Wars and Batman fit perfectly with the outlaw archetype. The cardinal direction of this archetype is the soul, and its purpose is liberation and leaving a mark in the world. They like to do things differently. Outlaws are charismatic and easily manage to convince others to follow them in their quest for rebellion. They faithfully believe that rules are made to be broken, and their desire is for revenge or revolution (Conor Neill, 2018). Moreover, Carpenter explained a little about what an outlaw is. An outlaw is not a person who breaks the rules; an outlaw likes to stay within the already-established boundaries. Defining a person as an outlaw carries cultural, social, traditional, and mythical weight. The role of this archetype is to suggest that society needs its "outlaws" and also to demonstrate that one can act against the dominant force, so an outlaw shows all if someone thinks differently, that person can fight for their thoughts (Carpenter, 2018).

**2.1.3.5.7 The lover**

The lover desires intimacy and experience, and his greatest fear is to be alone and unloved. They are passionate, appreciative, and committed. Characters such as Romeo and Juliet and Belle from Belle and Beast. They find it difficult to deal with conflict and may need help defending their ideas and beliefs in front of more assertive people. Its cardinal direction is the soul, which aims to connect to others and intimacy. According to Hunter, the lovers ask

questions such as "Are you still loving me?" because, in their childhood, their parents ask them the same question. Feeling loved means having the power to be special (Hunter, 2008).

#### **2.1.3.5.8 The creator**

The cardinal direction of the creator archetype is the soul. Its purpose is to provide structure and innovation. According to Fernandez, they must create, so they tend to be artists. Creators are perfectionists and have creative blocks due to fear of not being exceptional (Fernandez, 2021). Some characters who could fit the archetype are Víctor Frankenstein and Tinkerbell. Their motto is If you can imagine it, it can be done, they are afraid of mediocre execution, and their weakness is perfectionism. Carson says the creator archetype could be divided into some types, such as the curious with open experience, the sensitive with intuition, the ambitious achieving motivation, the disruptive with disagreements, empowered with ego, fiery with passion, the orderly with consciousness, the charming with charisma, courageous with optimism, and existential creator with self-actualization. She intends for readers to discover its type of creator archetype with her book because Jessica says everyone has this archetype (Carson, 2020).

#### **2.1.3.5.9 The jester**

The jester has a deep soul and loves to liven up a party with humor and tricks; they desire to make others happy. His weakness is to waste time, and his strategy is to be fun. He fears being boring, and his motto is that you only live once. Its cardinal direction is the self and its purpose, enjoyment, and connection with others. The character who fits this archetype is Chandler Bing from Friends. Dale defined this archetype as clown, fool, and joker. The jester never is taken seriously but are clever entertainers and perfect spies. Also, they suit any situation perfectly with humor (Dale, 2017).

**2.1.3.5.10 The sage**

A sage person is a good listener and makes complicated ideas easy for others to understand. They can often be found in teaching roles. Its purpose is empathy and yearning for spirituality or paradise. Its cardinal direction is self. Its motto is The truth will set you free. They will use intelligence and analysis to understand the world. Some examples of characters of this archetype could be Gandalf from *The Lord of the Rings* and Albus. According to Barretta, knowledge is power. Therefore, the sage is an intellectual and a mentor. They understand the human behavior and the world. Also, the sage critiques and judges others (Barretta, 2018).

**2.1.3.5.11 The magician**

The magician, this archetype, has a strategy to develop a vision, wants to make his dreams come true, and always finds solutions for everyone. Characters such as Dumbledore from *Harry Potter* and Morpheus from *Matrix*. Its cardinal direction is self, and its purpose is the power and leave a mark in the world. The magician believes in their ideas and likes to share them with others. Magicians make things possible, as mentioned by Commaille.

**2.1.3.5.12 The ruler**

The ruler always wants control and can become frustrated if others do not share his vision. Their strategy is to exercise power; his fear is to be overthrown; his motto is that power is not everything, it is the only thing, and his talent is leadership. Its purpose is to control and provide the structure of the world. Characters like Tywin Lannister from *Game of Thrones* fit this archetype very well. Young, in 2020, mentioned that could exist two types of rulers. Ruler is the symbol of leadership, and how they use their power is determined their character. If the ruler's despot is out of balance, an example could be Mussolini. Nevertheless, if they are merciful and beneficent, they are in balance. Traits that a ruler could have been virtuous with

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responsible characters, pitfall over-controlling, and crystal which have positive behaviors (Young, 2020).

### **2.2 Themes, symbols, and motifs**

Literary analysis involves an academic study that distinguishes the parts of the text. This work examines the plot, theme, exposition, style, and other issues concerning a literary work. Thanks to literary analysis, people can understand more deeply all that is linked to it and take it to a higher level of comprehension. An analysis is made by first determining the genre and style. Some call it closed reading, which means interacting with a text on a deeper level than when reading for entertainment or information: looking not only at what is written but also at the content but also at the form. However, there is a small difference, as literary analysis is more specific to the field of literature.

To perform a proper literary analysis, it is vital to read the text at least three times to get the essence, for a deep understanding, and for a profound analysis. It would help if you also interacted with the text, highlighting and noting interesting details of the text. Consider patterns, as this may mean symbols. This leads to important factors in literary analysis, such as themes, symbols, and motifs.

#### **2.2.1 Themes**

The main objective of the study of work will be to analyze the theme linked to the texts' ethical stance and moral values. Therefore, the theme can be explicit or implicit. The last one is deduced from actions or results. A theme is the environment around which a work's development revolves. Examples of themes are education, loneliness, morality, life, and death. A theme refers

to a universal idea, lesson, or message that extends throughout history. The theme in literary analysis is defined as follows.

### **2.2.1.1 Themes meaning**

The theme of a story is what the story is about; it is the universal message that the story conveys. Themes are used to connect with readers and can be profound, provocative, hopeful, nihilistic, or even silly. Themes are expressed through grammatical constructions. According to Hébert, a theme can be stereotyped, but it can also be seen as more synthetic or analytic (Hébert, 2022). It is the conflict presented in the story, usually faced by the protagonist or antagonist. The most common themes are a love story, death, a war, and a treasure hunt. There are also secondary themes, and they are the ones that accompany the main drama; these themes are developed at the same time as the main theme.

### **2.2.1.2 Theme types**

There are diverse types of themes, extending from the every day to the extraordinary and from reality to fantasy. The most common themes in literary works are detailed and explained below.

#### **2.2.1.2.1 Beauty**

It is usually developed in the context of how these canons of beauty privilege one group over another. Beauty features in many of the myths, as the Greeks elevated art, music, and physical beauty above most other virtues. Beauty is often considered more important than morality or religious respect, becoming a valuable resource that can be used for good or ill. A work in which the theme of beauty stands out is *The Picture of Dorian Gray* by Oscar Wilde, which deals with the obsession for eternal youth and beauty.

**2.2.1.2.2 Love**

The universal truth of love is a common theme in literature, and you will find countless examples. They also go beyond those seductive romance novels. Sometimes it is even intertwined with other themes. Many literary works from around the world have been based on or about love. Sometimes love in books is portrayed in a way that is too idealistic compared to the real world, or it is a realistic perception of love and has only been made to seem idealistic due to people's lack of faith in love. William Shakespeare's *Romeo and Juliet* is a clear example of the love theme in a literary work.

**2.2.1.2.3 Good vs evil**

It is about how good and evil forces are, and always have been, at play in our world. It is one of the most used themes in literature. English literature often tends to become increasingly concerned with the intended meanings of the work through common stories of good and evil that have specific symbolic meanings; whether these meanings represent good or evil, readers continue to see the true meanings of the selected works. *The Lord of the Rings* by J. R. R. R. Tolkien has as one of its main themes good and evil.

**2.2.1.2.4 Loyalty**

It is the forces that keep friendships intact, families in power, and the status quo in place. Loyalty is a common literary theme because it is something that all people seek. In many great literary works, the most loyal characters are those of meager existence. Loyalty is a common theme because there are many types of loyalty or fidelity, such as loyalty to one's country, partner, family, God, loyalty to oneself, loyalty to friends, loyalty to a supreme leader, and loyalty to ideals, among others. In most works, you will find a small amount of loyalty from one

character to another character. Groot from Guardians of the Galaxy is loyal to Rocket, a clear example of this theme.

#### **2.2.1.2.5 Life and death**

It will be experimented on by everybody for that reason; the author prefers to use them. Life and death are a continuous cycle, making birth and death different ends of the same spectrum of existence. The idea of the circle of life is that if a person or idea dies, another is born, keeping a balance in all things. In the works that have these themes as their main theme, the triumph of the human spirit in the face of adversity is evident; the characters are armed with courage, strength, and willpower to not give up in the face of life's obstacles, motivated by determination and a thirst for growth.

#### **2.2.1.2.6 Justice**

In literature, someone is looking at it. The desire to be treated fairly, and to see others treated fairly, is a fundamental human impulse. Authors seek justice in their own lives, and many promote it in the lives of others. This theme is closely linked to the archetype of the hero, who always seeks justice and can often be observed in Greek literature.

#### **2.2.1.2.7 Family**

Usually tries how to fit in society. Many children's books often center around the theme of family relationships. Some are heartwarming, inclusive stories of the many forms that family can take. Many works deal with the differences that exist between members of the same family, their fights, their lies, their anger, and above all, the hatred that can exist between siblings, from parents to children or from children to parents, or on the contrary, they tell stories of united

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families that have a common goal in which they help each other to achieve it. One Hundred of Solitude by Gabriel García Marquez is about Buendía Family.

#### **2.2.1.2.8 Power**

Many of the stories contain this topic where some try to have power. The theme of power is very evident in many works of literature, especially regarding culture, gender, and sex. When interpreting any work of literature, a male character usually holds the role of power. In our society, more so in the past, power is usually associated with masculinity rather than femininity. Power is also related to good and evil; usually, the villain wishes to have power, and the hero fights against the villain so that he does not get that power. An example of a literary play is Oedipus The King by Sophocles.

#### **2.2.1.2.9 Survival**

Survival is something captivating about a good survival story in which the protagonists must overcome countless obstacles to live another day. To survive, means must adapt, be prepared, and depend on the right resources and allies. Only the strong survive. Survival is thus the engine of hope, the yearning for freedom. Man is forged in struggle and must never give up. Works such as Jurassic Park perfectly exemplify this theme.

#### **2.2.1.2.10 Deception**

This issue can also take on many faces. Deception can be physical or social and is about keeping secrets from others. Deception can be unintended when the characters do not mean to lie. Deception is usually linked to love, friendship, and family, a bond that is broken or damaged. It is usually a secondary theme.

**2.2.2 Symbols**

As an introduction, literary symbols are intended to give a visible but, at the same time, hidden meaning. Examples of symbols include a white dove, chains, the river, the moon, the sun, and a snake, among others.

**2.2.2.1 Symbols meaning**

Symbols usually are objects that have a meaning in the text. Symbols can also be actions or expressions that mean something more than what is merely visible in their literal meaning. A literary device with several, often hidden, meanings. Therefore, the reader must discover them; the symbols give more depth or bring more meaning to the story. According to Henly and Stancar, to look for symbols in a text requires one to be rational and usually is more sophisticated than metaphors and similes because symbols have fixed in their meaning (Henly & Stancar, 2006). Symbols turn out to be abstract, and the elaboration of thought is necessary. Symbols mean more than just a picture or object, effectively conveying information. Symbols remind people they are better than words; Subramanian mentioned this in his book (Subramanian, 2018). Symbols make things, characters, and actions be perceived differently.

**2.2.2.2 Symbol types**

There are some types of symbols, such as commercial symbol that represents any brand; religious symbols which represents a specific religion; political symbols that match with political parties or revolutionary groups; cultural symbols which represent part of the culture or story of a place, person, or age; national symbols which represent any nation; technic or scientific symbols which could represent a concept or operation according with the context. The symbols of nature, in which the weather, trees, rivers, and animals are used. Writers use these symbols to highlight feelings, such as storms that can reflect the inner storm of a character as a passion.

### **2.2.2.3 Symbols' characteristics**

Some characteristics of symbols could be that symbols are composed of a material portion, or signifier, and a mental portion, or signified. In cognitive theory, the symbol promises great explanatory power, as mentioned by Huehn (2017). The relationship between the signifier and the signified symbol is completely conventional. Symbols have a very broad meaning in the story or text; however, the specific meaning of a symbol can change depending on the context. Another characteristic is subjectivism and individualism. Also, another one is mystery and mysticism.

### **2.2.3 Motifs**

Recurrence distinguishes a motif from other literary devices, as it points to a larger theme or message.

#### **2.2.3.1 Motifs definition**

The motifs appeal to the reader's feelings and sensations as he/she goes through the text. The literary motif is that idea that is repeated throughout a text or story. This motif can be composed of a series of symbols that are related to it. The same motif can be repeated in different works regardless of the time it was written or its Origin. No matter how much time passes, literary motifs will remain the same or may even evolve. The various literary motifs can also serve as a reflection of their time. Therefore, these motifs have been adapted to the time the work was born. They are patterns in the text that can highlight something about a character, help us understand him or her better, or can help set the mood of the story. Often, motifs reinforce the themes of the story.

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To be clear, the motif is not the same as the theme, but motifs can be the breadcrumbs that lead us to discover the theme or support and reinforce it, or motifs can evoke other moments in the story to remind us of the connection between scenes. Motif indices deal with the smaller migration components of a story. Frequently the motifs are equivalent to the types when the stories consist of a single motif (Haboucha, 2021). A literary motif is a recurring image or theme throughout the work to reinforce a deeper central meaning.

### **2.3 John Katzenbach Biography**

John Katzenbach was born in the United States, New Jersey, in 1950 and is a journalist specializing in judicial matters. He has also written screenplays for films based on his works. He has worked as a columnist for The Miami Herald and Miami News. He has been a contributor, among others, to periodicals such as The New York Times, The Washington Post, and The Philadelphia Enquirer. John is the son of renowned American politician Nicholas Katzenbach and his psychoanalyst mother, Lydia Phelps.

#### **2.3.1 Basic information about John Katzenbach.**

Katzenbach's first book was *The Heat of the Summer*; John Katzenbach's career as a novelist began in 1982. His first novel was selected by the Book of the Month Club and was filmed as *The Mean Season* with Kurt Russell and Mariel Hemingway. John's adolescence was filled with existential reading and preparatory angst, unrequited love, and unrealized lust. He had a reputation as something of a rebel. At Bard College, he learned everything a young writer needs to know. He also took a trip to inspect the creative writing program, where he realized he had nothing to write about, so he took a job on the night desk of the Trenton Times in Trenton, N.J., for three years, covering such stories as town meetings concerned about laws or bloody prison riots, psychiatric hospitals, and murders, then worked at the Miami News, where he covered

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crime and punishment. He won some awards. He gained some notoriety for his reporting. He left to write his first novel, *In The Heat of the Summer*, published in nearly 20 countries, and the film *The Mean Season*. He returned to the *Miami Herald*, where she also covered crime and punishment similarly. His second novel was *First Born*, selected by the Literary Guild. He then turned to fiction. He has published all over the world and has received numerous awards. He married writer, journalist, and teacher Madeleine Blais, whom he met in Trenton. Two children, and John's hobby is fly fishing.

### **2.3.2 The main works of John Katzenbach**

His first book was *The Heat of the Summer* in 1982, a work of psychological suspense; criticism says that the ending is open-ended, but as mentioned above was selected by the Book of the Month Club and was filmed as *The Mean Season*. *Last Judgment* is a novel written in 1992; it is one of John Katzenbach's best-known novels and was made into a film with great success in 1995 under the title *Cause*. *Hart's War* in 1997 is based on World War II. *Hart's War* has been made into a film starring Bruce Willis and Colin Farrell. According to reviews, his bestseller, *The Analyst*, in 2002, offers a rounded, interesting story. This novel opens the door to a dynamic, interesting story, with the perfect narrative suspense to not let go of the book and consume page after page. The development of its characters and the enormous psychology make it a pleasant read. It was a bestseller in Spanish. The novel won an award in 2004, the grand prize for Crime Literature. His latest book, called *Jack's Boys*, was published in 2021; unlike the rest of Katzenbach's books, this book does not leave the task of discovering the murderer but only enjoys the action.

**2.3.3 Interesting facts about John Katzenbach**

Some curious facts about the writer are that he is a big fan of Game of Thrones. His mother was a psychoanalyst, which may have helped him write his novel *The Analyst*. His first novel was at the age of 32. Three of his novels were made into movies. As a curious fact, most of his books deal with reporters, cops, murders, kidnappings, and psychoanalysis, among others, being the journalist and his mother a psychoanalyst, which would make sense. John does not want his books to be adapted into a movie, but he would be open to them being adapted into a series. John said his strategy is to use fear to grab readers. Katzenbach has a forty-year career; seventeen of his eighteen books have been translated into Spanish. Katzenbach's most awarded book is *The Story of the Madman*. Furthermore, it is said that as an author, John is considered an odd case since his books are more famous in Spanish than English..

**2.4 The plot of *The Analyst*****2.4.1 The exposition**

Dr. Frederick Ricky Starks is an American psychoanalyst with a long career behind him. On the day of his 53rd birthday, he receives a letter from a psychopath who signs himself as Rumpelstiltskin and who carries the knowledge of his routine life. Mr. R gives him 15 days to discover his identity, or else he will have two options: commit suicide or allow the life of a family member included in the letter to be destroyed. All he knows is that the cause of such threats is revenge for some past event Ricky does not remember. The rules of the game include not notifying the police and asking questions in the newspaper, which Rumpelstiltskin will answer by the same means.

When he decides to contact those family members who appear as possible victims, with whom he has had no contact for years, Ricky discovers that the teenage daughter of one of his

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nephews has received threats in her high school locker, where he found pornographic photographs with threatening writings on them. On top of that, he receives a visit from an attractive woman who calls herself Virgil and is an assistant to Rumpelstiltskin. She tells him that her boss has sent her to play the role of Virgil and guide him to hell. Ricky throws him out of the office while still thinking about what he should do: whether to take the psychopath's threat seriously or not.

#### **2.4.2 The rising action**

First, the apparent suicide of Roger Zimmermann, one of his patients, by throwing himself on the subway tracks and leaving a suicide note in which he blames his psychoanalyst. Second, a former patient has filed a complaint with the College of Psychoanalysts in which she blames Dr. Frederick Starks for raping her during his sessions. Third, on his behalf, all his bank accounts have been canceled, and he has been left bankrupt.

#### **2.4.3 The Climax**

Dr. Starks tries to discover the identity of his menace. After a series of events that both threaten and confuse Ricky, rambling through time, and near the end of the deadline set by Rumpelstiltskin, Ricky Starks discovers that Mr. R is one of the three children of Claire Tyson, a former patient he had when he worked in a clinic 20 years ago, before setting up his private practice and treating people who had the financial means to take the sessions; this patient was treated for four sessions (out of 5). She never made it to the fifth session, and something about Ricky went unnoticed; 15 days after treating her, the woman committed suicide when Rumpelstiltskin was just a child. Now Mr. R, a powerful adult, decides to avenge his mother's death, believing that his failure to support his mother destroyed her life by driving her to suicide,

so he begins a long road of destroying the lives of all those who once turned their backs on him. Dr. Starks is just one more victim of masterful revenge.

#### **2.4.4 The falling action**

Dr. Starks' life is destroyed: his bank accounts are frantically robbed; his professional career is defamed with a false scandal of sexual abuse of a patient, and his home is destroyed. He is left completely alone in a fast-moving game. Two characters intervene in the game, which, rather than guiding him, seem to confuse him and distract him from the game's objective. These are Virgil, Ricky's "guide to hell." This woman makes continuous visits to Dr. Starks to review his progress and provide him with clues. The second character is Merlin, a supposed lawyer for the patient who accuses Starks of sexual abuse.

#### **2.4.5 The resolution**

Ricky turns to Dr. Lewis, his former mentor, for help. The old man manages to steer him in the right direction for his investigation but mysteriously disappears the next day. Ricky, despite having made considerable progress in his investigation, the days run out, and he fails to discover Mr. R's name before the deadline, so he is forced to fake his death by setting fire to his summer home and drowning himself in the sea. It shows a man who had already structured his world and lost everything; in the end, desolation makes him come not only to think but to feel that his existence has also ended.

It is possible to see these important facts together build a literary analysis. It is important to have clear approaches to literary theories. It is also helpful to understand the elements of literary analysis, such as themes, symbols, and motifs, which guides the reader to find the sense

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that the author wants to give to the text. In addition, knowing the author, the life, the era, and the author's culture is a valuable tool to make more sense of the text; it is also important to know other of the author's works since they are usually kept in the same genre. Furthermore, finally, the plot gives the reader a brief description of what the text is about.

## **Chapter III**

### **Methodological Framework**

This chapter will broadly define the qualitative approach, the descriptive research design, and the sources of data collection and will briefly define the categories of this research. It will provide a clearer context of this research's purpose and the appropriate tools to meet the proposed objectives. The qualitative approach will be defined, and its main characteristics and types will be detailed. In addition, the research design and its advantages and disadvantages will be explained. Then, the primary, secondary, and tertiary resources will be detailed, giving examples of each of these resources. Finally, the data collection instruments and the process by which the data will be collected and the instruments will be used will be described.

#### **3.1 Research Approach**

Research approaches, such as the quantitative approach, could answer how many consumers would buy a product or service. This approach uses statistics and numerical models to determine whether products or services are viable in the area; the mixed approach combines quantitative and qualitative research elements and helps obtain a more complete picture than an isolated quantitative or qualitative study, as it integrates the advantages of both methods. Mixed methods research is often used in the social, health, and behavioral sciences, especially in multidisciplinary settings and complex situational or societal investigations; the qualitative approach will be defined below.

##### **3.1.1 Definition of qualitative approach**

Qualitative research or qualitative methodology refers to the type of information-gathering procedures. These are linguistic-semiotic-based methods. They use open-ended

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interviews, discussion groups, or participant observation techniques. After collecting the information, they proceed to its interpretation, focusing on the cultural and ideological aspects of the result. The natural and everyday context of the phenomenon studied must be understood. It also considers the meanings attributed to it and the people's assessments; the qualitative method aims to understand what people think and say. According to Boeere, qualitative research investigates people's behavior, values, beliefs, and perceptions regarding certain social or non-social problems. This methodology is applied with open questions and encourages participants to express their thoughts and points of view openly without limitations. This method seeks to know what people think and why they think so (Boeere, 2005).

**3.1.2 Characteristics of qualitative approach**

Differentiating from quantitative research, qualitative research focuses on the reason instead of what happens; they tend to be multi-methodical in their approach to the object of study; that is, they usually apply different methods of obtaining information simultaneously. It returns descriptive data: the cultural context of the people and the observable data of what they say. On the other hand, this type of research does not usually pose a hypothesis but aspires to use the logic of induction to answer the questions that motivate the study. It focuses on collecting information without including numbers. As mentioned by Cuofano, it is based on methods that collect data focused on communication rather than statistical or logical procedures. (Cuofano, 2023). The main areas of focus are cultures, societies, and individuals. The assumption of the qualitative method is focused on the fact that knowledge is not so objective and is more subjective. This kind of research allows the researcher to learn about the participants and maintain a neutral stance while obtaining information about them.

### **3.1.3 Types of qualitative approaches**

There are some types of qualitative approaches, such as interviews which allow the interviewer to connect to the participant more and is open to ask them an in-depth question about a certain topic; the focus group, which starts with six to ten respondents where all of them are given a topic and they begin to discuss; ethnographic research which is observational research that examines the respondents in their natural environments. The researcher adopts the respondents' environment and observes their behavior without personal intervention; case study research which has evolved over the last few years to be the easiest and most common way to understand serious social, educational, or similar issues. It works by deeply understanding the issue and the factors that are a reason behind it; record-keeping, where a researcher uses already existing information about a topic; and observation, which derives the data or information through observation.

## **3.2 Research Design**

According to Pamplona, a research design refers to facts collected by formulating questions and findings. The research design incorporates all the elements of the study in a global and sequential framework to address the problem (Pamplona, 2023). It is a tool used in many types of research and in many fields of study. Research design is a set of techniques that allow a researcher to prepare his experiment or research. Therefore, it is a structured and specific plan of action aimed at the design and implementation of an experiment. It encompasses a set of rules or concrete steps that allow reaching the researcher's objective, in this case, to develop an experiment. Among the main designs are the explorative design, the explanatory design, and the descriptive design. The latter will be explained in detail below.

### **3.2.1 Descriptive research design definition**

As mentioned by Pamplona in 2023, the researcher must describe the investigation. If there is no clear problem statement, the research should be exploratory and not descriptive. The entire process will be theoretical, from the data collection to the presentation. (Pamplona, 2023) It is a scientific method that involves observing and describing the behavior of a subject without influencing it in any way. Descriptive research design can answer questions about what, where, when, and how, but not why. This research design is recommended when the research objective is to identify traits, frequencies, trends, and classifications.

### **3.2.2 Characteristics of Descriptive Research**

Some of the main characteristics of descriptive design are that it specifies the properties, characteristics, or important profiles of people, groups, companies, communities, or markets. It uses standardized instruments such as structured observation and questionnaires. It usually works with medium and large samples. It uses comparative, longitudinal, cross-sectional, and survey studies. It also evaluates the relationship between two or more variables. It tries to explain how a variable behaves as a function of others. It uses mostly quantitative research methodologies since it aims to collect information productively. Therefore, quantifiable methods are convenient. The variables' nature or behavior does not depend on the researcher. This type of research is also generally a cross-sectional study where different sections of the same group are studied. Finally, the data collected can also point out the research methods used for further research.

### **3.2.3 Advantages and Disadvantages of Descriptive Research**

As an advantage, it is low budget. Moreover, the data collection is quick since it is brief, and, in addition, it does not require many tools; in addition, the security and reliability of the information collected can be preserved. Another advantage is that it allows the formulation of

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working hypotheses. Since the collected information can be used for other studies, it saves work for future research. Also, the sample size in descriptive research is generally large, and data collection is fast. The data collected are varied, diverse, and exhaustive. Finally, its nature allows the data collected to be varied, diverse, and exhaustive.

On the other hand, some disadvantages are that the researcher must know how to ask the questions that trigger the investigation, also sometimes the respondents can invent information, which generates an evident alteration in the results. In addition, the absence of the study of motivation, that is, of the reasons for each behavior, can cause the work to lack depth and be limited to giving superficial data. As another disadvantage, descriptive research only focuses on the what of an objective or phenomenon; it does not delve into the why or how. Also, confidentiality may be compromised by the very personal data that respondents must provide.

#### **3.2.4 Types of descriptive research designs**

The first is the cross-sectional or transactional design, in which researchers only observe the object of study and then analyze it. In this way, the variables are not affected but only described; in the case of the pre-experimental design, this design is usually used as a test mode on a study object. In other words, it is used as a test (Martinez, 2015); case reports are descriptive research that provides detailed information about an individual or small group. They are usually used to report rare or unusual cases or to describe a new treatment or intervention; case series are like case reports, but they include data from multiple individuals. This type of descriptive research is often used to investigate the safety and effectiveness of new treatments or interventions, and ecological studies examine relationships between environmental factors and health outcomes. These studies often investigate the potential health effects of pollutants and other environmental exposures (Martinez, 2015).

### **3.3 Information Sources**

It is about those sources of information that solve an informative need and allow us to acquire and expand our knowledge. They are informative texts that can be in various formats, such as written or audiovisual material. Information resources are a tool that facilitates access to the knowledge sought; they allow us to acquire, expand, specify, or communicate knowledge. Examples of information resources include monographs, audiovisuals, and periodicals.

#### **3.3.1 Primary sources**

The primary sources include original documents such as diaries, speeches, letters, census records, data from an experiment, poetry, novels, musical scores, movies, or paintings. Primary sources are created as close to the actual event or phenomenon as possible, provide direct evidence on a subject under investigation, and are created by witnesses (UC Merced Library, 2022). These sources contain original information published for the first time and not filtered, interpreted, or evaluated by anyone else.

#### **3.3.2 Secondary sources**

Journal articles, editorial articles, literacy criticism, book reviews, biographies, and textbooks are examples of secondary sources, which are works that analyze and interpret a historical event, era, or phenomenon (UC Merced Library, 2022). Secondary sources are based on or about the primary sources. They make up the basic library collection and can be found in traditional print formats such as books and serials; or in special formats such as microforms, microcassettes, videocassettes, and disks. Usually, secondary resources contain primary information reorganized and are specially designed to facilitate and maximize access to primary sources or their contents.

### **3.3.3 Tertiary Sources**

These sources are used to identify primary and secondary sources, as examples of tertiary sources can be found in encyclopedias, abstracts, bibliographies, search aids, or indexes (UC Merced Library, 2022). Tertiary sources summarize or synthesize the research in secondary sources. Tertiary sources facilitate control and control and access to a wide range of reference repertoires, such as works, or to a single type, such as dictionaries.

### **3.4 Analysis Categories**

They are the equivalent of variables for a research project; they constitute classes with varying degrees of interdependence, in which nest conceptual representations of facts or elements share certain regularities. The categories of analysis refer to a methodological strategy. Their main function is to describe the object of study or phenomenon under investigation.

- Characters: A person in a literary work; People and animals involved in a conflict in a story.
- Symbolic: It is an object, a person, a situation, or an action that has a literal meaning in a story but suggests or represents other meanings.
- Archetypal Criticism: Argues that archetypes determine the form and function of literary works and that cultural and psychological myths shape a text's meaning.
- Archetype: A model, pattern, or example from which it is possible to obtain different objects, ideas, or concepts.

### **3.5 Data collection Instruments**

For the first objective, which implies identifying the purpose of the main characters of the book *The Analyst*, the instrument that will be used is a literary analysis chart, which includes

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three columns. The first column indicates the main characters of the book *The Analyst* by John Katzenbach. The second column mentions each character's events in the book to try to detect its purpose. The last column will mention the purpose identified for each character.

The second objective concerns recognizing the archetype of each of the main characters. This objective can be achieved using the literary analysis chart as an instrument. This chart will contain three columns; the first will show the character, and the second will contain each character's characteristics, such as feelings and behaviors. Thanks to the characteristics, it will be possible to identify the archetype of each character in the book; the archetype will be established in the third column.

The third and last objective is to evaluate the archetypes of the book's main characters. For that reason, the instrument which will be used is a literary analysis chart. This instrument will be composed of three columns. The first one will contain the main characters of the book *The Analyst* by John Katzenbach. The second column will mention the archetype identified in the last objective, and the last column will propose why the archetype fits the character.

To reinforce this research, the fourth instrument will include themes, motifs, and symbols. With a literary analysis chart composed of three columns, the names of each column will be themes, symbols, and motifs in the same order. Each element will contain three to six different statements, supported by excerpts from the book that will exemplify and explain the chosen statement.

### **3.6 Collection data process and data analysis**

As the first point, to reach the first objective, the book *The Analyst* by John Katzenbach will be read for the first time to know the context of the novel; after that, the main characters will

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be selected according to the novel's events. The book will be read for a second time, but this time, the reading will be focused on the main characters selected previously; details and events performed by the main characters will be noted in a draft. A third reading of the book will be made, which will determine the events and details that will determine the purpose of the novel's main characters. Those events will be part of the literary analysis chart, which will be the key to finding the purpose of the characters in the novel.

To recognize the archetype of each of the main characters, as was established as the second objective and after identifying the main characters of *The Analyst*. For the second reading of the book, in a draft, we will note each character's characteristics, such as feelings and behaviors. As the second step, a search will be made on the Internet, which will look for an analysis of the book, specifically about the novel's characters. The information from the first and second steps will be compared and filtered to obtain a single version, which will be placed in the literary analysis chart. As the last step, the characteristics obtained previously will be compared with the information bridged about the specifications of the archetypes of this research, located in Chapter II from pages twenty-one to twenty-six. In this way, the archetype for each main character of John Katzenbach's best-selling book will be determined.

The third objective consists of evaluating each archetype identified in the novel. As the first step, the key will be the third reading of the book *The Analyst*, in which every character and its archetype will be thoroughly investigated. With the help of the two previous literary charts, the third and last reading will be carried out in a draft, and notes will be taken of the reading done in-depth, which consists of analyzing each character in detail; the intention is to determine and confirm that the archetype selected in the previous exercise perfectly matches the character with the selected archetype. In addition, primary, secondary, and tertiary resources will be

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consulted for literary analyses previously conducted by other researchers, comments will be noted, and data considered enriching for this research will be collected. The information obtained from the third reading and collected from the information resources will be merged. After this analysis, the literary table will be completed, containing the main characters in the first column, the archetype previously selected in the second column, and the analysis results in the third column.

For the fourth instrument, the book will be read once more, with the help of highlighters and post-its, phrases and elements that may represent some meaning in the novel will be pointed out during the reading. Then, brainstorming will be done according to what was pointed out in the previous reading, the most characteristic and symbolic elements of the novel will be selected with their respective fragments in the novel, and finally, each of the elements will be classified and determined with the help of the fragments among themes, symbols, and motifs.

## **Chapter IV**

### **Data Analysis**

This Chapter compares what was investigated in Chapter II with the book *The Analyst* by John Katzenbach. An analysis of the research approach and Katzenbach's work will be applied. Moreover, reading *The Analyst* four times, using brainstorming, doing internet research, highlighting important fragments of the book, and using the information located in Chapter II for each main character, recognizing the archetype of each main character, and evaluating each archetype identified in the Katzenbach's work.

#### **Approaches to the investigation**

The approach of this research corresponds to the archetypal approach, as is mentioned in the 2.1.3.1 point of Chapter II; the archetypal approach is born with and is related to the psychoanalyst Carl Jung, something that coincidentally coincides with the profession of the protagonist of the play "The Analyst" Doctor Frederick Starks. Jung mentioned that archetypes have introverted and extroverted personalities with four functions (such as the types of psychologists): thought, feeling, sensation, and intuition. In the novel, Dr. Starks must use these functions, he must try to remind that former patient woman which he did not help, he must have feelings due to some of his family was in danger, Frederik must use his sensation because he have to take into account his internal sensorial impressions which many times was wrong sensations and they shortened the time he had available to him, and he must be intuitive Because he must guide by herself ideals and beliefs to achieve solve the mystery of who was Mr. R such as in the following fragment:

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- (...) But what you have to ask yourself is this: Have you been told the truth? Ricky swallowed hard. -I have to assume they have. - Isn't that a dangerous assumption? - Of course it is," Ricky replied. Nevertheless, what choice do I have? If I thought Rumpelstiltskin was leading me in the wrong direction, I wouldn't stand a chance. leading me in the wrong direction; I wouldn't stand a chance, would I? - Have you thought that maybe you shouldn't stand a chance at all? It was such a direct and terrifying statement that he felt the back of his neck damp with sweat. - In that case, I should kill myself, period. (Katzenbach, 2003)

In addition, archetypes inhabit the unconscious of people, and archetypes have the facility to arouse many emotions in the reader. Such is the case of the book analyzed in this research, each of the characters in the novel provokes different emotions in the reader, such as anxiety, excitement, intrigue, sadness, euphoria, hope, anger, impatience, and satisfaction.

#### 4.1 Theories vs literary work

**4.1.1 Table 1 Purpose of the Main Characters**

Character	Events	Purpose
Doctor Frederick Starks	<ul style="list-style-type: none"> <li>• He receives a threatening letter on his birthday.</li> <li>• Your most recurrent client commits suicide.</li> <li>• A family member</li> </ul>	His purpose was to get his life back by discovering who Rumpelstiltskin was.

	<p>receives threats from Mr. R.</p> <ul style="list-style-type: none"><li>• He was accused of sexual harassment and abuse by a client.</li><li>• He was swindled, taking almost all his money out of his bank accounts.</li><li>• He visits his psychoanalyst, trying to find answers.</li><li>• Discovered Claire Tyson was the patient who didn't help and who was Rumpelstiltskin's mother.</li><li>• Ricky did nothing when he learned that Claire Tyson had not attended the last session.</li></ul>	
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	<ul style="list-style-type: none"> <li>• Dr. Starks makes Mr. R believe he committed suicide.</li> <li>• Dr. Starks fails to identify who Mr. R is in time.</li> <li>• Burns his home on Cape Cod</li> <li>• Ricky steals the identity of a homeless man.</li> <li>• He moves to Durham and starts a new life and a new job.</li> <li>• Dr. Starks creates a second identity: Frederick Lazarus.</li> <li>• Ricky is reunited with his psychoanalyst, Dr. Lewis.</li> <li>• Dr. Starks learns that Dr. Lewis adopted Claire Tyson's three</li> </ul>	
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	<p>children and that</p> <p>Merlin and Virgil are Rumpelstiltskin's brothers.</p> <ul style="list-style-type: none"> <li>• Rumpelstiltskin and Ricky have a rendezvous at the burned Cape Cod home.</li> <li>• Dr. Starks discovers Rumpelstiltskin is Zimmerman</li> <li>• He shoots Mr. R.</li> <li>• He saved Mr. R.</li> <li>• He threatened Merlin and Virgil.</li> </ul>	
<p>Rumpelstiltskin / Mr. R</p>	<ul style="list-style-type: none"> <li>• His mother committed suicide when he was a child.</li> <li>• He was adopted along with his two brothers by Dr. Lewis.</li> <li>• It is believed that</li> </ul>	<p>His purpose was to take revenge on all the people who hurt his mother and siblings and who did not help them.</p>

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	<p>together with Dr. Lewis, he killed the Jackson couple, who put their name to the adoption.</p> <ul style="list-style-type: none"> <li>• He took revenge on her grandfather Calvin Tyson, who did not want to take care of his grandchildren who was a pedophile who abused his daughter.</li> <li>• He took revenge on Daniel Collins, her father, who abandoned her and her three children to her mother.</li> <li>• He took revenge on Rafael Johnson, who mistreated his mother before committing</li> </ul>	
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	<p>suicide.</p> <ul style="list-style-type: none"> <li>• Stole Roger Zimmermann's identity.</li> <li>• He received sessions with Ricky posing as Roger Zimmermann.</li> <li>• He planned his revenge together with Dr. Lewis.</li> <li>• It was Dr. Lewis's "lab rat".</li> <li>• He destroyed Ricky's apartment.</li> <li>• Shot by Ricky.</li> <li>• Saved by Ricky.</li> </ul>	
<p>Virgil</p>	<ul style="list-style-type: none"> <li>• His mother committed suicide when he was a child.</li> <li>• He was adopted along with his two brothers by Dr. Lewis.</li> </ul>	<p>Virgil's purpose in the novel is to help his brother avenge their mother to forget her past and go ahead with her new life.</p>

	<ul style="list-style-type: none"><li>• She is the first to introduce herself to Ricky and show him that she is working for Mr. R.</li><li>• Virgil stripped in front of Ricky to make him nervous.</li><li>• Virgil helped his brother Rumpelstiltskin steal Ricky's money from his bank accounts, his wife's computer and destroy his apartment.</li><li>• Virgil harassed Ricky.</li><li>• Virgil posed as a former patient of Mr. Starks, who accused him of sexual harassment and rape.</li><li>• Virgil gives Ricky</li></ul>	
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	<p>pictures of some of his family members.</p> <ul style="list-style-type: none"> <li>• Virgil takes Claire Tyson's original file from Hospital.</li> <li>• Virgil tries to contact Ricky after learning he is alive.</li> <li>• His real life was discovered by Ricky.</li> <li>• Virgil's real name and real life were discovered by Ricky.</li> </ul>	
Merlin	<ul style="list-style-type: none"> <li>• His mother committed suicide when he was a child.</li> <li>• He was adopted along with his two brothers by Dr. Lewis.</li> <li>• Merlin acted as counsel for the woman who accused</li> </ul>	<p>Merlin's purpose in the novel is to help his brother avenge their mother to forget his past and go ahead with his new life.</p>

	<p>him of sexual harassment during their sessions.</p> <ul style="list-style-type: none"><li>• Merlin threatens Ricky to take Cape Cod's house away from him.</li><li>• Merlin took care of getting the newspaper to Ricky with the first message from Rumpelstiltskin.</li><li>• The lawyer asked Ricky for a second message through the newspaper.</li><li>• Merlin helped his brother steal Ricky's money and destroy his apartment.</li><li>• Merlin threatened Ricky to accuse him of the death of his</li></ul>	
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	<p>mentor, Dr. Lewis.</p> <ul style="list-style-type: none"> <li>• Merlin's real name and life were discovered by Ricky.</li> <li>• Merlin was threatened by Ricky.</li> </ul>	
<p>Doctor Lewis</p>	<ul style="list-style-type: none"> <li>• Dr. Lewis was Ricky's doctor.</li> <li>• Dr. Lewis was visited by Ricky, who requested his help.</li> <li>• Dr. Lewis created Rumpelstiltskin.</li> <li>• He adopted Mrs. Tyson's three children along with his wife.</li> <li>• Dr. Lewis adopted the three children to study Rumpelstiltskin.</li> <li>• Dr. Lewis taught Mr. R. about his profession.</li> </ul>	<p>His initial purpose was to study Rumpelstiltskin's personality. However, he failed and ended up helping Mr. R to take revenge.</p>

	<ul style="list-style-type: none"> <li>• Dr. Lewis invented the game that Mr. R used with Ricky.</li> <li>• Dr. Lewis empowered the three children's disorders.</li> <li>• Dr. Lewis gave personal information about Ricky to Mr. R.</li> <li>• Dr. Lewis revealed some information about the three children.</li> <li>• Dr. Lewis is believed to have killed Mr. and Mrs. Jackson.</li> <li>• He gave Ricky clues about Virgil and Merlin.</li> <li>• Dr. Lewis committed suicide in front of Dr. Starks.</li> </ul>	
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*Table 1 shows the purse of the main characters in the book. Source: Researcher's creation.*

**4.1.2 Table 2 Characteristics, Feelings, and Behaviors of the Main Character**

Character / Archetype	Characteristics, feelings, and behaviors	Quotes
<p>Doctor Frederick Starks</p> <p>The everyman</p>	<p>Routine and orderly man.</p> <p>Obsessive, meticulous, and perfectionist. He loves solitude. also likes sweets and ice cream and does not smoke or drink. He considered that his mind and body were in optimal conditions. He felt young.</p> <p>He felt guilt for Zimmermann's death; he was proud and stubborn. He missed his wife. He considered love, hate, fear, or frustration to be the motive to help Rumpelstiltskin. Dr. Starks lost his sense of control because of Mr. R. He trusted Dr. Lewis. Because of his</p>	<p>“He believed that imposing so much discipline on his daily life was the only sure way to try to interpret the bewilderment and chaos that his patients brought to him on a daily basis.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, pág. 16)</p> <p>“He was acutely aware of his loneliness at that moment, and he hated the vulnerability that loneliness caused him. Ricky Starks - he never used to let anyone know how much he preferred the affable, friendly sound of the informal abbreviation to the</p>

	<p>profession, he was elusive.</p> <p>He sensed desperation in Rumpelstiltskin's game. He was clever and skillful. He also felt relief and hope. Unsure of his intelligence and cunning, he was an easy and lazy target for not helping Mr. R's mother. He was intelligent, intuitive, and quick-thinking. Physically he was averagely tall, thin, bespectacled, and proud of his hair.</p>	<p>more sonorous one.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, pág. 16)</p> <p>“I warned them you know; I really did. I told them: Ricky is very smart. Institutional and very quick-witted. But they didn't believe me.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 412)</p>
<p>Rumpelstiltskin / Mr. R</p> <p>The magician</p>	<p>Rich man, self-centered, wise, prepared, has no limits. Resentful, angry, psychologically cunning, psychopathic. Monster, mocking and cynical, murderous, vengeful, had a determined, unscrupulous man who generates blind</p>	<p>“-I have found that there seem to be no limits. - Very good, Ricky, very good. That's a breakthrough. What else?” (Katzenbach, <i>The Analyst</i>, 2002, pág. 82).</p> <p>“A psychopath who will kill you as casually as you might</p>

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	<p>and absolute devotion but is loved and loved at the same time. A loyal but untrusting man. A murderous man who has much patience.</p>	<p>crush a spider that crosses his path.” (Katzenbach, The Analyst, 2002, pág. 449)</p> <p>“Not as big as your gun, is it, Ricky? -(...). You've made a mistake (...). Least of all Rumpelstiltskin. He would never have averted his eyes from his target, (...), he would never have trusted to avert his eyes for even a very moment.” (Katzenbach, The Analyst, 2002, pág. 451)</p>
<p>Virgil The lover</p>	<p>Young, perfectionist, critical, seductive, analytical, intelligent.</p> <p>Smoking woman. A joking, confident, serene, and provocative young woman.</p> <p>Ricky's guide to hell. Funny, sarcastic, ironic, and has no</p>	<p>“Rumpelstiltskin, and in his name Virgil and Merlin, and maybe other characters I didn't know yet, were bridges between life and death” (Katzenbach, The Analyst, 2002, pág. 162)</p>

	<p>limits. Virgil had rage and fear. She is always in a limousine and stripped to cause thoughts and feelings in men. She was a bridge between life and death. Loyal to Mr. R. She hid her identity, she doubted who she was, she was associated with a chameleon, and she had traits of aggressiveness and bitterness. She was vulnerable for wanting to have an ordinary life. Ricky classified her with narcissism disorder. Physically she was a long-legged, green-eyed, full-figured, and attractive woman.</p>	<p>“She was wearing a black trench coat, with a belt, which reached down to his shoes, (...), and dark glasses, which he took off, revealing his piercing and vibrant green eyes. She would be in her early thirties.”  (Katzenbach, <i>The Analyst</i>, 2002, pág. 44)</p> <p>“Rumpelstiltskin was the only one of the three who was willing to live beyond all limits. limits. But the others were not, and that made them vulnerable.”  (Katzenbach, <i>The Analyst</i>, 2002, pág. 482)</p>
<p>Merlin  The lover</p>	<p>He is always in a limousine and always wipes his sweat with his handkerchief.</p>	<p>“- And what does he look like? - Dark glasses, not too tall, with rather curious hair,</p>

	<p>White male, medium tall, well fed, in dark suit, with dark glasses with a wig and beard. Unwrinkled, manicured, and neat. He was a bridge between life and death. He played and cheated on Ricky. As is mentioned in page two hundred twenty. Merlin makes Ricky believe that he spoke to traffic police but then makes his reason that it could have been anyone who was waiting for that call to say exactly what Merlin had requested. He was loyal to Mr. R. He was vulnerable because he wanted to have a normal life which could be ruined. Ricky associated him with obsessive-compulsive</p>	<p>as if it had been left to fall on his head.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 145)</p> <p>“- I dialed the number and handed you the phone. You pressed OK, didn't you, so you could have dialed any number, so there was someone waiting for the call. Maybe that's the lie, Ricky.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 220)</p> <p>“Rumplestiltskin was the only one of the three who was willing to live off limits. But the others were not, and that made them vulnerable.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 482)</p>
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	disorder.	<p>“He imagined him: hair well combed; suit without wrinkles, (...) he wanted everything to be tidy because he couldn't stand the messiness of the anomalous life he came from. (...). This diagnosis was simpler: obsessive-compulsive personality disorder.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 464)</p>
<p>Doctor Lewis The caregiver</p>	<p>Dr. Lewis was Ricky's doctor 25 years ago; he was a father to Ricky. He had no appreciation for Ricky. He was the "carnival fortune teller." He was elusive and elusive because of his profession. He was impatient and shared much</p>	<p>. “-Do you consider the people you have treated as your friends? (...) To betray my adopted son for a former patient? Who wasn't even my favorite?” (Katzenbach, <i>The Analyst</i>, 2002, pág. 448)</p>

	<p>knowledge of his profession with Rumpelstiltskin. He was demanding and insistent; he was disappointed in Ricky. Loved a little by Mr. R for rescuing him. He planned the game. His lies were complex. He studied Rumpelstiltskin's personality in depth. He felt guilt for what he had created and provoked. Physically he was thin, stooped, old and bald.</p>	<p>. “-Doesn't it seem to you that Rumpelstiltskin knows? Doesn't it seem to you that he knows a lot about the symptoms of stress? Perhaps, in his own way, he has much more knowledge than you.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 196)</p> <p>“A game worthy of being invented by a psychoanalyst. (...). Rumpelstiltskin might have been the agent of vengeance (...), but the game design was the work of the man who was dead in front of him. Of that, he was sure.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 455)</p>
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*Table 2 explains the characteristics, feelings, and behaviors of the main characters. Source:*

*Researcher's creation.*

**4.1.3 Table 3 Archetypes Associated to the Main Characters**

Character / Archetype	Quotes	Reason
<p>Doctor Frederick Starks</p> <p>The everyman</p>	<p>“Ricky Starks-he never used to let anyone know how much he preferred the affable, friendly sound of the informal abbreviation to the more sonorous Frederick-was a routine, orderly man. His thoroughness and formality no doubt bordered on obsession.” (Katzenbach, The Analyst, 2002, pág. 16)</p> <p>“He was not physically spectacular: less than six feet tall, with a slim and ascetic body to which a daily walk at lunchtime contributed. to which a daily walk at lunchtime contributed.” (Katzenbach,</p>	<p>According to Chapter II of this research, on page twenty-three, the everyman has characteristics of being reliable, down-to-earth, and honest. The everyman constantly reflects its ordinariness in the way he dresses and speaks. Taking some characteristics mentioned above, such as:</p> <ul style="list-style-type: none"> <li>• Ricky is a routine and orderly man.</li> <li>• Physically he was averagely tall, thin, bespectacled, and proud of his hair. As is mentioned, everyman usually dresses ordinary.</li> <li>• He was reliable with</li> </ul>

	<p>The Analyst, 2002, pág. 16)</p> <p>“He knew that he could not cause the death of another person, not even someone he did not know and to whom he was related only through blood and marriage. with whom he was only related through blood and marriage.” (Katzenbach, The Analyst, 2002, p. 282)</p> <p>“She had died three years ago, and as he sat behind the desk it seemed to him that he could still he could still hear her voice.” (Katzenbach, The Analyst, 2002, pág. 16)</p> <p>“It was a cold determined by the last time he had been in</p>	<p>others and with himself. He was also reliable in recognizing that Mr. R had won.</p> <ul style="list-style-type: none"> <li>• Ricky was honest; he believed and commented to Dr. Lewis that he did not recall any failures in his professional life, and he genuinely felt he had done his job well.</li> <li>• He really missed his wife; many things reminded him of her, like the laptop that was stolen by the three children adopted by Dr. Lewis. He also remembered his wife</li> </ul>
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	<p>the hospital, when a visit to his wife, when she was still fighting the disease that would end her life.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 235)</p> <p>“He lifted her hand and imagined that her fingernails were full of dirt. She used to have them that way on happy days because it meant she'd spent hours in the garden of her Cape Cod home Her stomach knotted.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 313)</p> <p>“- Betray my adopted son for a former patient? Who wasn't even my favorite, anyway? - These words hurt Ricky very much.”</p>	<p>when he had to visit the hospital.</p> <ul style="list-style-type: none"> <li>• He was not much interested in money or recognition; he was only interested in peace of mind. He loved going home to Cape Cod to vacation.</li> <li>• He was perfect in his profession and had adopted all the attitudes of an ordinary psychoanalyst.</li> <li>• He was trusting, believing that Dr. Lewis was a person he could confide in, as he regarded him as a father.</li> <li>• Considered an</li> </ul>
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	<p>(Katzenbach, <i>The Analyst</i>, 2002, p. 448)</p> <p>“So, he opened the address book (...). He had had little contact with his relatives over the past decade and suspected that none of them would be too eager to hear from him.” (Katzenbach, <i>The Analyst</i>, 2002, p. 24)</p> <p>“He was overcome with enthusiasm when Merlin stood up.” (Katzenbach, <i>The Analyst</i>, 2002, p. 473)</p>	<p>ordinary man, since after the death of his wife he preferred solitude, he did not relate to his family; in fact, he felt ashamed of having to call his family to make sure they were safe since he had not communicated with them or taken an interest in them for a long time.</p> <ul style="list-style-type: none"> <li>• Considered a common person as well since he had feelings common to others, he felt hope to regain his life when he discovered the real life of Virgil and Merlin.</li> </ul>
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<p>Rumplestiltskin / Mr. R</p> <p>The magician</p>	<p>“It took me some time, but I found out what I needed. Slowly, yes, but you know I have a lot of patience.” (Katzenbach, <i>The Analyst</i>, 2002, p. 503)</p> <p>“A son's love. A mother's legacy. Was he wrong, Ricky, to have punished all those people who ruined out of malice or ignorance the life of that woman who was forced to leave three small, needy children (...)?” (Katzenbach, <i>The Analyst</i>, 2002, p. 447)</p> <p>“He was an unpleasant man who was not very well liked by any neighbor, with no friends and no family, (...) He was put out on the street</p>	<p>According to the study, the magician has a strategy to develop a vision; he wants to make his dreams come true and always finds solutions for everyone. Magicians make things possible.</p> <ul style="list-style-type: none"> <li>• Rumplestiltskin, he had much patience to develop a revenge strategy, which associates him with a magician.</li> <li>• His vision was to do away with everyone who harmed his mother, his siblings, and him.</li> <li>• His dream or purpose in life was only one, to finish off all those who</li> </ul>
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	<p>(...). And now he's in the army veterans' home.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 348)</p> <p>“The newspaper insinuated that the victim had been eviscerated with cruelty before being robbed.</p> <p>Apparently (...) Collins had taken another bottle of whiskey, and in the end, had fallen unconscious at the scene of the murder. A clear-cut case.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 368)</p> <p>“All these crimes were at a level defined by impunity. What detective, what authority could ever link them? (...) The only thing</p>	<p>harmed him.</p> <ul style="list-style-type: none"> <li>• He made many things possible; he got revenge on his grandfather, who abused his mother and abandoned them when his mother committed suicide.</li> <li>• Rumplestiltskin also took revenge on his mother's last partner, who beat her.</li> <li>• He made life easier for his helpless siblings.</li> <li>• Rumplestiltskin was patient enough to wait twenty years, to study and develop in the right way to get back at Ricky for abandoning and not</li> </ul>
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	<p>the victims had in common was a relationship with a woman who had been dead for twenty years.” (Katzenbach, <i>The Analyst</i>, 2002, p. 374)</p> <p>“Everything is wrong-he thought-everything is different from what it should be.” The sensation of walking on the edge of something more terrible than he had anticipated gave him a shudder. Revenge without limits.” (Katzenbach, <i>The Analyst</i>, 2002 p. 391)</p> <p>“Well, it seems quite evident that Rumpelstiltskin has spent months, perhaps years, planning all this. (...), he has foreseen practically all</p>	<p>helping his mother.</p> <ul style="list-style-type: none"> <li>• He was wise, prepared, and had no limits to achieving his goal.</li> <li>• As stated on page one hundred and eighty-eight, he is psychologically astute, thanks to his adept father.</li> </ul>
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	<p>your steps. - Yes, that is true. - I don't understand then why you suppose he hasn't recruited me.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 188)</p>	
<p>Virgil</p> <p>The lover</p>	<p>“The other thing you should know is that they both believe it was their older brother, (...), who saved their lives, (...): they are devoted to him. They are completely loyal to the man who will kill you.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 448)</p> <p>“I know who you are. (...), most importantly, I know who you want to be. (...). Do you think that now that I know the who, what, and where about you I can't</p>	<p>According to the research, on page twenty-seven, the lovers are passionate, grateful, and committed. Feeling loved means having the power to be special.</p> <ul style="list-style-type: none"> <li>• Although Virgil had dreams of her own, she was grateful to Rumpelstiltskin, so she was complicit in his plans.</li> <li>• Because she was an artist, it was easy for her to be seductive, analytical, sarcastic, and ironic. This</li> </ul>

	<p>deduce everything, I need to know in the future?"</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 478)</p> <p>“She was wearing a black trench coat, with a belt, which reached down to his shoes, (...), and dark glasses, which he took off, revealing his piercing and vibrant green eyes. She would be in her early thirties.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, pág. 44)</p> <p>“If you're not a criminal, why are you helping one? (...) - Maybe you're afraid," said Ricky after hesitating. - That's good thinking, Ricky," she nodded. Fear can provoke all kinds of</p>	<p>helped her to be "the bridge between life and death" for Ricky.</p> <ul style="list-style-type: none"> <li>• She had and felt a loyalty to Rumpelstiltskin.</li> <li>• She is a young perfectionist who tries to fulfill her dreams but at the same time feels committed to fulfill Mr. R.'s goal.</li> <li>• According to the book, Virgil is said to be afraid of her brother.</li> <li>• She feels that she loves her brother because he is the one who oversees defending her and</li> </ul>
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	<p>unusual behavior, can't it?" (Katzenbach, <i>The Analyst</i>, 2002, pág. 159)</p> <p>“Virgil smiled again and slowly undid his buttons (...), letting the garment fall to the floor. She wore nothing underneath. She put a hand on his hip and tilted his body provocatively in his direction.” (Katzenbach, <i>The Analyst</i>, 2002, pág. 51)</p> <p>“The other thing you should know is that they both believe it was their older brother, the man you know as Rumpelstiltskin, who saved their lives, not me, although I contributed to their salvation.” (Katzenbach, <i>The Analyst</i>,</p>	<p>taking care of her, as well as her brother Merlin.</p> <ul style="list-style-type: none"> <li>• Loyal to Rumpelstiltskin, she puts her real life at risk for Mr. R.</li> <li>• Virgil stripped to destabilize Ricky and take advantage of Rumpelstiltskin.</li> <li>• Virgil wanted to end the revenge so that the three of them could have a normal life.</li> <li>• Even though Dr. Lewis was the one who rescued the three children, Virgil felt gratitude and love for Mr. R</li> </ul>
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	2002, pág. 448)	
Merlin The lover	<p>“- The man you know as Merlin is a real lawyer, and a very good one.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, pág. 448)</p> <p>“-He pointed to the travel bag-. It's for you, doctor. A gift. (...). He bent down and lifted it off the floor. (...) he opened it slowly. (...) contained a melon. About the size of a head and round. Ricky let out a chuckle.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, pág. 224)</p> <p>“The other thing you should know is that they both believe it was their older brother, (...), who saved their lives, (...): they are</p>	<p>As was mentioned above, the lovers are passionate, grateful, and committed. In the case of Merlin, he has the following characteristics and behaviors that prove he was a lover, in this case of Rumplestiltskin:</p> <ul style="list-style-type: none"> <li>• Like Virgil, Merlin had his own life, dreams, and plans; however, because of his gratitude to Rumplestiltskin, he was complicit in the revenge on Dr. Starks.</li> <li>• Merlin was loyal to Rumplestiltskin, as he never revealed his identity and constantly harassed</li> </ul>

	<p>devoted to him. They are completely loyal to the man who will kill you.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 448)</p> <p>“He indicated the waterproof travel bag at his feet. - There may not have been any accident, but instead, in this bag, his head is severed. Is that possible? Ricky gasped in surprise.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 224)</p> <p>“They are completely loyal to the man who will kill you (...) Don't you find it fascinating from a psychiatric point of view? A man without scruples who generates blind and absolute</p>	<p>Ricky.</p> <ul style="list-style-type: none"> <li>• Merlin sought Mr. R.'s approval.</li> <li>• Although Merlin's goal was to be the best lawyer, he occasionally risked his profession to pursue Rumpelstiltskin's plan.</li> <li>• Merlin makes Ricky believe that he would be charged for the death of Dr. Lewis, as that was the strategy created by Rumpelstiltskin to destabilize Dr. Starks.</li> <li>• Merlin had a certain admiration for Mr. R.</li> </ul>
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	devotion.” (Katzenbach, The Analyst, 2002, p. 448)	
<p>Doctor Lewis</p> <p>The Caregiver</p>	<p>“- Yes. We kept all three. First as a foster family, through the state of New York. New York. Then I arranged for my cousins in New Jersey to serve as a front for the adoption.” (Katzenbach, The Analyst, 2002, p. 444)</p> <p>“- And I believed that I could take that child and overturn the weight of injustice. (...). I thought I could make him a productive member of society. That was my arrogance, Ricky.” (Katzenbach, The Analyst, 2002, p. 446)</p>	<p>It is possible to see in Chapter II information regarding the caregiver archetype, such as they are characterized by empathy. Their desire is to protect and care for others, and they are often exploited by others.</p> <ul style="list-style-type: none"> <li>• Dr. Lewis was the person who rescued the three orphans; his intention was to study Rumpelstiltskin's disease, and he gave them the best he could.</li> <li>• The Dr. gave the best education to all three in different</li> </ul>

	<p>“- So, do they carry your last name? (...)- No. (...). They are not listed in any phone book as Lewis. They were completely reinvented. A different last name for each one. A different identity. (...) A different education and a different treatment.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 445)</p> <p>“- And you couldn't? - No. But, oddly enough, I engendered loyalty. And maybe a certain kind of affection. It's terrible and fascinating to be loved and respected by a man dedicated to evil.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 446)</p>	<p>institutions.</p> <ul style="list-style-type: none"> <li>• Lewis gave the three different last names.</li> <li>• He planned revenge for Ricky.</li> <li>• Dr. Lewis taught Rumplestiltskin everything about his profession of psychoanalysis.</li> <li>• Dr. Lewis decided to continue helping Mr. R despite knowing that he was a psychopath.</li> <li>• Lewis was loyal to Rumplestiltskin because he was loyal to him too.</li> <li>• The Dr. helped Rumplestiltskin despite knowing that Ricky was a former</li> </ul>
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		patient.
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*Table 3 shows the archetypes associated to each one of the main characters. Source:  
Researcher's creation.*

## 4.2 Themes, Motifs, and Symbols

### 4.2.1 Themes

Themes	Quotes	Explanation
Revenge	<p>“Isn't revenge merely accepting one's debts and paying them in another way? pay them in another way? The people he chose deserved punishment.” (Katzenbach, <i>The Analyst</i>, 2002, p. 447)</p> <p>“After all, the boy had accumulated so much hatred over the years and waited so long before taking his revenge. years and waited so long before taking his revenge.” (Katzenbach, <i>The Analyst</i>, 2002, p. 495)</p>	<p>The main theme of <i>The Analyst</i> is about revenge; a boy grows up with resentment after his mother commits suicide. Rumpelstiltskin, that resentful child, takes revenge on each of the people who made his mother suffer and on those who did not receive help. Mr. R, throughout the novel, takes revenge on his grandfather, who abused his mother and did not support them when they were left alone. He took revenge on her mother's</p>

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	<p>“- Revenge solves nothing,” said Ricky. - He spoke like a man who has never indulged himself,” Rumpelstiltskin snarled. He's wrong, of course. As he has so many times before. Revenge serves to cleanse the heart and soul.” (Katzenbach, <i>The Analyst</i>, 2002, pp. 503 - 504)</p>	<p>partner, who physically abused her, he took revenge on her father by accusing him of murder, and he tried to take revenge on the former psychoanalyst who did not help her mother out of her depression.</p>
<p>Good vs Evil</p>	<p>“- But why me? (...) - Of course, you did. She came to you for help, desperate, but you were too busy deciding your career path (...) How can you ignore that revenge involves as much responsibility as any other human act?” (Katzenbach, <i>The Analyst</i>, 2002, p. 447)</p> <p>“You ruined my life. You may not know how, why, or when,</p>	<p>Like most novels, one of the most common themes is good and evil. In the case of the <i>Psychoanalyst</i>, one of the main themes is good and evil. This novel is divided into good with Ricky, who in this case is the victim, and Rumpelstiltskin, who in this case is evil and who seeks to avenge his mother for something Ricky did not even remember doing. With</p>

	<p>but you did. You filled my every waking moment with disaster and sadness. You ruined my life. And now I'm determined to ruin yours.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 17)</p> <p>“At first, I thought I should simply kill him to settle the score. But I realized that was too easy. You're a pathetically easy target, doctor.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 17)</p>	<p>the help of his adoptive father and his two brothers, Rumpelstiltskin plans the perfect revenge to ruin Mr. Starks' life. Ricky tries to find out who his stalker is to get his life back.</p>
Justice	<p>“It was the most terrifying concept of justice Ricky had ever imagined. Murders of both body and soul. body as well as the soul. Ever since Rumpelstiltskin had appeared in his life, he had often been afraid.” (Katzenbach, <i>The</i></p>	<p>According to Rumpelstiltskin, he was not looking for revenge, but justice, since he considered that what happened to him, his brothers and mother was an injustice. So, he became a psychopath who exacted</p>

	<p>Analyst, 2002, p. 374)</p> <p>“- And I believed that I could take that child and overturn the weight of injustice. I helped set up the system that would separate him from that terrifying past.” (Katzenbach, <i>The Analyst</i>, 2002, p. 446)</p> <p>“- Betray my adopted son for a former patient? (...). Maybe even worse. I considered it an act of justice. -The old analyst laughed out loud. But you don't know the half, Ricky.” (Katzenbach, <i>The Analyst</i>, 2002, p. 448)</p>	<p>justice for his suicidal mother and his abandoned brothers.</p>
Survival	<p>“He took another glance at the killer and didn't know if he would survive the next few hours. Maybe he would. Maybe he wouldn't. For the first time in his whole life,</p>	<p>Ricky is trying to survive and get his life back after Rumplestiltskin's game and threat. He received many threats and attacks, such as the theft of his money in his</p>

	<p>Ricky enjoyed the uncertainty.” (Katzenbach, <i>The Analyst</i>, 2002, p. 508)</p> <p>“But it did not escape his notice that the year that had just begun was the same one that his father had failed to make it through, (...) he thought that he too would not survive to fifty-three.” (Katzenbach, <i>The Analyst</i>, 2002, p. 17)</p> <p>“Ricky remembered that she was a basket case. And he knew that, if she survived, she would still be doomed.” (Katzenbach, <i>The Analyst</i>, 2002, p. 239)</p> <p>“And he had to rise from that death with his life intact. He</p>	<p>bank accounts, the theft of his computer, the accusation of sexual abuse of a former patient, attacks on distant relatives, and the destruction of the apartment where he lived. Ricky played the game, trying to figure out the identity of his stalker and not have to kill himself as well. In the course of the novel, he manages to become more cunning and intelligent, thus achieving his survival.</p>
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	<p>was not like a kamikaze pilot who would have a ritual cup of sake and head for his own death without a care in the world. Ricky wanted to survive.” (Katzenbach, <i>The Analyst</i>, 2002, p. 400)</p>	
<p>Beauty</p>	<p>“(…) piercing, vibrant green eyes. She would be in her early thirties. A woman whose beauty was at its peak and whose knowledge of the world had sharpened beyond youth.” (Katzenbach, <i>The Analyst</i>, 2002, p. 44)</p> <p>“I had no trouble remembering her figure or the mischievousness of her voice, but her beauty was like a protective cover for her words.” (Katzenbach, <i>The Analyst</i>, 2002, p. 101)</p>	<p>Beauty was a key tool for Virgil in achieving Rumplestiltskin's goals. Virgil many times used his beauty to his advantage; he undressed in front of Ricky to destabilize him mentally, and he also used his beauty to get some favors.</p>

	<p>“Some women with the looks of that woman cause more trouble than they are worth. You might say they're not worth the price of admission.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 233)</p>	
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*Table 4 shows the themes of the novel The Analyst. Source: Researcher's creation*

#### 4.2.2 Motifs

Motifs	Quotes	Explanation
Newspaper	<p>“The ad appeared that morning on the front page of the Times, at the bottom, as Rumpelstiltskin had specified. He read it several times and thought that, at the very least, it would give his torturer something to think about.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 132)</p> <p>“Ricky got a response in the next morning's Times, but not</p>	<p>The newspaper is the way in which Rumpelstiltskin and Ricky communicate and play the Mr. Lewis game.</p> <p>Throughout the novel, the newspaper plays a rather important role since that is where the poems in which Ricky obtained clues about Rumpelstiltskin are published. Sometimes Mr. R. would send Merlin to check that Ricky would receive the note or send</p>

	<p>in the way he expected. The paper was left on his doorstep as it was every day except Sundays.” (Katzenbach, <i>The Analyst</i>, 2002, p. 139)</p> <p>“Rumplestiltskin had had access to his newspaper between arrival at the brownstone and delivery to his door. His fingers flew to the phone, and, in a few minutes, he got the number of the delivery service.” (Katzenbach, <i>The Analyst</i>, 2002, p. 141)</p> <p>“- Speed it up," said Merlin, smiling with an unfamiliar accent. You must ask your second question in tomorrow's paper. You must move on, doctor. If not wasting time, at</p>	<p>Virgil to deliver the paper personally.</p>
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	<p>least you're letting it slip away." (Katzenbach, <i>The Analyst</i>, 2002, p. 215)</p> <p>"At that instant, a yellow cab miraculously stopped in front of him (...). Thank you, Ricky," (...) she smiled at the consternation that must have shown on his face. I've left the paper for you to read," she added." (Katzenbach, <i>The Analyst</i>, 2002, p. 232)</p>	
Taxi	<p>"He did something he rarely did. Instead of taking a cab, he set out to walk across Central Park." (Katzenbach, <i>The Analyst</i>, 2002, p. 54)</p> <p>"This cab driver, at least, isn't someone hired by Rumpelstiltskin," Ricky thought as the Ricky thought</p>	<p>The taxi is another of the frequently mentioned objects in the novel. Whenever Ricky needed to go somewhere, Rumpelstiltskin had already figured it out, so he always had a taxi waiting for Ricky; some of the times were: A taxi came for Ricky after visiting Dr. Lewis. A taxi was waiting</p>

	<p>as he gave her the address of Merlin's place.” (Katzenbach, <i>The Analyst</i>, 2002, p. 110)</p> <p>“At that instant, a yellow cab miraculously stopped in front of him (...). Thank you, Ricky," (...) she smiled at the consternation that must have shown on his face. I've left the paper for you to read," she added.” (Katzenbach, <i>The Analyst</i>, 2002, p. 232)</p> <p>“The same cab driver had picked him up the day before at Rhinebeck station. (...) - How did he know to pick me up? -I didn't call him. - Well, someone did. Probably the man who lives here.” (Katzenbach, <i>The Analyst</i>, 2002, p. 206)</p>	<p>for Ricky to visit Merlin at his office. Virgil arranged for the taxi she was using to be used by Dr. Starks to read Mr. R's note in the newspaper, and a taxi was waiting for Ricky to take him to the hospital to look for Claire Tyson's file.</p> <p>The Taxi was Rumpelstiltskin's way of making sure he was ahead of the game and that he was in control.</p>
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<p>The Calendar</p>	<p>“(…) he grabbed the envelope (…); he opened it quickly (…). It was the page of a calendar. The date of that day, August 1st, was crossed out with a big red X. (…). A red circle surrounded the fifteenth.” (Katzenbach, <i>The Analyst</i>, 2002, p. 82)</p> <p>“The calendar on the desk seemed to mock him. - It's not a game," he said to no one. It never has been. He picked up Rumpelstiltskin's letter and examined the little poem.” (Katzenbach, <i>The Analyst</i>, 2002, p. 88)</p> <p>“But the next morning, after putting on a suit and tie and taking a moment to mark</p>	<p>The Calendar for Ricky meant a fortnight of torture until its end, but it also meant hope and possibilities. Every day Ricky crossed out a day on the calendar, time getting shorter and closer to having to decide that he didn't want to make but to which he was obliged.</p> <p>The schedule only caused Ricky frustration for taking so long to identify Mr. R.</p>

	<p>another day on the calendar</p> <p>with an X, he began to feel the pressure of time against him again.” (Katzenbach, <i>The Analyst</i>, 2002, p. 101)</p>	
Cape Cod house	<p>“Perhaps the most wonderful thing about the start of the annual vacation was the arrival (...) After his wife's death, Ricky had been adamant about continuing to arrive at the summer home in the same way.” (Katzenbach, <i>The Analyst</i>, 2002, p. 265)</p> <p>“The process of opening the house was the same, from opening the windows wide to let in the clean Cape Cod air to (...) folding the old sheets (...). Some time ago he had shared all the chores with his wife.” (Katzenbach, <i>The</i></p>	<p>Ricky's Cape Cod home was many things to him. He loved that house since he had many memories of his wife there; that house meant rest and vacations for him. It meant peace and silence. He longed every August to go on vacation to Cape Cod, where he could fish and relax. When he retired, he would go to live on Cape Cod. That house also meant the discovery of Mr. R and the end of his torture.</p>

	<p>Analyst, 2002, p. 265)</p> <p>“Shortly after midnight, he got up and allowed himself one last tour of the house to remember how much he loved every corner, and every creak of the floorboards.”</p> <p>(Katzenbach, The Analyst, 2002, p. 282)</p>	
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Table 5 shows the motifs of the novel *The Analyst*. Source: Researcher’s creation

**4.2.3 Symbols**

Symbols	Quotes	Explanation
<p>Birthday letter</p>	<p>“He reached over and picked up the envelope. It had his name typed on it. -How strange," he muttered.”</p> <p>(Katzenbach, The Analyst, 2002, p. 15)</p> <p>“He opened the envelope and took out two typewritten sheets. He read only the first line: Happy 53rd birthday,</p>	<p>The birthday letter was the beginning of the torture for Ricky; after that letter, his personal, professional, and economic life collapsed. That letter brought with it the threat of suicide for Ricky, threats to distant relatives of Dr. Starks, the theft of all his savings in the bank, the accusation of sexual abuse of a former</p>

	<p>doctor. Welcome to the first day of your death”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 15)</p> <p>“You ruined my life. You may not know how, why, or when, but you did. You filled my every waking moment with disaster and sadness. You ruined my life. And now I'm determined to ruin yours.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 17)</p> <p>“His suicide will be much more appropriate, given the circumstances of our relationship. And certainly, a more satisfactory more satisfactory way for him to pay what he owes me.”</p> <p>(Katzenbach, <i>The Analyst</i>,</p>	<p>patient before the Association of Analysts, and the destruction of the apartment where she lived. Although Ricky at first thought it was a joke, the birthday letter meant an important change in his life that pushed him to have two false identities that allowed him time to find out who Rumpelstiltskin was.</p>
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	2002, p. 18)	
Sigmund Freud's portrait	<p>“It is interesting to see how every profession seems to have some icon hanging on the wall (...). A psychoanalyst like you, Ricky, needs the image of St. Sigmund. That tells whoever comes in here who set the guidelines.”</p> <p>(Katzenbach, <i>The Analyst</i>, 2002, p. 46)</p>	<p>As mentioned by Virgil on page forty-five of the book. Every profession has someone or something iconic to follow. In the case of analysts, it is Freud. Virgil mentions that other professionals have Jesus, a speech organ, or Washington. In this case, it is quite characteristic to note that both Dr. Starks and Dr. Lewis have and admire significant things in their profession, such as books on personalities and study books by Sigmund Freud or Carl Jung. Something interesting that Freud and Jung are mentioned in the novel is that it is important to highlight that the writer of <i>The Analyst</i> was the son of an Analyst, so it is</p>

		<p>considered that a mother's knowledge was transmitted to a son who reflected in the future in his novels.</p>
<p>Letter from the New York Psychoanalytic Society:</p>	<p>“He returned to the waiting room (...), still wondering why they were writing to him at that time. He assumed that the association was closed for the vacations in August. (...), in the world of psychoanalysis, the summer month was sacred.” (Katzenbach, <i>The Analyst</i>, 2002, p. 92)</p> <p>“Ricky's hands were shaking. He felt dizzy and leaned against the wall to keep his balance. He felt like a boxer (...): disoriented, in pain, about to fall to the canvas when the bell miraculously left him standing.”</p>	<p>The second letter Ricky received was a letter from the New York Psychoanalytic Association. This meant many feelings for Dr. Starks, starting with a feeling of moral collapse, anger, failure, disappointment, frustration, and shame. Ricky was embarrassed to read the letter several times, in which he was harassed in detail about sexually abusing a former patient. He was also morally devastated, as this information was probably already known to all of his colleagues and clients. He was furious with Rumpelstiltskin, who was</p>

	<p>(Katzenbach, <i>The Analyst</i>, 2002, p. 95)</p> <p>“There was not a single truth in the letter. At least that he knew of. He wondered if that would matter.” (Katzenbach, <i>The Analyst</i>, 2002, p. 95)</p>	<p>behind this false accusation, of Virgil, who acted as Dr. Starks' victim, and furious with Merlin, who presented himself as the "sexually abused" defense attorney before the Association. He was frustrated that he couldn't fix it immediately. He was embarrassed that his colleagues and clients thought this accusation was true. Furthermore, he also felt angry with the Association for not investigating the case before pointing the finger at him.</p>
<p>Copy of Claire Tyson's clinical file:</p>	<p>“Ricky left the hospital still feeling a tingling in his hands, especially in his fingers on the back of the clerk's neck. He couldn't remember a time in his life when he had ever used</p>	<p>Claire Tyson's medical records document meant hope, freedom, and a fresh start for Ricky. After reviewing many patient files from twenty years ago and after many hours,</p>

	<p>force to achieve something.”          (Katzenbach, <i>The Analyst</i>,          2002, p. 244)</p> <p>“The name of that patient he          had visited twenty years ago          was Claire Tyson. He looked          at the letters of the name.          They told him nothing.”          (Katzenbach, <i>The Analyst</i>,          2002, p. 245)</p> <p>“Ms. Tyson claims to be          twenty-nine years old and the          mother of three young          children. She is currently She          is in a troubled relationship          with a man who is not the          father of the children.”          (Katzenbach, <i>The Analyst</i>,          2002, p. 246)</p>	<p>thanks to his knowledge and          experience, he noticed the          nerviness of the hospital          secretary, which revealed that          he was hiding something.          Managing to get hold of a          copy of the file, even without          knowing the name of          Rumpelstiltskin’s mother,          Ricky felt freedom and hope.          Since he thought it would be          easy to find Mr. R's identity          by knowing the name of her          mother and remembering her          sessions with her twenty years          ago.</p>
<p>Bank check:</p>	<p>“The director pulled a smaller          envelope out of a desk drawer.</p>	<p>The bank check meant          surrender for Ricky but also</p>

	<p>-The bank check," he said, "for ten thousand seven hundred and seventy-two dollars. We regret to close your account, doctor. We regret to close your account, doctor." (Katzenbach, <i>The Analyst</i>, 2002, p. 270)</p> <p>"To the Department of Nature Protection: I beg you to accept the enclosed donation. Look no further because I have nothing more to give and, after tonight, I will not be here to give it. Sincerely yours, DR. FREDERICK STARKS" (Katzenbach, <i>The Analyst</i>, 2002, p. 280)</p>	<p>the beginning of a new life and an unexpected turn for Rumpelstiltskin and his assistants. When Dr. Starks decided to go withdraw his last funds from the bank, he was already determined to make Mr. R, Virgil, and Merlin believe that he had committed suicide and that they had won. However, Ricky's cunning was greater since after that check was cashed, he made all the necessary arrangements to make everyone believe a suicide in order to start a new life in which he would gain time to discover who Mr. R was.</p>
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*Table 6 shows the symbols of the novel The Analyst. Source: Researcher's creation*

## **Chapter V**

### **Conclusions and Recommendations**

#### **5.1 Purpose of the Conclusion**

A conclusion briefly synthesizes the most relevant points of the research, providing the knowledge explored throughout the text. However, be careful to avoid repeating exactly what you have already written, i.e., redundancy, nor to add new information that has yet to be mentioned. A conclusion is a key opportunity to emphasize the main idea or point of a piece of writing at the end of your argument, presenting an overall conclusion as a goal. The objective of this part of the text is to remind, for the last time, why everything that has been exposed is important, to explain the reason for the results obtained, and to leave the door open to other topics and possible areas of interest to be addressed in the future. The purpose is to clarify the reader's doubts about the subject matter.

#### **5.2 Conclusions**

##### **5.2.1 To determine the most important purpose of the main characters of the novel**

##### **The Analyst.**

According to Chapter II, we can find the meaning of theory, which, as mentioned, has much to do with how people interpret facts. Its main function is to analyze literary works. Theory questions reason since it allows us to revise, destroy, rethink, and build. To fulfill the first objective of this research, the theory was applied to analyze the main characters of the novel *The Analyst*. The events in which each character participated were noted to distinguish the purpose of each character.

For example, some important events of Dr. Starks were receiving a threatening letter on his birthday, being harassed intensely by Virgil and Merlin, discovering that Dr. Lewis adopted

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Claire Tyson's three children, and finally discovering who Rumplestiltkin was. Applying theory, rethinking, and building ideas, it is determined that Ricky's purpose is to get his life back.

Rumplestiltkin's purpose in the novel is clear, as the letter he sends to Dr. Starks is explicit. The salient events that can be observed are that his mother committed suicide when he was a child, his grandfather would not support them, Dr. Lewis adopts him and his two brothers, and Rumpelstiltskin decides to take revenge. After three readings of the novel, it is determined and confirmed that Mr. R's purpose in the novel is to avenge his mother.

In the case of Virgil and Merlin, Rumplestiltkin's brothers, both are very similar in all aspects. Their main events are that their mother abandoned them after the suicide, Mr. Lewis adopted them, they both helped their brother to harass Ricky, and they both had a life, dreams, and goals. After applying the theory, it was determined that their purpose was to help their brother so they could move on with their lives.

The purpose of Dr. Lewis was the most difficult to define since, in the novel, Lewis mentions that he adopted Rumpelstiltskin because he wanted to analyze his disorder, however in the end, he ended up helping Rumplestiltkin to avenge his mother; Lewis taught him all about his profession and invented the game to kill Ricky.

### **5.2.2 To recognize the archetype of the main characters of the novel *The Analyst*.**

According to Carl Jung, there is a system of twelve archetypes within each person, and eight of those twelve archetypes are dominant and reveal personality patterns: the ego, the self, and the soul. The ego is the part that links the inner world to the outer world and determines how to relate to the environment. The self is a part of the psyche with the drive toward wholeness and completeness. It is the individual's quest to reach his or her full potential. The self is the center of

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the archetype. The soul is a part of the psyche strongly influenced by the collective unconscious. Jung said that many people project the qualities they cannot bear because they have them in themselves and wish not to see them. This information can be found in Chapter II, page twenty-one. Each character's characteristics, behaviors, and feelings were carefully observed to recognize the archetype that dominated each character; each one of them identifies with several. However, it was discovered that one archetype stands out and dominates the others. For the characters of this novel, archetypes of the three patterns mentioned by Jung were obtained as a result: the ego, the self, and the soul.

Recognizing Ricky's archetype was possible thanks to his characteristics, such as being a routine, realistic, and honest man. Although sometimes he was not right, he genuinely believed he did not have failures in his career. He worried about Zimmermann's death. Some of his feelings were frustration, despair, anger, and hope.

In the case of Rumpelstiltskin, some of his characteristics, behaviors, and feelings were cunning and intelligent. He was a vindictive and cynical man. He felt much anger but was strategic, analytical, and patient. These characteristics helped to identify his archetype with ease.

The archetype of Virgil and Merlin is the same because their purpose is the same in the novel. They both harassed Ricky to help his brother. They both had life and dreams they wanted to keep. Virgil was seductive, sarcastic, and ironic. Merlin was a perfectionist and cared about his physical appearance. Ricky and Dr. Lewis detected both of their disorders, Virgil's was narcissistic disorder, and Merlin's was obsessive-compulsive disorder.

Doctor Lewis has the characteristics of being irrational, elusive, and impatient. He felt guilty for the monster he had created and for fostering his disorder. He taught Rumpelstiltskin

everything about his profession, invented the game to torture Ricky, and was loyal to Rumpelstilkin until death. His archetype was defined thanks to his loyalty to Mr. R.

### **5.2.3 To evaluate the archetypes of the main characters of the novel *The Analyst*.**

Since the archetypes of each character were duly identified, each is detailed below, according to Chapter II. The common person is realistic and honest. His cardinal direction is ego. The everyman constantly reflects his ordinariness in the way he dresses and speaks. In the magician's case, this archetype has a strategy to develop a vision, wants to make his dreams come true, and always finds solutions for everyone. His cardinal direction is the self. The wizard believes in his ideas and likes to share them with others. Magicians make things possible. As the third archetype, the lover, their greatest fear is being alone and not being loved. They are grateful and committed. They struggle to face conflicts and may need help defending their ideas and beliefs against more assertive people. Their cardinal direction is the soul. Finally, the caregiver's purpose is to provide structure, and their cardinal direction is ego. They are characterized by empathy and compassion. They desire to protect and care for others, and others often exploit them. Comparing this information with the characteristics of each character, they match the archetypes described above.

The archetype identified for Ricky Starks was the Everyman, according to Chapter II, page 40. The everyman is down-to-earth and honest, and his ordinariness is always reflected in his dress and speech. Ricky fits this archetype perfectly because despite being a professional with twenty years of experience, in the novel, he is a simple man, "a square man," as it is popularly called, a person who stays in his time and does not evolve. Ricky was a non-technological man; he would rather be alone than look for a new partner after his wife passed away. He genuinely thought he was a good guy physically and personality. He was not sociable;

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he liked eating alone at the restaurant he visited with his wife. He did not own a vehicle despite being wealthy. All these characteristics defined him as an everyman.

For Rumpelstiltskin, the "villain" of the novel was determined that his archetype is the magician. Mr. R was strategic, cunning, patient, and intelligent. He waited and prepared for twenty years to take revenge on Ricky. With Dr. Lewis's help, he studied everything related to the psychoanalyst; he studied Ricky, his personality, his way of working, and his personal affairs. He also prepared his brothers so that he could help them to take revenge. Rumpelstiltskin was resentful because despite being adopted by a wealthy man, it was not enough for him, and he never forgot what happened; his goal, dream, and objective was to finish with all those people who hurt his family. According to Chapter II, the magician is a cunning, intelligent, and strategic archetype, the archetype that makes things possible and the archetype that seeks to leave its mark. This is why Rumpelstiltskin fits perfectly with the magician.

In the case of Virgil and Merlin, the archetype that fits both is the lover, not because they are in love but because of their loyalty and commitment to their brother. Both risks losing their dreams, life, and everything they have strived for to help their brother achieve his goal. It is believed that Merlin and Virgil's love and gratitude for Rumpelstiltskin were so great that they wanted him to overcome his past; they helped him end his ambition soon and have something new to live for. According to Chapter II, the lover is afraid of being alone; the lover finds it hard to follow his dreams in front of a person with greater ambition.

The last archetype identified is the caregiver. In Chapter II, it is mentioned that the caregiver provides structure; they are passive and compassionate. The caregiver neglects themselves to attend to the needs of others. They desire to care for others and are usually

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exploited. The caregiver fits perfectly with Dr. Lewis, who initially intended to adapt Rumpelstiltskin to study his disorder. However, the disorder was bigger than the Dr. Lewis archetype because it ended up helping and enhancing Mr. R.'s disorder. In other words, Dr. Lewis gave up his dreams so that Rumpelstiltskin could fulfill them. Lewis felt guilty about this, although he felt grateful to Mr. R for his loyalty. At the end of the story, there is no mention of Rumpelstiltskin, Merlin, and Virgil expressing positive or negative feelings about his death, so it seems they were always self-serving and not grateful for Lewis' support.

### **5.3 Restatement of the Research Question**

The question asked in Chapter I was: What archetypes can be associated to the main characters of the book *The Analyst* by John Katzenbach? It should remain the same since the results in Chapter IV show that applying archetypes in a literary analysis leads to a better understanding of the text. This confirms that archetypal analysis should be applied in a literary analysis.

### **5.4 Recommendations**

As a recommendation, for analyzing archetypes in a thesis, it is better to analyze novels of other genres, such as fantasy, children, and romance. Characters in crime novels for a literary thesis analysis are complicated and require a longer analysis time to recognize the archetype correctly. In the case of the romance or fantasy genres, they have very well-defined archetypes.

As a second recommendation, in Chapter II, more research should be done regarding the evolution of archetypes since, in this research, the archetypes created by Carl Jung were analyzed. Other research has confirmed that archetypes evolve thanks to the era in which we live. A woman of the XVIII century cannot be compared with a woman of the XXI century since

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these have evolved. Therefore, evolved archetypes could fit better with the characters of the novel *The Analyst*.

The third recommendation for a future college student is to choose a book that they like; about the genre, this is because you have to work a lot with the book, so the student must be interested in the novel and with enough time since the book must be read several times to be able to understand it, analyze it and extract excerpts of the work and mark quotations that will be key to the analysis of the book.

As a fourth recommendation, the book should be chosen with plenty of time since it should be read several times to understand it, analyze it and extract extracts from the work and mark the quotes that will be key to the analysis. As a last recommendation, if a future UIA student wishes to analyze the book *The Analyst* by John Katzenbach, it is recommended a critical-intertextual approach, since this approach allows the reader to express his or her thoughts, opinions, critiques, and intertextuality between the different texts and discourses, and from there, take a position on the text read.

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