

**Three Faces Of Crow: The Archetypal Figures In Ted Hughes' Poems**

*Crow Blacker Than Ever, Crow's Fall, and Crow's Nerve Fail*

**PAPER**

*Submitted as a Partial Fulfillment of the Requirement to Obtain Strata One (S1)*

*Degree at English Department of FBS UNP*



**By:**

**BISMA INDAR EKALAYA**

**04737/2008**

**Supervisor:**

**Delvi Wahyuni, S.S, M.A**

**ENGLISH DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
STATE UNIVERSITY OF PADANG**

**2013**

**HALAMAN PERSETUJUAN MAKALAH**

**THREE FACES OF CROW: THE ARCHETYPAL FIGURES IN TED HUGHES'  
POEMS CROW BLACKER THAN EVER, CROW'S FALL, AND CROW'S NERVE  
FAIL**

Nama : Bisma Indar Ekalaya  
BP/NIM : 2008/04737  
Jurusan : Bahasa dan Sastra Inggris  
Program Study : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni

Padang, 16 September 2013

Diketahui:

Ketua Jurusan

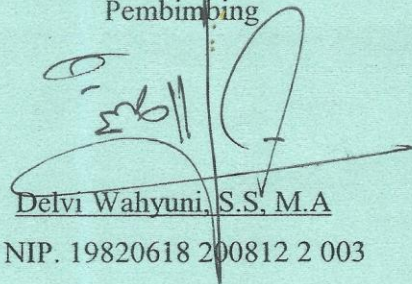


Dr. Kurnia Ningsih, MA

NIP. 19540626 198203 2 001

Disetujui oleh:

Pembimbing



Delvi Wahyuni, S.S., M.A

NIP. 19820618 200812 2 003



## HALAMAN PENGESAHAN JUDUL MAKALAH

Dinyatakan Lulus Setelah Dipertahankan di Depan Tim Penguji Makalah  
Jurusan Bahasa dan Sastra Inggris  
Fakultas Bahasa dan Seni  
Universitas Negeri Padang

### **THREE FACES OF CROW: THE ARCHETYPAL FIGURES IN TED HUGHES' POEMS CROW BLACKER THAN EVER, CROW'S FALL, AND CROW'S NERVE FAIL**

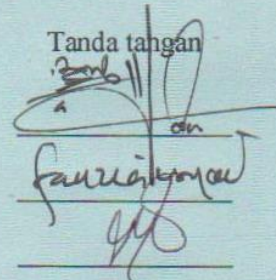
Nama : Bisma Indar Ekalaya  
BP/NIM : 2008/04737  
Jurusan : Bahasa dan Sastra Inggris  
Program Study : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni

Padang, 11 Agustus 2013

#### Tim Penguji

Nama	
1. Delvi Wahyuni, S.S, M.A	Ketua
2. Dra. An Fauzia Rozani Syafei, M.A	Anggota
3. Muhammad Al-Havizh, S.S, M.A	Anggota

Tanda tangan





UNIVERSITAS NEGERI PADANG  
FAKULTAS BAHASA DAN SENI  
**JURUSAN BAHASA DAN SASTRA INGGRIS**  
Jl. Belibis. Air Tawar Barat. Kampus Selatan FBS UNP. Padang. Telp/Fax: (0751) 447347

**SURAT PERNYATAAN TIDAK PLAGIAT**

Saya yang bertanda tangan di bawah ini:

Nama : Bisma Indar Ekalaya  
NIM/TM : 04737/2008  
Program Studi : Bahasa dan Sastra Inggris  
Jurusan : Bahasa dan Sastra Inggris  
Fakultas : FBS UNP

Dengan ini menyatakan, bahwa Skripsi/ Tugas Akhir/ Proyek Akhir saya dengan judul *Three Faces of Crow: The Archetypal Figures in Ted Hughes' Poems Crow Blacker Than Ever, Crow's Fall, and Crow's Nerve Fail*.

Adalah benar merupakan hasil karya saya dan bukan merupakan plagiat dari karya orang lain. Apabila suatu saat terbukti saya melakukan plagiat maka saya bersedia diproses dan menerima sanksi akademis maupun hukum sesuai dengan hukum dan ketentuan yang berlaku, baik di institusi UNP maupun masyarakat dan negara.

Demikianlah pernyataan ini saya buat dengan penuh kesadaran dan rasa tanggung jawab sebagai anggota masyarakat ilmiah.

Diketahui oleh,

Ketua Jurusan Bahasa dan Sastra Inggris

Dr. Hj. Kurnia Ningsih, M.A  
NIP. 19540626 198203 2 001

Saya yang menyatakan,



Bisma Indar Ekalaya

## ABSTRAK

**Ekalaya, Bisma Indar. 2013.** Three Faces Of Crow: The Archetypal Figures in Ted Hughes's Poems *Crow Blacker Than Ever*, *Crow's Fall*, and *Crow's Nerve Fail*. Makalah. Padang: Jurusan Bahasa Inggris. Fakultas Bahasa dan Seni. Universitas Negeri Padang.

Pembimbing: Delvi Wahyuni, S.S., M.A.

Karakter merupakan salah satu aspek terpenting dalam pengembangan dan jalannya ide utama pada suatu karya sastra. Tidak terkecuali pada puisi. Makalah ini ingin melihat bagaimana subjek utama dalam ketiga puisi dari *Crow Blacker Than Ever*, *Crow's Fall*, dan *Crow's Nerve Fail* oleh Ted Hughes memperlihatkan pentingnya faktor pengkarakteran secara arketipal. Melalui sudut pandang *speakers*, dapat diperoleh bahwa ketiga puisi tersebut memiliki satu subjek yang sama, yaitu *the Crow*. *The Crow* mempraktekan satu karakter arketipal yang dominan pada satu puisi, selagi subjek yang sama berubah menjadi karakter arketipal lain pada puisi lainnya. Penganalisaan terhadap ketiga puisi ini menggunakan teori arketip yang dikemukakan oleh pakar psikologi analitikal asal Swiss, Carl Gustav Jung. Pendekatan-pendekatan penganalisaan juga mencakup pada teori yang ditelurkan oleh Jung, ketidaksadaran kolektif (*collective unconscious*) dan arketip. Analisis ini dilakukan terhadap teks, dan juga dengan mengaplikasikan pendekatan dengan menginterpretasi imagi-imagi dan simbol-simbol yang dapat ditemui di sepanjang puisi. Pendekatan secara psikologis dan berbau mitologi juga diterapkan demi interpretasi penganalisaan. Penganalisaan terhadap ketiga puisi ini memperlihatkan pentingnya sifat-sifat serta karakteristik karakter arketipal yang ditampilkan subjek terhadap situasi yang ada di dalam karya-karya sastra.

**Keywords:** Archetype, Archetypal Figure, Clown, Collective Unconscious, Crow, Raven, Scapegoat, Trickster.

## ACKNOWLEDGEMENTS

Praise be to the almighty God Allah SWT for all of His mercy and grace that are given to the writer for him to be able to finish writing the paper entitled “Three Faces Of Crow: The Archetypal Figures in Ted Hughes’s Poems *Crow Blacker Than Ever*, *Crow’s Fall*, and *Crow’s Nerve Fail*.”

The writer would like to say a very big thanks and gratitude from the deepest of his heart to his supervisor, Delvi Wahyuni, S.S., M.A., for being really patient, understanding, and most importantly, for being such a best friend to assist the writer to accomplish the paper. The writer is also being grateful of Drs. Jufri, M.Pd. as his academic advisor who has already helped the writer during his study in English Department, his friendship and understanding are second to none. His sincere thanks also goes to Dr. Kurnia Ningsih, M.A. as the chairwoman of the English Department, Mr. Muhammad Al-Hafizh, S.S., M.A. as the chairman of English Literature program, and also Dra. An Fauzia Rozani Syafei, M.A. as the secretary, for all the supports. Moreover, the writer’s gratitudes are also directed to all lecturers and administration staff of English Department.

This paper is truly dedicated to his beloved parents, Darlis and Indriati, for being so supportive, sincerely love him and teach him how to be a man worth to family and society. Also, a very sincere appreciation and deepest thanks from the bottom of his heart to Azwardi Maslim and Ernawati for their care and hospitality in the writer’s five long years of staying in Padang, West Sumatra.

Last but not least, the writer's deepest bro-ish thanks and gratitude for all of his friends in English Department, especially you guys of NK2008. We did really rock it out back there, didn't we?

Padang, Juli 2013

Bisma Indar Ekalaya

## TABLE OF CONTENTS

<b>ABSTRACT</b>	i
<b>ACKNOWLEDGMENTS</b>	ii
<b>TABLE OF CONTENT</b>	iv
<b>CHAPTER I INTRODUCTION</b>	1
1.1 Background of Study	1
1.1.1 Three Faces of Crow: The Archetypal Figures	3
1.1.2 Ted Hughes' Literary Biography: Characteristics and Experiences	3
1.1.3 Poems	5
1.1.3.1 Crow Blacker Than Ever	5
1.1.3.2 Crow's Fall	6
1.1.3.3 Crow's Nerve Fail	7
1.2 Problem of Study	8
1.3 Purpose of Study	8
1.4 Previous Studies	9
1.5 Theoretical Framework	12
1.5.1 A Brief of Carl Gustav Jung and the emergence of Archetypal Criticism	12
1.5.2 Key Concepts	17
1.6 Methodology	27
<b>CHAPTER II DISCUSSION</b>	29
2.1 Three Faces of Crow	29
2.1.1 Crow Blacker Than Ever	29
2.1.2 Crow's Fal	37
2.1.3 Crow's Nerve Fail	43
<b>CHAPTER III CONCLUSION</b>	48
<b>BIBLIOGRAPHY</b>	50



## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of the Study**

In the realm of literary work, the crow has often been featured whether in prose, drama or poetry. The image of the crow also often depicts the dominant aspect of creativity and cleverness. Since a long time ago, This image has endlessly affiliated with many figures possessing such an amount of wisdom. In Norse mythology, their god Odin was accompanied by two ravens: Huginn who represented the power of thought and active search over information. The other raven, Muninn represented the mind, and its ability to intuit meaning rather than hunting for it. The ancient Nordic believes that Odin would send these two ravens out each day to soar across the lands. At the day's end, they would return to Odin and speak to him of all they had spied upon and learned on their journeys. Ferber (2007) states that they are "...faculties of the mind that quickly fly over space and time." (p.169) This statement clearly adds on the understanding of the wisdom and creativity the image of the crow possess.

Despite the positive aspects the image of the crows possesses, Edgar Allan Poe practices the horror of a raven in his poem of The

Raven. Ferber firstly implies that “the raven and the crow are not consistently distinguished in biblical or classical literature.” (p.169) Thus, Eudy (2009: 2), regarding to Poe’s *The Raven*, states “The Raven’ describes the inner turmoil of a man grieving the death of his lover,” Furthermore, Chappell (2006) clarify that the crows came to be associated with disease and death as they scavenged the corpses of the victims of the plague or of war, and for that reason, they are a convenient symbol of evil and of death in horror literature and films, even to this day. The crows are proven as an image which possesses both positive and negative aspects. While they are seen as an image that shows wit, wisdom, and creativity, on the other hand the crows also a bird possessing a dark and malicious side.

Ultimately, whether the Crow signify good or bad things, it keeps being calling out and becoming an inspiration of every object of cultivation in recent day’s literary works. A clear example of this statement is the book of collection of poems entitled *Crow: From the Life and Songs of the Crow* by Ted Hughes that is dedicated to the character of the Crow.

### **1.1.1 Three Faces of Crow: The Archetypal Figures**

The good and the bad traits of the Crow, coherently, are being represented in the big title of this study. The uses of 'Faces' is figuratively denotes its variable interpretation into the poems. 'Faces' here mean to show a variation and the Crow's flexible image that can be evolves into three archetypal figures. Whether it is for good or bad ends, the Crow is proven to be impregnate with the idea of roles within the situation and the big picture of the poems.

### **1.1.2 Ted Hughes's Literary Biography: Characteristics and Experiences**

Ted Hughes was born in Mytholmroyd, Yorkshire in 1930. After serving as in the Royal Air Force, Hughes attended Cambridge, where he studied archeology and anthropology, taking a special interest in myths and legends. In 1956 he met and married the American poet Sylvia Plath, who encouraged him to submit his manuscript to a first book contest run by The Poetry Center.

Hughes summoned a language of nearly Shakespearean resonance to explore themes which were mythic and elemental.” Hughes's long career included unprecedented best-selling volumes such as *Lupercal* (1960), *Crow* (1970), *Selected Poems 1957-1981* (1982),

and *The Birthday Letters* (1998), as well as many beloved children's books, including *The Iron Man* (1968). He is incredibly a prolific poet, translator, editor, and children's book author, Hughes was appointed Poet Laureate in 1984, a post he held until his death. Among his many awards, he was appointed to the Order of Merit, one of Britain's highest honors.

Hughes's interest in animals was generally less naturalistic than symbolic. Using figures such as "the Crow" to estimate a mythic everyman, Hughes's work speaks to his concern with poetry's vatic, even shamanic powers. Though Hughes is now unequivocally recognized as one of the greatest poets of the 20th century, his reputation as a poet during his lifetime was perhaps unfairly framed by two events: the suicide of Plath in 1963, and, in 1969, the suicide of the woman he left Plath for, Assia Wevill, who also took the life of their young daughter, Shura. The poems in "Crow" contain some of the harshest, blackest, bleakest images ever put into poems. Life isn't always beautiful. "Crow" is dedicated to Assia and Shura.

### **1.1.3 Poems**

#### **1.1.3.1 Crow Blacker Than Ever**

When God, disgusted with man,  
Turned towards heaven,  
And man, disgusted with God,  
Turned towards Eve,  
Things looked like falling apart.

But Crow Crow  
Crow nailed them together,  
Nailing heaven and earth together-

So man cried, but with God's voice.  
And God bled, but with man's blood.

Then heaven and earth creaked at the joint  
Which became gangrenous and stank-  
A horror beyond redemption.

The agony did not diminish.

Man could not be man nor God God.

The agony

Grew.

Crow

Grinned

Crying: "This is my Creation," Flying the black flag of himself.

The Crow in this poem is practicing the archetypal traits of the trickster. His role is to unify the oppositions of god and human by creating something out of nothing that nobody had ever thought before. He is lone standing; and not supporting man nor god, and in the end his



independence and his wisdom breaks the boundary between the oppositions. The revolutionary thought and attitudes of the Crow are the solid example to shows his traits as the trickster.

### **1.1.3.2 Crow's Fall**

When Crow was white he decided the sun was too white.  
He decided it glared much too whitely.  
He decided to attack it and defeat it.

He got his strength up flush and in full glitter.  
He clawed and fluffed his rage up.  
He aimed his beak direct at the sun's centre.

He laughed himself to the centre of himself

And attacked.

At his battle cry trees grew suddenly old,  
Shadows flattened.

But the sun brightened—  
It brightened, and Crow returned charred black.  
He opened his mouth but what came out was charred black.

"Up there," he managed,  
"Where white is black and black is white, I won."

The Crow's character is changing to those of the Clown in this poem. The traits of the clown are directly under the section of the trickster, along with the fool and the court jester. Despite being the radical plotter like in the first poem, here the Crow is showing his struggles in his fighting against the impossibilities. His failing and his ironic intention are depicting him much as the clown who is conflicting

within to show the truth in life while maintaining his grin to entertain another.

#### **1.1.3.3 Crow's Nerve Fail**

Crow, feeling his brain slip,  
Finds his every feather the fossil of a murder.

Who murdered all these?  
These living dead, that root in his nerves and his blood  
Till he is visibly black?

How can he fly from his feathers?  
And why have they homed on him?

Is he the archive of their accusations?  
Or their ghostly purpose, their pining vengeance?  
Or their unforgiven prisoner?

He cannot be forgiven.

His prison is the earth. Clothed in his conviction,  
Trying to remember his crimes  
Heavily he flies.

The tragic fate is something that Crow's fight here. His archetypal images as the crow are being neglected by the man who keeps accusing and throwing prejudice at him. The archetypal figures of the scapegoat are being shown by the Crow while he is keep asking for what he has done for him to experiencing the end.

## **1.2 Problems of Study**

There are several issues that can be discussed in the three poems *Crow Blacker than Ever*, *Crow's Fall*, and *Crow's Nerve Fail* by Ted Hughes. Therefore, three faces of Crow: the archetypal figures arise a dominant issue in the three poems. Hence, there are some research questions that need to be answered, they are:

1. What are the archetypal figures that the Crow manifests into in the three poems *Crow Blacker than Ever*, *Crow's Fall*, and *Crow's Nerve Fail* by Ted Hughes?
2. What is the importance of these archetypal figures engendering the meaning of the message of the poems want to convey?

## **1.3 Purpose of Study**

This study is aiming to discover how the three poems *Crow Blacker than Ever*, *Crow's Fall*, and *Crow's Nerve Fail* by Ted Hughes display the three faces of Crow. Furthermore, this study will analyze the importance of the archetypal figures affecting the whole poems.

## 1.4 Previous Studies

The analysis with reference to these poems that focuses on three faces of Crow has not been found yet. Nevertheless, there are plenty of studies in journal that have become inspirations in analyzing the poems. They are *Ted Hughes and Crow* (1998) by Ann Skea, *Ted Hughes' Animal Poem: An Embodiment of Violence or Vitality?* (2012) by Sheikh Mehedi Hassan, and *'The Horror of Creation': Ted Hughes' Re-Writing of Genesis in Crow* by Danny O'Connor (2010) by Beverley Kane.

*Ted Hughes and Crow* (1998) by Ann Skea discuss the characteristics of the Crow from the poem collection of *Crow: From the Life and Song of Crow* by Ted Hughes. To be very clear, the three poems of this study also come from the same aforementioned poem collection, *Crow: From the Life and Song of Crow*. Skea made some discovery about the theme as well as the characteristics of the protagonist of the poems. In her dissertation of M.Litt degree (1981), she discovered that Hughes applied the trickster figure of North American Indian folk-lore into the character of Crow.

The traits of the Crow, started by Skea, resembles to those of the Trickster Cycle. Because the basic traits of the trickster are that he is the

breaker of taboos and destroyer of holy-of-holies. Hughes also confess that he is doing just what Jung describes the trickster: “there is something of the trickster in the character of the shaman and medicine-man, for he, too, often plays malicious jokes on people.” It is described in the poem of ‘A Childish Prank’ (Crow, 1970:19; qtd. in Skeat’s *Ted Hughes and Crow*, par.27) “God went on sleeping / Crow went on laughing” as an example. Later, Hughes confess that Crow is practiced the very modern form of the Trickster Cycle which he is fitting well with surrealist and absurd sentiment.

In *Ted Hughes’ Animal Poem: An Embodiment of Violence or Vitality?* (2012) by Sheikh Mehedi Hassan, he employs that Hughes has practices the vitality within animals in contribute to its interpretation. Hassan confess that “...his contemporaries were committed to “the Movement” and kept articulating angst, anger, negation, narcissism, morbidity, and frustration in their verses, Hughes produced elegant poems of versatile animal world.” (p.1) Furthermore, Hassan states that, “his (Hughes) poems are expressive of archetypal energy and spontaneous vitality though he is sometimes accused of composing verses of violence. (p.1) But on the other hand, Hughes often got criticized for his violence in using animals as an imagery. Ben Howard (qtd. in p.3) notes that Hughes “has often seemed the celebrant, if not



the proponent of violence and destruction.” It is proven in Hughes’ poems of *Crow*, the Crow as the subject is a radical character.

Nevertheless, according to Hassan, “The use of animal symbolism and imagery is an old trend to teach human beings certain lessons of honesty, morality and ethics.” (p.4) Hughes’ attempts to reach those sides of human are also proven in the three poems of this analysis. The Crow tries to bring harmony in the poem *Crow Blacker Than Ever*. In poem *Crow’s Nerve Fail*, the Crow becomes the depiction of human foolishness and how easy for them to accuse and prejudice against the other. While in the poem of *Crow’s Fall*, the Crow shows the hard struggle by leaving a message that an effort is important in order to change one self.

In ‘*The Horror of Creation*’: *Ted Hughes’ Re-Writing of Genesis in Crow* (2010), O’Connor describes that Hughes reconstruct the Creation of God by delivering it through his character of the Crow. The most notable notion by O’Connor in this poem is by how ‘god’ in these poems are more of cartoonish and vulnerable than the real god in the Origin of Creation. O’Connor made it clear, as he states, “Hence, in Hughes’s *Crow*, we encounter, in part, a cartoon God who routinely fails to prevent Crow from spoiling his plans,” (p.2) clearly describes

the god in poems of the Crow is not as almighty as that of the real one. Moreover, O'Connor also describes in a similar manner as Skeea (1998) before. He states that, "...Crow is God's nightmare," (p.3) and that "...Crow is a figure manifest of God's unconscious, a kind of Jungian trickster." (p.4) These statements primary supports the first analysis, and shows the fragility of god.

These studies are the precious references in order to discuss the three faces of Crow in this analysis. These journals provided the insights and inspirations into the characteristics of the subject and how the archetypal figures of the Crow in each poem plays a major role to discover the topics surround the poems.

## **1.5 Theoretical Framework**

### **1.5.1 A Brief of Carl Gustav Jung and the emergence of Archetypal Criticism**

Carl Gustav Jung (26 July 1875 – 6 June 1961) was a Swiss psychotherapist and psychiatrist who founded analytical psychology. Around 1905, Jung sent some copies of his word association studies to Freud, who was already a big name in psychology. They began to exchange ideas and theories which led to a meeting in 1907 (Literature, 2013). They hit it off having similar views and Freud wished for Jung

to continue his work on his theories of psychoanalysis. This would not be the case as Jung disagreed with Freud about sex being man's great drive, favoring the fear of death instead. This disagreement led to a falling out between the two which left them respectful of each other at a minimum.

Archetypes are one (if not is the most important) of the foundations of Jung's greater schemes of human unconscious. Archetypes, according to Jung, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the 'collective unconscious' of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature (Abrams, 1999: 10). As Jung stated in his *'The Archetypes and the Collective Unconscious'*:

"My thesis then, is as follows: in addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents." (1996: 43)

While human has its own personal unconscious, the second psychic

system, collective unconscious is shared with every other human. Jung believed that the collective unconscious and its contents are primordial. That is, we, as individuals, have these archetypal images ingrained in our understanding before we are born. Jung also believed that these archetypes are universal, which is why they can be found all over the world and throughout history. They are manifested in many symbols that appear in dreams, disturbed states of mind—as confessed by Jung through his very experiences, and various products of culture. His objective was to allow people to experience the split-off aspects of themselves, such as the anima (a man's suppressed female self), the animus (a woman's suppressed male self), or the shadow (an inferior self-image), and thereby attain wisdom.

The term "archetype" is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited. (Jung, 1968: 57-8) Jung believed that people “have failed to take into account the fact that if archetypes were representations that originated in our consciousness (or were acquired by consciousness), we should surely understand them, and not be bewildered and astonished when they present themselves in our consciousness.” Furthermore, Jung expressed that “archetypes

indeed, an instinctive *trend*, as marked as the impulse of birds to build nests, or ants to form organized colonies.” By instinctive, Jung meant to ‘declare’ that this phenomenon is instinctively, if not naturally, happened within every single human. And that’s why to further the study about unconscious, one should learn that this very manifestations of instinct is the archetype itself. Jung noted in his ‘*Man and His Symbols*’ (1968) as such:

What we properly call instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes. They are without known origin; and they reproduce themselves in any time or in any part of the world—even where transmission by direct descent or "cross fertilization" through migration must be ruled out. (p. 58)

Moreover, instinct is a physiological urges that are also manifest in fantasies in a form of symbolic images. These symbolic images, therefore, are getting analyzed in order to find what their meanings, what one can get from those symbolic manifestations. Jung’s sentence of “they reproduce themselves in any time or any part of the world-“ is to shows the presence of the collective unconscious are instinctively manifests itself unbeknownst to all human from wide variety of ethnics and believes. Ultimately, from these explanations, one should understand by now the differences between Freud’s and Jung’s



interpretation and analysis into the human unconscious.

Thus come the approach of archetypal figures for this study. As an image, the crow possess a wide variety of interpretation, whether it bad or good. This contradictory nature of the crows is being shown in Ted Hughes's poems. The crow's image manifests itself as the Crow, the figure of the Trickster, the Clown, and the Scapegoat that depicts the rich imagery and archetypal interpretation. These archetypal figures, thus, arise as the focus of analysis in this study.

The archetypal figures are much alike found in many literary works or mythology. Snider (2009) compiles the list of some archetypal figures, they are: the Hero, the Scapegoat, the Devil figure, the Fool, the Trickster, the Child, the Mother, et cetera. C. G. Jung stated that archetypes are limitless in number, and this is also applies to the archetypal figures. Moreover, these archetypal figures are glued to every human being. For instance, Snider clarifies that Hitler and Stalin are the modern examples for the archetypal figures of the Fool. (par.12) Every human possess this archetypal traits and thus play their definite role in society.

The archetypal figures are important in identifying one character. Through Jungian archetypal analysis, one could know the

traits that one person possess and what do they bring to the society. In the three poems of Ted Hughes, the subject the Crow possesses three different archetypal figures. When this approach applied to the Crow whom in the first place carries out the rich archetypal image of crows, one could see how importance the archetypal figures analysis into characters are.

With everything considered, Archetypal critics need a deeper understanding towards the interpretation of symbol, images, and situation that the text given. Archetypal critic works to see and discover recurrent universal patterns underlying most literary works. Moreover, unlike the more traditional form of criticism that focuses on the history of the author or the piece itself, archetypal focuses on the archetypes and any other symbols and allusions mentions in the piece, anything that strikes human collective unconscious.

### **1.5.2 Key Concepts**

There are two key concepts of the Archetypal approach to literary works. They are the collective unconscious and the archetype.

The first key concept of Archetypal criticism is the collective unconscious. Carl Gustav Jung posited and elaborated this idea in his book of 'The Archetypes and the Collective Unconscious' (Wolfreys, .et

al, 2001). Wolfreys elaborates the collective unconscious as “...an impersonal pre-existent forms.” (p. 22). Regarding to his definition, it could be understand that collective unconscious has being shared by any human being by the indicated word of ‘*pre-existent*’, and having recalled so far before it was practiced by people at this time. As it stated in an autobiographical book of C. G. Jung of *Memories, Dreams, Reflections* (1965: 22-3), his first activity which strikes the realization towards the collective unconscious came when he reminisced his little innocent ritual as a kid. Jung confessed that this was an unconscious ritual that he did not question or understand at that time, but this certain activity was also practiced in an amazingly similar way in faraway locations. It could be clearly taken that he as a young boy had no way of consciously knowing about this. Moreover, Webster (2013) defines collective unconscious as the inherited part of the unconscious that is shared by all the members of a people or race. From these, Jung’s point and the definition from Wolfreys could be seen evidently. To be precisely, the collective unconscious is possessed by every human, being unconsciously practiced and applied everyday regardless the distinction between place and ethnical believe through any times and ages.

Furthermore, Rudman (1997) adds, “Jung saw the collective unconscious as a set of fundamental concepts which we all share” (1). Rudman also make it clear that the basic aspects of human life relates to the concept of archetypes. Nevertheless, this aspect of human unconscious pretty much is not too revealing to human being, which, in reality “are predisposed to organize the world around us” (Stevens, 1982: 284); the concepts for collective unconscious of ‘the number four’ or ‘god’ or ‘the Hero’, for instance. Henderson in ‘*Man and His Symbols*’ also made it clear:

Some of the symbols in such dreams (ref. to meaningful pattern) derive from what Dr. Jung has called "the collective unconscious"—that part of the psyche which retains and transmits the common psychological inheritance of mankind. These *symbols* are so ancient and unfamiliar to modern man that he cannot directly understand or assimilate them. (p. 98)

The projection of the collective unconscious has shown human the ‘recurrent forms’ that happening through dreams in a form of “meaningful pattern.” Without further archetypal analysis, these *symbols* are pretty foreign for human, and quite hard to be assimilated.

Next key concept is the archetypes. For so long, Jung believes that every human shares the common images within himself known as the archetypes. New World Encyclopedia (2013) explains, “Archetypes

reside in the level of our unconscious mind that is common to all human beings, known as the collective unconscious.” Furthermore, Kazlev (1996) in ‘*Jung's Conception Of The Collective Unconscious*’ also make it clear the relation between the collective unconscious and the archetypes:

The Collective Unconscious in contrast is universal. It cannot be built up like one's personal unconscious is; rather, it predates the individual. It is the repository of all the religious, spiritual, and mythological symbols and experiences. Its primary structures - the deep structures of the psyche, in other words - Jung called "Archetypes"

Moreover, these images are recurrent through times in a form of symbol. To be more specific, to studies archetypes, one should understand the use of symbols in interpretation. As Chiccetti stated in ‘*Archetype and the Collective Unconscious*’ (2006), “knowledge of the collective unconscious is essential in order to use the symbolic content of dreams and visions in a fruitful way. Without this knowledge, the symbolism lacks its true meaning and appears simply as a way to deal with the immediate stresses of everyday life. This results in indifference to the guidance available from the vast reservoir of wisdom and intelligence contained within the collective unconscious.” Chiccetti’s points are showing the archetypal analysis capability to explore this “vast reservoir of wisdom and intelligence”, which, none other resides



within human. So far, it could be clearly taken that archetypal criticism is involving symbolic analysis in a great measure.

However, one should be clear the distinction between symbol and archetype. Princeton (2013) defines both of the terms as follow: “Symbol is an arbitrary sign (written or printed) that has acquired a conventional significance” and “Archetype is something that serves as a model or a basis for making copies.” Granted the differences as mentioned above, symbolic interpretation are based on a subjective point of view, while archetype are already set to be the model for another copies. Simply stated, archetype is a transcendent symbol, the symbol which works for interpretation of every people from every race or ethnic.

Furthermore, Jung stated that the number of archetypes is limitless. (qtd. in Jacobi, 1959: 114) Nevertheless, he outlined five main archetypes as follow: the Persona, the Shadow, the Anima and Animus, and last but not least the Self. (Archetype, 2013) Moreover, this session also discuss the current important archetypal figures such as the Trickster, the Clown, and the Scapegoat, which become the main spots of this analysis.

Jung's statement: "*persona*, the mask of the actor." (Jung, Collected Works 9:i, par. 43) clearly stated the very definition of the persona. Persona is the "I," usually ideal aspects of ourselves that we present to the outside world.

The persona is that which in reality one is not, but which oneself as well as others think one is. (Jung, Collected Works 9:i, par. 221)

Originally the word persona meant a mask worn by actors to indicate the role they played. On this level, it is both a protective covering and an asset in mixing with other people. Civilized society depends on interactions between people through the persona. Later on, Jung clarifies, "Then the damage is done; henceforth he lives exclusively against the background of his own biography" (par. 221) to show that persona only there as a tool for human to interact and acted as how another people expect for him to be. Persona, thus, in other words, hide the true 'face' of a person.

The shadow, Jung explains, "is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness." (Jung, Collected Works 9:i, par. 44) The Shadow represents the traits which lie deep within ourselves. It is a hidden aspect of oneself, both good and bad, which the

ego has either repressed or never recognized. The shadow is a very important trait because for one to truly know themselves, one must know all their traits, including those which lie beneath the common, i.e., the shadow. If one chooses to know the shadow there is a chance they give in to its motivation.

The Anima/Animus is a Soul Image; it is a feminine and masculine side of men and women respectively. The anima is both a personal complex and an archetypal image of woman in the male psyche. Initially identified with the personal mother, the anima is later experienced not only in other women but as a pervasive influence in a man's life. As Jung makes it clear, "The anima is the archetype of life itself." (Jung, Collected Works 9:i, par. 66) The anima is personified by images of women ranging from seductress to spiritual guide. It is associated with the eros principle, hence, a man's anima development is reflected in how he relates to women. Within his own psyche, the anima functions as his soul, influencing his ideas, attitudes and emotions. On the other hand, like the anima in a man, the animus is both a personal complex and an archetypal image specifically indicated within women. The anima/animus archetype represents our "other half," and in order to feel whole we need to acknowledge and relate to it as part of our own personality.

Last of the main archetypes is the self. It is the central archetype and symbolised by circle, square, mandala etc. The Self is the regulating center of the psyche and facilitator of individuation—the representative of "that wholeness which the introspective philosophy of all times and climes has characterized with an inexhaustible variety of symbols, names and concepts". (Jung, 1978: 180-1) It represents all that is unique within a human being. Although a person is a collection of all the archetypes and what they learn from the collective unconscious, the self is what makes that person an 'I.' As Jung stated, "The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness" (Jung, Collected Works 12, par. 44) Hence, the self cannot exist without the other archetypes and the other archetypes cannot exist without the self; Jung makes this very clear in last quotation. The self is also the part which grows and changes as a person goes throughout his life.

#### **1.5.2.1 The Trickster**

The Trickster is the first fundamental stage in the development of the hero myth, in which the hero is instinctual, uninhibited, and often childish. Tricksters are almost always male. Jung in his *Man and His*

*Symbols* (1968) describes the trickster as such:

Trickster is a figure whose physical appetites dominate his behavior; he has the mentality of an infant. Lacking any purpose beyond the gratification of his primary needs, he is cruel, cynical, and unfeeling. (103-4)

As their name suggests, tricksters love to play tricks on other gods (and sometimes on humans and animals). But perhaps the best definition of a trickster is the one given by Hyde: "trickster is a boundary-crosser" (1998: 7). By that, he means that the trickster crosses both physical and social boundaries. The trickster is often a traveller, and he often breaks societal rules. Tricksters cross lines, breaking or blurring connections and distinctions between "right and wrong, sacred and profane, clean and dirty, male and female, young and old, living and dead". The trickster often changes shape (turning into an animal, for example) to cross between worlds. In his role as boundary-crosser, the trickster sometimes becomes the messenger of the gods. But there is another side to the trickster. As Leeming notes, "he is sexually over-active, irresponsible, and amoral. But it is that very phallicism that signifies his essential creativity." (1996: 24) Overall, one could say that the trickster is an agent of change to their environment.

### **1.5.2.2 The Clown**

The Clown is directly under the character traits of the trickster, along with the fool and the court jester. The Clown archetype is associated with three major characteristics: making people laugh, cry, and wearing mask that covers one's own real emotions. Myss (2010) describes the Clown "...associates weakness and loss of control with a man who express emotion." (par.94) The emotion and the true feeling are the most notable things which being evoked by the figures of clown. Furthermore, Myss confess, "the clown reflects the emotions of the crowd, making an audience laugh by satirizing something they can relate to collectively or by acting out social absurdities." Because of the mask he wears, the Clown is allowed or expected to cross the boundaries of social acceptance, representing what people would like to do or say themselves.

### **1.5.2.3 The Scapegoat**

Lastly, the Scapegoat is the archetypal figures to denote the sacrificial lamb, one to blame for another sins or fears. Snider (2009) describes "the scapegoat is an animal or more usually a human whose death in a public ceremony or expulsion from the community expiates some taint or sin, the results of which have been visited upon the

community.” (par.1) Scapegoating can also be intensely personal in the form of persecution by one individual against another. This archetype, as the name suggest, are being projected to the subject.

Briefly, the key concepts of Archetypal approach to literary work have been explained. They are exactly used to explore the depth of characters psyche, as that of Jungian Psychology does to analyze dreams. The understandings of the collective unconscious as well as the archetypes are the key elements used to analyze and found within the poetry. To conclude, the archetypal interpretation of the text will bring the readers and the analysts to evoke the meaning behind the text, and character doings and motives.

## **1.6 Methodology**

The analysis into this study will be done through the close text-based interpretation by employing the Jungian archetypal approach. Moreover, it is also important to have an understanding of symbolic interpretation. The knowledge over cultural history, anthropological, and psychological aspects surround the subject and situations within the poems also proven useful in the interpretation attempts.

Firstly, the writer applies the understanding of archetypal figures into the subject of the poems. After determining the archetypal figures' the Crow has evolved into, the writer will analyze the importance of the archetypes that the Crow shows into the message or meaning the poems want to convey. Moreover, the interpretations of image and symbol also greatly contribute in analyzing the poems.