

The Myth is With Us
Star Wars, Jung's Archetypes,
and the Journey of the Mythic
Hero

Jacqueline Botha

Thesis presented in partial fulfilment of the
requirements for the degree of M.Phil in
Ancient Cultures at Stellenbosch University



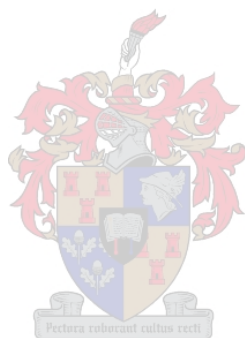
Supervisor: Dr. A. Kotzé

April 2006
Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature.....

Date.....



Abstract

This thesis explores the *Star Wars* films in terms of C.G. Jung's theories on the archetypes and the collective unconscious, particularly as described by Joseph Campbell in his discussion of the journey of the mythic hero. In Chapter 1 short definitions of relevant terms such as "myth," "the collective unconscious" and "archetypes" are given. Chapter 2 is a short discussion of four Jungian archetypes relevant to the topic, namely the Shadow, Guide, Mother, and Father. Chapter 3 focuses on the archetype of the Self and the psychological process of individuation as described by Jung, and its relation to the mythic hero and his journey. In Chapter 4 *Star Wars* is analysed in terms of the theoretical framework set out in Chapters 1-3.

Chapter 5 is the concluding chapter, in which certain conclusions are made pertaining to the mythic character and psychological function of *Star Wars*, i.e., that the films contain elements that are mythic in character and may therefore perform the same psychological functions as myth. It is also argued that the popularity of *Star Wars* can therefore be ascribed to the same psychological reasons as the popularity of myth. Some attention is also given to possible further areas of study in this field, such as the mythic character of some other popular phenomena (for example *Harry Potter* or *The Lord of the Rings*) and the function of myth and modern mythic equivalents as a community-shaping factor in people's lives.

Opsomming

Hierdie tesis verken die *Star Wars* films in terme van C.G. Jung se teorieë aangaande die argetipes en die kollektiewe onbewuste, veral soos dit deur Joseph Campbell beskryf word in sy bespreking van die mitiese held en sy reise. In Hoofstuk 1 word kort definisies van relevante terme soos “mite,” “kollektiewe onbewuste,” en “argetipes” gegee. Hoofstuk 2 is ‘n kort bespreking van vier Jungiaanse argetipes relevant tot die onderwerp, naamlik die Skaduwee, die Gids, die Moeder, en die Vader. Hoofstuk 3 fokus op die argetipe van die Self en die proses van sielkundige ontwikkeling en individuasie soos beskryf deur Jung, asook die verhouding van hierdie argetipe en proses tot die mitiese held en sy reise. In Hoofstuk 4 word *Star Wars* geanaliseer in terme van die teoretiese raamwerk wat in Hoofstukke 1-3 uiteengesit is.

Hoofstuk 5 is die slothoofstuk, waarin die volgende gevolgtrekkings aangaande die mitiese karakter en psigiese funksie van *Star Wars* gemaak word: dat die films mitiese elemente bevat en daarom dieselfde psigiese funksies kan vervul as mites, en dat die populariteit van *Star Wars* gevolglik ook aan dieselfde psigiese redes toegeskryf kan word as die populariteit van mites. In hierdie hoofstuk word ook aandag gegee aan moontlike areas vir verdere studie in die veld, onder meer die mitiese karakter van ander populêre verhale (byvoorbeeld *Harry Potter* en *The Lord of the Rings*) asook die funksie van mites en moderne mitiese ekwivalente as ‘n gemeenskapsvormende faktor in mense se lewens.

Contents

Chapter 1:	Introduction	1
Chapter 2:	Some Archetypes of the Collective Unconscious	8
	2.1. The Shadow	8
	2.2. The Guide	12
	2.3. The Mother	14
	2.4. The Father	14
Chapter 3:	The Archetype of the Self and Individuation – The Hero and the Hero's Journey	16
Chapter 4:	<i>Star Wars</i> , the Archetypes, and the Journey of the Hero	22
	4.1. Introduction	22
	4.2. The Archetypes	24
	4.2.1. "The Dark Side": The Shadow	24
	4.2.2. "Just A Crazy Old Wizard": The Guide	44
	4.2.3. "I Miss Her": The Mother	53
	4.2.4. "I Wish I Had Known Him": The Father	56
	4.3. "Learn The Ways of the Force": The Hero's Journey and Individuation	59
Chapter 5:	Conclusion – <i>Star Wars</i> as Modern Equivalent to Myth	78
Bibliography		85

Chapter 1

Introduction

I can explain my reasons for writing this thesis in no better way than to quote Joseph Campbell's introduction to his thesis on "The Historical Development of Mythology" (1960:20):

Man, apparently, cannot maintain himself in the universe without belief in some arrangement of the general inheritance of myth. In fact, the fullness of his life would even seem to stand in direct ratio to the depth and range, not of his rational thought, but of his local mythology. Whence the force of these unsubstantial themes, by which they are empowered to galvanise populations, creating of them civilizations, each with a beauty and a self-compelling destiny of its own? And why should it be that whenever men have looked for something solid on which to found their lives they have chosen, not the facts in which the world abounds, but the myths of an immemorial imagination?

As a student of mythology, I have always found the questions surrounding the creation of myths, i.e. why they are created and what needs they fulfil in our lives as human beings, of great interest. I was particularly intrigued by the psychological theories on the creation of myth as argued by Freud, Jung and their successors. Moreover, since I am also very interested in fantasy books and films, I became fascinated by the similarities I perceived between the myths I studied and popular works of fantasy. Accordingly, I began to wonder whether some of the theories on the creation of ancient myths could not equally well explain the modern day fascination with the fantastic as visible in the cult-like popularity of such works of fantasy as George Lucas' *Star Wars* trilogies, J.R.R. Tolkien's *The Lord of the Rings* (as well as the film adaptation of this book by Peter Jackson), and J.K. Rowling's *Harry Potter* novels. I eventually chose the *Star Wars* films as subject for analysis since they are prime examples of the popularity of fantasy and its effect on the human mind. In addition, the present time, with its emphasis on audio-visual communication, makes film the medium through which fantasy reaches the widest audience. This fact made the films the most relevant subject matter for such an analysis as I had in mind.

My decision to base my analysis on the theories of Jung and Campbell in particular is due to the fact that I consider Jung as the first of those to formulate theories on the psychological reasons behind myth-making that were widely accepted and continue to be so today. Jung's theories form part of what Harris & Platzner calls the "internalist" theories on myth-making, i.e. theories that consider myths to be "spontaneous expressions of the human mind" and "propose an intimate link between myth and several mental processes" (Harris & Platzner 2001:41). As I illustrate in Chapters 1-3, Jung explains the human need for myth and mythmaking in terms of those "mental processes" involving the Archetypes and the Collective Unconscious. Campbell, on the other hand, as one of the pre-eminent modern scholars of comparative mythology, has to my mind been most successful in placing Jung's theory on the archetypes and collective unconscious within the context of the mythologies of the world and particularly within the context of the universal myth of the Hero and his Journey. He has, moreover, done so in a way that makes his theories understandable and accepted by a wider audience than merely those of the academic world. It seemed most appropriate to use the theories of a popular and well-known scholar on mythology when analysing manifestations of popular culture as equivalents to ancient myth. The widely known fact that Campbell and George Lucas were in fact good friends and that Campbell's *The Hero With A Thousand Faces* served as basis for Lucas when he wrote the scripts for the first trilogy naturally also influenced my decision. Since this thesis deals with some concepts and theories developed by Jung that may be strange to or imperfectly understood by someone who is not a student of psychology, I shall begin my analysis with a brief explanation of these concepts and their applicability to my subject, as well as a brief definition of the term "myth" as I intend to use it.

It is only logical to start a discussion of myth and mythmaking with a definition of the concept "myth." However, it is not the purpose of this discussion to join the debate concerning the most accurate definition of myth or the correct criteria for defining myth. Nor do I intend to argue the use of one definition of myth rather than another. The definition given in this introduction is meant to indicate from which

specific angle of the broader framework of mythic theory I intend to argue. Since this is a thesis on the psychological effects and functions of myth and its modern equivalents, a relevant working definition of myth must necessarily focus rather on the typical functional aspects of myth than on structural or thematic classification. I have chosen the phrase “myth and its modern equivalents” rather than “myth and modern myths” in order to evade another heated debate, namely the question as to whether a modern text, event, person or idea can be classified as “myth.” The answer to this question is, once again, mostly dependent on one’s definition of myth. Accordingly, I have elected to follow Murray and to “discriminate the mythic and the non-mythic part or aspects of a story, instead of trying to decide into which of the two categories the whole medley should be forced ... and, instead of ‘myth’, speak of ‘mythic contents’ or ‘mythic thema,’ or ‘mythic function,’ and so forth” (1960:347)¹. In other words, I do not intend to argue that the text I chose for this analysis is a myth, but that some of its themes, ideas and images have a mythic character and therefore have the same effect on, and perform the same functions within the human psyche, as myths.

Broadly defined, a myth is “[a story] that, while [it] may or may not be strictly factual, reveals fundamental truths and insights about human nature, often through the use of archetypes” (Unknown 2005). Sallustius, in his treatise on *The Gods and the World* (4th century A.D.) defined myths as things that “never happened but always are” (Murray 1935). Myths may therefore be described as narratives that, whether one considers the stories themselves to be true or not, always reflect certain universal truths of human experience. Since they reflect conditions and situations that all human beings have to deal with, they help us to recognize, classify and interpret our experiences. The present thesis is concerned primarily with myths as reflections and products of the human psyche, i.e. myths that “portray conditions, conflicts, and victories within the soul of man” (Murray 1960:318)². According to the psychological

¹ Campbell also prefers to describe myth “in terms not of what it is but of how it functions” (1956:382).

² I believe that Campbell (1991:5) means more or less the same thing when he says that “myths are clues to the spiritual potentialities of the human life...What we’re capable of knowing and experiencing within,” but I chose the older source (Murray) since its phrasing is much more specific.

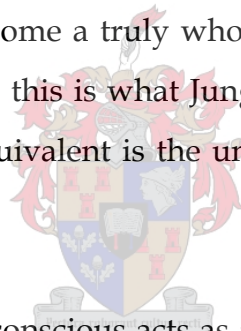
interpretation of myth, these myths help us to make sense of and deal with the psychological processes and structures that are inherent in our being as humans. Both Jung and Campbell argue that this function of myth and mythic equivalents is as relevant and necessary for the modern human psyche as it was when what we call “classical” or “ancient” myth was created. They also argue that our psyche realizes this need and will try to find or create new myths to fulfil this function if it is not provided with a guiding myth from outside. It is within this context that I wish to discuss the mythic aspects, function, and effect of George Lucas’ acclaimed *Star Wars* films as a modern equivalent to myth.

According to Jung, the fact that mythologies the world over share so many central themes, situations and characters derives from the basic structure of the human psyche. In the next few pages I shall attempt to explain this theory and indicate why it is important for the study and interpretation of myth. He argues that the psyche is divided into three layers: The immediate consciousness, or ego; the personal unconscious, which is the repository of unwanted, forgotten and repressed psychic contents and is personal to each individual, i.e. which derives from individual experience; and the collective unconscious. The latter is “a 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 give definite form to certain psychic contents” (Jung 1959a:43:90)³. This means that we are all born with the same psychic blueprint for life, a certain kind of knowledge about the typical experiences of mankind from the earliest times. The concept of the collective unconscious is important for the study of mythology, because not only does it influence the mythmaking process of all cultures everywhere, it also explains our immediate recognition of and identification with certain themes and figures of myth even if we have had no prior experience of “mythology” as such. Boeree describes this as “the

³ All references to Jung follow the following pattern: Author: year: page number: paragraph number.

sudden conjunction of our outer reality and the inner reality of the collective unconscious” (1997)⁴.

The collective unconscious is the part of the human psyche that is not, and can never be, under the direct control of the rational consciousness. We can never even be directly aware of it, we only see its influence in an individual’s behaviour. It contains the possibility of certain behavioural patterns and reactions *in potentia*. The unconscious can therefore be dangerous if no attempt is made to make its contents conscious, for it contains “all the inconvenient or resisted psychological powers that we have not thought or dared to integrate into our lives” (Campbell 1956:8). Not all of these “powers” are necessarily negative, though they will become negative if suppressed. Campbell and Jung argue that it is absolutely necessary for a person to realize the existence of the collective unconscious and to integrate its contents into his consciousness in order to become a truly whole and fulfilled human being. The psychological process implied by this is what Jung termed “individuation” or “self-actualization”, and its mythic equivalent is the universal theme of the hero and his journey into the unknown.



In other words, the collective unconscious acts as a psychic structure that enables us to have the typical experiences of humankind, but we cannot make use of this structure if we are unaware of it or suppress it. But how is one to integrate the unconscious if one can never be aware of it? The answer lies in the second part of Jung’s definition of the collective unconscious given above, his thesis that the collective unconscious “consists of pre-existent forms, the archetypes ... which give definite form to certain psychic contents” (Jung 1959a:43:90). These are our keys to the unconscious, since it is only when manifested in the archetypes that the contents of the unconscious can be known at all.

⁴ Conversely, “we recognize the myth in moments of real life because we recognize certain archetypal elements common to myth and life...” (O’ Flaherty 1988:156)

Jung defines the archetypes as “forms which are unconscious but nonetheless active – living dispositions...that perform and continually influence our thoughts and feelings and actions” (1959a:78:153). These forms are types of situations, figures, and patterns of functioning, which are peculiar to and typical of the human species. “They are the ‘human quality’ of the human being, the specifically human form his activities take” (Jung 1959a:153). Jung also described them as “primordial images”(1959:78:153) and “patterns of instinctual behaviour”(1959a:44:92). By this he meant that all human beings are born with these forms already present in the collective unconscious, just as all animals of a certain species are born with the same instincts.

These archetypes can take the form of figures or personalities such as, among many others, the Hero, the Mother, the Wise Old Man, or the Shadow. There are also archetypal situations, such as the archetypes of transformation or location, and archetypal events, such as the “virgin birth”. For every typical situation in life there is a corresponding archetype. All archetypes are “manifestations of processes in the collective unconscious” (Jung:1959a:156:265) and therefore give rise to “similar feelings, thoughts, images, mythologems, and ideas in people, irrespective of their class, creed, race, geographical, location, or historical epoch” (Stevens 1994:48). It is important, however, to make a distinction between the archetypal form itself and the specific form that the archetype takes in every individual or in different cultures. What we are born with is merely the predisposition to have certain experiences and give them certain forms, not the specific experience itself (Jung 1959a:79:155)⁵. For instance, the archetype of the Wise Old Man is a universal form, but has been manifested in English legend as Merlin, in Norse myth as Odin, and in Greek myth as Tiresias, to name but a few of its many manifestations. Just as we can only know the collective unconscious as manifested in its contents, the archetypes, we can only

⁵ Jung writes that “archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. The archetype in itself is empty and purely formal...a possibility of representation which is given *a priori*. The representations themselves are not inherited, only the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only. (1959a:79/80:155)

know the archetypes once we have manifested them to the consciousness by filling them with the contents of our own particular experience.

The archetypes are projected and made visible through the products of human fantasy, i.e. dreams, hallucinations, and myths (Jung 1959a:78:153). In some instances they can be projected onto living people or institutions. They may also appear as the conscious or semi-conscious product of deliberate creation in novels or films. Jung defined myths as “psychic phenomena that reveal the nature of the soul” (1959a:5/6:7). Myths may therefore be said to be the product of the unconscious human urge to give a concrete manifestation to the contents and processes of the psyche. Jung also argues that myths which seem to be explanations of natural phenomena are actually reflections of man’s desire to identify the processes of nature with his own psychological structure (1959a:5/6:7). In other words, man creates myths in an attempt to understand himself, for the archetypes of his unconscious are only visible to the rational consciousness when manifested. If the archetypes are life-structuring possibilities latent in the psyche, then it is the function of myth to indicate the “typical probabilities” of life by giving concrete form to the archetypes. This is what Campbell describes as “the pedagogical function” of myth, myth that teaches one “how to live a human lifetime under any circumstances” (1991:39).

According to this argument, the human need for myth and corresponding tendency towards mythmaking, as well as the fact that myths can communicate across cultural barriers and with those who have no prior experience of “mythology,” stem from the existence of the collective unconscious and the archetypes. When an idea or an image takes hold of us it is “because something inside us [cor]responds to it and goes to meet it” (Jung 1959a:120:215). In fact, “the myth communicates not only before it is understood, but without being understood, so fundamental is that within us which responds to it” (Dalziel 1967:45). My next chapter is devoted to a discussion of some of these fundamental archetypes of the unconscious and their relevance to the present thesis.

Chapter 2

Some Archetypes of the Collective Unconscious

Jung wrote that “there are as many archetypes as there are typical situations in life” (1959a:48:99). They are, moreover, complex and interrelated. To attempt an exhaustive study and interpretation of each archetype would be beyond both the research field and intended purpose of this thesis. Moreover, my discussion of Jung and Campbell's theories, and the analysis of *Star Wars* in terms of those theories, are concerned mainly with the process of self-individuation as described by Jung and related to the myth of the hero by Campbell. In the next few pages, I therefore define and discuss only those of Jung's archetypes that seem to me most pertinent to my subject, that is, those most often encountered in the study and interpretation of the myth of the hero and his journey and therefore, as I argue in the rest of this thesis, applicable to the narrative of *Star Wars*. A definition and discussion of these archetypes in two chapters separate from my analysis in Chapter 4 is necessary for the following reasons. The *Star Wars* films are not myths and cannot be analysed, without further motivation, according to a theory developed for the analysis of myth. One of the novel arguments the thesis seeks to make is that the popularity of *Star Wars* can be ascribed to the same psychological reasons as the popularity of myth. This argument can only be convincing when the analysis is preceded by a careful exposition of Jung's theories and their relation to both the human psyche and mythmaking. While I do not want to argue that *Star Wars* is myth, I do aim to show which elements in the films are mythic in character. It is exactly the fact that the analysis of *Star Wars* shows up the existence of figures and events that correspond closely to Jung's archetypes which validates both the method used here and the argument that the films contain mythic elements.

2.1. The Shadow

The first, and possibly the easiest to understand, is the **Shadow**. Though it is an archetype of the collective unconscious in so far as its general characteristics are concerned, its nature can mostly be inferred from the contents of an individual's *personal* unconscious. This is because the Shadow archetype takes its manifested form from the dark and repressed aspects of the personality, those characteristics and traits that a person refuses to acknowledge about him or herself (Jung 1959a:285:513). As stated before, in order for a person to become a whole and balanced human being, the collective unconscious and its archetypes must be made conscious and integrated as part of the conscious. Since the Shadow can in some measure be known through the contents of the personal unconscious, the confrontation with the Shadow is the first step to the integration of all archetypes. It functions as "the door into the unconscious and the gateway of dreams," (Jung 1959a:123:222) and unless a person comes to terms with this archetype, it is nearly impossible for him to recognize any of the others.

In myth, the Shadow appears most obviously in the guise of the Enemy, Nemesis, the Predator, and the Evil Stranger, but also as the shadow side, or tragic flaw, of the Hero. This flaw might lie in the hero's character or can simply be the flipside of the special gifts that enable the hero to perform his heroic function. Hercules not only has to fight the Hydra or tame the Thracian horses, he also has to battle with his own impulsive and rash nature and with "the strength, drive and energy that define his heroic identity" (Harris & Platzner 2001:278) but that can also lead him to acts of extreme brutality⁶. Similarly, Achilles' battle rage and pride are necessary aspects of his role as heroic warrior, but they are also his greatest weaknesses since they lead to the death of his best friend as well the desecration of Hector's body *against* the rules of the heroic code⁷.

⁶ For instance, in one account he cut off the ears and noses of an enemy's ambassadors and sent them back with these body parts hung around their necks as answer. He also killed his first wife and children in a fit of rage (Harris & Platzner 2001:278).

⁷ His refusal to fight with the Greeks because his pride was hurt by Agamemnon led to the death of Patroclus, who was impersonating him, by Hector's hand. Unable to see that he was to a large extent to blame for his friend's death, Achilles killed Hector and dragged his body around the walls of Troy in retaliation.

The meeting with the Shadow is also represented in myth by the Hero's descent to the Underworld in order to retrieve something or attain (self)knowledge. The confrontation and integration of the Shadow is represented by the killing of the monster or Enemy, the successful passage into and out of the narrow, dark place or Underworld, or the confrontation with and victory over the flaw in the hero's own being. This latter means that the hero accepts his shadow as part of himself, and takes responsibility for it and for what he or she has done while under its influence. Accordingly, all future choices of the hero will be based on a better understanding of him or herself. Oedipus achieves this when he accepts responsibility for what he has done, blinds himself, and goes into exile to save Thebes from the plague. He "faces the horror within...descends to the death of his own inner hell, and returns" (Harris & Platzner 2001:696). By doing so, he is at last free from the fetters of "the destiny" that had been driving his life. By refusing to lay the blame for his acts on the gods or other people, he stops projecting his Shadow and can at last make a decision based on a full understanding of himself and his role in life.

The Shadow side of the personality begins to form the moment a child becomes aware of the moral demands and rules of society, "on the basis of an archetypal imperative to learn and maintain the values of the culture into which we happen to have been born" (Stevens 1994:66). Anything in the personality that is in opposition to these values tends to be relegated and repressed in the personal unconscious as part of the Shadow. It contains everything we have been taught about political or social considered enemies of our particular cultural group, as well as the concept of and doctrine concerning evil taught by our theological group. A person who finds any of these socially undesirable traits in his personality will subconsciously suppress them, since they lead to feelings of unworthiness and inferiority and therefore to fear of rejection. "[T]he shadow becomes something of a garbage can for the parts of ourselves that we can't quite admit to" (Boeree 1997)⁸.

⁸ As such, it is the opposite of the **Persona**, an archetype not immediately relevant to this thesis. The Persona is the mask we wear in order to present an acceptable face to society (Stevens 1994:63). It consists of what one perceives as all the best and most acceptable parts of the personality. One might say the Persona is not what one really is, but what one wishes others to think one is. As T.S. Eliot puts it, we prepare "a face to meet the faces that [we] meet" (Eliot 1974:14).

People usually deal with the Shadow side of their personality in three ways: repression, denial, and projection. One represses these undesirable traits, deny that they are part of one's personality at all, and then project them onto others. By so doing we deny the "evil" we are capable of and place the blame and responsibility for it on someone or something else (Stevens 1994:66). Jung says that "projections change the world into a replica of one's unknown face" (1959b:9:17). He also states that the dark characteristics constituting the Shadow have an emotional nature, and these emotions are mostly obsessive or possessive. Any emotion taken to excess is a symptom of the Shadow's unconscious influence on the mind. The problem is that people refuse to acknowledge their emotions, and the consequences of those emotions, as part of their own nature. Because they have projected their Shadow onto someone or something else, "the cause of the emotion appears to lie, beyond all possibility of doubt, in the other person" (Jung 1959b:9:16).

According to Stevens, the attainment of self-knowledge and understanding through confrontation with the Shadow might be described as "own[ing] one's shadow" (1994:67). Once the Shadow has been made conscious, its negative effects are minimized by the cessation of repression and projection, and it becomes possible to learn from one's own Shadow. As long as the Shadow is unconscious and only gives rise to feelings of shame and inferiority, "much Self potential and instinctive energy is locked away in the shadow and therefore unavailable to the total personality" (Stevens 1994:67). At the same time, taking responsibility for one's Shadow also means that one is able to make decisions based on personal ethical choices, rather than the blind, compulsive morality often caused by upbringing and society. Realizing that one's lack of self-confidence or hatred of something or someone is caused by outside influences that became bound up in the unconscious as part of the Shadow "is important not only for personal development, therefore, but as a basis for greater social harmony and international understanding" (Stevens 1994:67).

2.2. The Guide

The **Guide** is another archetype often met with in myth. Jung calls this the archetype of the **Wise Old Man** (since that is the shape in which it most often appears), or the archetype of the Spirit. I shall, however, refer to it as the Guide, since this archetype can appear equally well in the guise of an old woman, an animal or a creature such as a dwarf or goblin (Jung 1959a:216:398). When actualized in personal form, it often takes the form of a magician, teacher, priest, grandfather or other person possessing authority (Jung 1959a:216:398). This archetype represents “knowledge, reflection, insight, wisdom, cleverness, and intuition” as well as “moral qualities such as goodwill and a readiness to help” (Jung 1959a:222:406). For Jung, he is the symbol of “the pre-existent meaning hidden in the chaos of life” (1959a:35:74).

The Wise Old Man is the answer of the collective unconscious for times when the conscious mind of the individual is in need of advice on questions and situations typical of humankind. It therefore often appears, in dreams and myths, during times of transition or decision, typically at a time when answers of personal experience and the consciousness are insufficient, when “insight, understanding, good advice, determination, planning, etc. are needed but cannot be mustered on one’s own resources” (Jung 1959a:216:398). The fact that this archetype often appears as a witch, magician, animal or supernatural creature indicates that it is above the merely human level of understanding. There is also often something very mysterious and fascinating about such a figure, partly because it is itself unknown, and partly because it often shows the way to the unknown (Campbell 1956:55).

In myth, this archetype often plays the role of the guide, ferryman, teacher and psychopomp. When represented by a divine figure, he is Mercury-Hermes, Thoth, or the Holy Spirit (Campbell 1956:72-73). In the myths of the hero and his journey, the Guide appears to the hero at the threshold of the adventure, and each time thereafter when help or advice is needed to enter a new stage of the journey. His appearance usually means that the hero has reached the end of his own resources and finds himself in a situation from which only “purposeful reflection and concentration of

moral and psychic forces” (Jung 1959a:219:402) can rescue him. The Wise Old Man is the concrete manifestation of these forces. He often helps the hero by asking the right questions, questions that encourage the hero to look within himself for the answers to his dilemma. These are questions designed to make the hero reflect on his own identity (Who?), his destination (Where?), and his reasons for undertaking the journey (Why?). He is also the one who shows the hero the magical talisman, the enchanted weapon, the magic spell or the secret path that he needs to complete the journey (Campbell 1956:9-10). He may also, however, function as a critic, one who evaluates the hero’s ability and his fitness for the journey by testing him. The Old Man may even make his help or gifts dependent on a test of the hero’s moral qualities (Jung 1959a:225:410).

The archetype of the Wise Old Man, like all the archetypes, has both a positive and a negative aspect. The advice he gives and the path he points to might lead to success as well as defeat, he might even be the originator of the hero’s dilemma. The hero cannot, on the basis of the Guide’s possible ambiguity, refuse his help, for it might prove to be indispensable for the success of his journey. “In these circumstances, wherever the ‘simple’ and ‘kindly’ old man appears, it is advisable...to scrutinize the context with some care” (Jung 1959a:227:413). For the individual who wants to achieve a balanced and integrated personality this is equally important. Where the Shadow is the gateway to the unconscious, the Guide is the archetype that interprets the messages of the unconscious. He is the guide to meaning, and yet

this supernatural principle of guardianship and direction unites in itself all the ambiguities of the unconscious - thus signifying the support of our conscious personality by that other, larger system, but also the inscrutability of the guide that we are following, to the peril of all our rational ends. (Campbell 1956:73)

In other words, the promptings of the unconscious through the archetype of the Guide should be interpreted by the rational consciousness in order to make sure that it is compatible with the individual’s chosen moral and ethical ideals. The goal of self-actualization and individuation is the integration of the conscious and the

collective unconscious. If the contents of an archetype are not subjected to the judgement of the conscious, the integration is not possible, and one has merely traded the precedence of the conscious for that of the unconscious. In more extreme cases, this results in possession by an archetype, i.e. schizophrenia, paranoia and the like (Jung 1959a:288:521).

2.4. The Mother

The **Mother** archetype is a complex and difficult concept⁹. I give only a brief explanation of its most relevant features, since a detailed discussion of this archetype is not necessary for the purpose of this thesis. The Mother archetype may be projected onto any woman with whom a relationship exists, usually the personal mother, stepmother or grandmothers, but also any figure that fulfils the collective unconscious' expectation of what a "mother" and "mothering" should be (Jung 1959a:81:156). The Mother plays a very important part in the development of a young child, especially if the child is male, and can therefore have a profound influence on his life. If, for instance, the son is over-protected by his mother or mother-figure, he may never be able to function independently as an adult. In myth, the Mother archetype may also appear as the Earth Mother or a Goddess that assists or opposes the hero on his journey (Boeree 1997).

2.5. The Father

In myth, the hero's journey often includes the quest for the father or father-figure. The archetype of the **Father** is usually encountered during the transition from child to adulthood, and the meeting with the Father is the initiation into life outside the Mother's protective sphere (Campbell 1956:136)¹⁰. The hero may meet the Father or Father-substitute (often in the form of the Guide/Wise Old Man)¹¹ either as a teacher

⁹ Not least because it is often an aspect of the Anima, an archetype which is of great significance in Jung's theory but which is also too abstract and complex a concept for discussion in a thesis of this length.

¹⁰ "When the child outgrows the popular idyll of the mother breast and turns to face the world of specialized adult action, it passes, spiritually, into the sphere of the father" (Campbell 1956:136).

¹¹ As I said before, the archetypes are often so interrelated that distinguishing them can be difficult. However, whether the archetype is that of the Father or the Wise Old Man usually depends on the context in which it appears, its function within that context, and the hero's relationship with the particular figure representing the archetype.

or as a threat. In the first case, the Father teaches the son how to fulfil the role of Father, he initiates him into his “vocation” as hero. The Father will only surrender his position to a hero that has been “effectively purged of all inappropriate infantile cathexes¹²” so that “the just, impersonal exercise of the powers will not be rendered impossible by unconscious (or perhaps even conscious and rational) motives of self-aggrandizement, personal preference, or resentment” (Campbell 1956:137). This means that the hero has to transcend his mere humanity and the Father often has to put him through many trials and tests in order to achieve this. If the hero succeeds, he becomes “the twice born: he has become himself the Father” (Campbell 1956:137) and thus also a Guide to the Hero who comes after him.

When the Hero has to face the Father as a threat, the Father becomes the Dark Father, which is often at least partly a manifestation of the Shadow. By facing him and either defeating him or coming to terms with him, the Hero does in fact face a part of himself. Campbell calls this event “at-one-ment” (1991:209) with the father. Campbell further argues that the father quest is such a powerful image in myth because it symbolizes the discovery of one’s character and, therefore, one’s destiny (1991:209).

These four figures are some of those typical of certain stages in the journey of the hero that may be interpreted to correspond to the archetypes met during similar stages in the journey to self-actualisation and individuation. The journey itself can also, however, be seen as an archetypal event. Since the concepts and processes associated with the archetypes of the hero and the journey are complex and manifold, I prefer to discuss them separately in the following chapter.

¹² **Cathexis** *n.* (*pl.* ~es). (Psych.) Concentration of mental energy in one channel; so cathectic *a.* [f. Gk. *Kathexis* retention] (Sykes, J.B. (ed). 1980. *The Concise Oxford Dictionary of Current English*. Oxford: Oxford University Press).

Chapter 3

The Archetype of the Self and Individuation: The Hero and the Hero's Journey

As noted earlier, the process by which a person makes the archetypes conscious and integrates them is called "individuation", and the mythological image that corresponds to this process is that of the Hero and his Journey¹³. As we have seen, the archetypes discussed thus far are all typical figures that the hero has to confront or depend upon during his journey. In other words, these archetypes are contents of the collective unconscious that have to be assimilated into the consciousness before a person can complete the journey to self-individuation.

The archetype that personifies "the total personality which, though present, cannot be fully known" (Jung 1959b:5:9), or the hero who has transcended his humanity, is that of the Self. The Self includes both the conscious and unconscious aspects of the psyche. "Its goal is wholeness, the complete realization of the blueprint for human existence within the context of the life of the individual" (Stevens 1994:61). However, since the unconscious can never be fully made conscious, the process of individuation, the journey to the Self, is a never-ending process (Jung 1959b:23:44). Because the Self is the image of wholeness and perfection, a perfection that no mere human can attain, it is also associated with the transcendental.

[T]he Self ... seeks fulfilment in the spiritual achievements of art and religion and the inner life of the soul. Hence we can experience it as a profound mystery, a secret resource, or a manifestation of the god within. For this reason it has been identified with the notion of deity in numerous cultures ... the Self came in Jung's view to provide the means of personal adjustment not only to the social environment but also to God, the cosmos, and the life of the spirit (Stevens 1994:61/62).

¹³ Jung says that "there is a ... tendency in our unconscious psyche to produce a symbol of the self in its cosmic significance. These efforts take on the archetypal form of the hero myth such as can be observed in almost any individuation process" (1959a:172:289).

In myth, the hero not only meets the Self personified in the form of divinities and other immortals, but many heroes also ultimately strive to transcend their own humanity. This is the highest possible achievement of the hero, who “signifies the potential anticipation of an individuation process which is approaching wholeness” (Jung 1959a:166:281). According to Campbell, this is one reason for the popularity of hero myth. We can both identify with the hero in his human state, and find our inspiration in his ability to transcend the human condition¹⁴. All people have to go through transformations of consciousness at various times during their lives. “So even if we happen not to be heroes in the grand sense ... we still have to take that journey inside ourselves, spiritually and psychologically” (Campbell 1991:152).

The dual nature of the hero brings me to the discussion of the **Hero** as archetype¹⁵. The figure of the hero can be found in myths from every part of the world and every known period of human history. These hero myths are the concrete manifestation of the collective and unconscious human desire for a psychological wholeness beyond that which the rational consciousness can attain on its own (Jung 1959a:172:289). Most hero myths follow a basic pattern, beginning with the miraculous childhood of the hero. The hero is endowed with special powers from a very early age, in some cases even from the moment of birth. According to Campbell, this is an indication that the hero is “a special manifestation of the immanent divine principle...become incarnate in the world” (1956:320). A good example of such precocious behaviour in a newborn hero would be Hercules strangling the snake that Hera sent to kill him when he was still in the cradle (Harris & Platzner 2001:278).

The young hero’s ability is tested by various adversities such as abandonment, persecution, exile and obscurity. The reason for these trials often lies in the particular nature of the hero’s birth and parentage. Not infrequently, the hero is of both human

¹⁴ “From this point of view the hero is symbolical of that divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life” (Campbell 1956:39).

¹⁵ The rest of Chapter 3 is mostly based on Joseph Campbell’s description of the hero and the hero’s journey since, as I noted in my introduction, I consider his works on the hero to be the pre-eminent authority on the universal myth of the hero and his journey and its relation to the psyche of ancient and modern man.

and divine descent, or his conception did not involve a physical sexual act¹⁶. Campbell argues that the archetypal event of the virgin birth is a symbol of the fact that the hero “will represent again the lines of the incarnate image” in “a world of twisted bodies and souls” (1956:308). Jung relates this to the psychological implications of the hero’s journey by saying that

since [individuation] is a psychic genesis, everything must happen non-empirically, e.g. by means of a virgin birth, or by miraculous conception, or by birth from unnatural organs. The motifs of ‘insignificance,’ exposure, abandonment, danger, etc. try to show how precarious is the psychological possibility of wholeness, that is, the enormous difficulties to be met with in attaining this ‘highest good’ (1959a:166:282)

The non-physical nature of his conception is also symbolic of the hero’s potential to rise above the human motivations of mastery, sexuality and self-preservation (Campbell 1991:220)¹⁷. However, since his birth and parentage make him different from those around him, he may be persecuted or exiled out of fear, or hunted by those who seek to use his power for their own ends. Some child heroes also have to face a long period of obscurity, during which time their true parentage and powers are hidden behind their insignificant looks and social status, or apparent lack of talent¹⁸. During this time, the hero “is thrown inward to his own depths or outward to the unknown” (Campbell 1956:326). The one who “rescues” him from this stage in his journey is the figure of the Guide or Wise Old Man, and the meeting with him indicates the first step in the hero’s journey to full maturity.

Campbell writes that the archetypal hero journey begins

¹⁶ For example, Hercules was the son of Zeus and the mortal Alcmena; the virgin princess Danae conceived Perseus after Zeus visited her as a shower of gold; Achilles’ mother was the sea-nymph Thetis; and Jesus was born from the Virgin Mary with the power of the Holy Spirit.

¹⁷ The miraculous or virgin birth is not limited to heroes only, since “according to the whim or the destiny of the hour, either a hero-saviour or a world annihilating demon may be conceived” (Campbell 1956:312).

¹⁸ The hero might, for instance, be a slave, of low birth, the untalented younger child or physically unattractive and clumsy. He might also be from an obscure place (compare Jesus’ hidden childhood in the obscure village Nazareth). Jesus also had to face persecution when Herod tried to have him killed at two years of age, after which followed a period of exile when he and his parents fled to Egypt (Matthew 2:13-23) *The New Jerusalem Bible* Pocket Edition. 1990. London: Darton, Longman & Todd Ltd.

with someone from whom something had been taken, or who feels there's something lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir. It's usually a cycle, a going and a returning (1991:152)

The hero has to pass through several stages in this cyclical journey. Since I shall discuss these stages in depth during my analysis of the *Star Wars* films, I give only a brief summary here. The first stage is the Call to adventure. By what may seem a mistake or chance event the young hero is drawn into a confrontation with the world outside his own society. The confrontation often takes the form of a meeting with the Guide, who tells the potential hero about the journey and goal to be reached (Campbell 1956:51). Sometimes the call is Refused on the basis of some obligation, or because the hero does not want to give up his own interests. However, sometimes some event occurs that removes the obligation or makes the hero change his mind about where his interests lie, in which case he is free to accept the Call (Campbell 1956:62).

The hero then has to take the first step out into the unknown, crossing the first threshold. Here he will have to confront and defeat the "threshold guardian" (Campbell 1956:77). If he fails to do this, he may vanish into the unknown, the Belly of the Whale, and then he has to find or develop the strength inside himself to be "reborn" from the unknown (Campbell 1956:90/91). Once the hero has passed the threshold, he faces the Road of Trials during which his abilities, power and character are tested and strengthened. During this time he may receive help in the form of amulets, advice and guidance from the Guide or other supernatural agent (Campbell 1956:97). Somewhere along this road of trials he will also meet the figure of Woman in some of her manifestations, such as temptress, goddess, sister, mother, or lover. The incest motif often found in the myths of the tragic heroes can also be part of the confrontation with the archetype of the Woman.

When the hero has fulfilled his quest, he has to return to the land he came from with that which will compensate for the lack he experienced in the world before his journey. In order to share the achievements of his journey (what Campbell (1956:218) calls the “boon”) and act as mediator, the hero often has to change the status quo by defeating the “tyrant emperor”, the ruler who rules for his own sake alone. If, however, the hero forgets that the source of his power and knowledge lies not in himself and no longer “refer[s] the boons of the reign to their transcendent source” (Campbell 1956:349), he ceases to be the mediator and becomes a tyrant himself. When this happens, “man’s perspective flattens to include only the human term of the equation...[t]he emperor becomes the tyrant ogre...the usurper from whom the world is now to be saved” (Campbell 1956:349).

The last stage in the typical hero’s biography is his death or departure from the world of men. The theme of death and immortality is a common one. Many heroes seek the secret to everlasting life, and many mistakenly believe that this means *physical* immortality. However, for the hero who has truly transcended his humanity, death holds no terror. He would not have been able to complete his journey if he had not been reconciled with the inevitability of his own death (Campbell 1956:356). The hero can achieve this reconciliation because he is aware that death does not mean annihilation. He has realized that his corporeal existence is not his real being, he understands that immortality is “identification with that which is of eternity in [his] own life now” (Campbell 1991:282). Depending on the cultural framework of the particular myth, this might be something as basic as being remembered after his death, or as complex as the rebirth of the hero in divine form. In cultures that believe all matter to be manifestations of a single power, a world soul, the hero who truly understands immortality is one who knows that he simply becomes part of that soul again (Campbell 1956:191)¹⁹. Campbell says that this is one of the most important messages of myth for all ages. “I, as I now know myself, am not the final form of my

¹⁹ “Those who know, not only that the Everlasting lives in them, but that what they, and all things, really are *is* the Everlasting...These are the immortals” (Campbell 1956:167).

being. We must constantly die one way or another to the self hood already achieved” as we move on to the next stage in the life cycle (1991:188).

Put into psychological terms, the childhood, adventures and trials of the hero correspond to the stages of human life. Each stage is dominated by different archetypes which have to be made conscious and integrated by those “actively seeking to become as complete an incarnation of humanity as it [is] in them to be” (Stevens 1994:83), i.e. those on the path of Self-individuation. The hero overcomes his own flaws and the obstacles on his journey, passes the tests and defeats the Enemy/Tyrant. In the process, he discovers and develops his inherent powers and divine potential. Similarly, those on the Jungian journey have to come to terms with each of the archetypes influencing their understanding of themselves and the world around them, and integrate the unconscious into consciousness in order to unlock the full potential of the psyche. Jung states that this is “a life in which the individual becomes what he always was” (1959a:40:84).

In the next chapter, I discuss and analyse the six *Star Wars* films in order to determine their value as a modern hero-myth that, in many respects, correspond to the pattern of the typical hero myth and its psychological implications as discussed in the previous chapters.

Chapter 4

Star Wars, the Archetypes, and the Journey of the Hero

4.1. Introduction

As I stated in my introduction, Both Jung and Campbell believe that myths, as reflections and products of the human psyche²⁰, help us understand and deal with the psychological structure and processes that are inherent in our being as humans, and that this is one of the primary reasons why myths are created²¹. They agree, moreover, that myths are therefore as necessary to people today as it was for the people of any myth-producing ancient culture. Since our psyche realizes this need for an organizing and guiding principle, they argue, it will try to find or create a new “myth” to fulfil this function if a person cannot identify with the myth or ritual of his or her culture or community. Both Jung and Campbell believe that modern man has lost touch with his mythic inheritance, and that many people cannot find their myths in traditional religion anymore as “the great world religions” have become too strongly associated with political and social agendas (Campbell 1956:389). According to Campbell, “the problem is nothing if not that of rendering the modern world spiritually significant” (1956:388). The myths of antiquity, as well as those of the world religions

... were in the minds of people. When the story is in your mind, then you see its relevance to something happening in your own life. It gives you perspective on what’s happening to you. With the loss of that, we’ve really lost something because we don’t have a comparable literature to take its place. These bits of information from ancient times, which have to do with the themes that have supported human life, built civilizations, and informed religions over the millennia, have to do with deep inner problems, inner mysteries, inner thresholds of passage, and if you don’t know what the guide-signs are along the way, you have to work it out for yourself. (Campbell 1991:2)

²⁰ “We can hardly suppose that myth and mystery were invented for any conscious purpose, it seems much more likely that they were the involuntary revelation of a psychic, but unconscious, pre-condition” (Jung 1959a:188:316). “For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche” (Campbell 1956:4).

²¹ Manton classifies this type of myth as “myth...which serves the psychological needs of the individual” and argues that “we are justified in seeing the genesis of myth in this kind of motivation” (1967:14)

People may search for these “guide-signs” in religious groups other than those of their own culture, or they may turn to other activities or groups that seem to offer the same kind of guidance. I would argue with Campbell and O’ Flaherty that one of the most important of these other “guides” today is the film industry. O’ Flaherty is of the opinion that “films provide an important ritualistic arena for an encounter between the myths and the lives of people in our culture at large” (1988:125) since “great films have mythic dimension and often become quasi-myths in our culture. They influence how life is evaluated, perceived, in fact lived” (1988:134). Campbell similarly considers films to be “our counterpart to mythological re-enactment” (1991:102) and describes movie theatres as “special temple[s]” (1991:21).

By this they do not necessarily mean that the film-industry creates or constructs new myths, but that films are a medium in which the archetypal images of, and insights into, human existence that are part of the collective unconscious are actualized, i.e. made concrete, to people today. As O’ Flaherty phrases it, “drama built upon archetypes functions as the realization of a myth” (1988:122).

In the remaining pages of this thesis, I analyse and discuss George Lucas’ two popular *Star Wars* movie trilogies as one such example of a modern “quasi-myth” or mythic equivalent in which we can see the actualization of the archetypes of the collective unconscious as we can see it in the myths of antiquity. By doing so I also hope to explain something of the popularity of these films and the hold they have taken on the imagination of people the world over.

In his essay on “The Necessity of Myth” (1960:357), Schorer argues that

great literature is impossible without a previous imaginative consent to a ruling mythology that makes intelligible and unitive the whole of that experience from which particular fables spring and from which they, in turn, take their meaning.

In other words, what makes literature great and by definition therefore also widely appreciated is the fact that it is based on concepts, ideas and images that are typical

enough of human experience to be understood and embraced by most people. In the case of the *Star Wars* films, I believe this “ruling mythology” to be the archetypes of the collective unconscious as described by Jung and put into the perspective of the Hero’s Journey by Campbell. I therefore analyse the films on the basis of my understanding of their theories as set out in the first part of this thesis.

4.2. The Archetypes

4.2.1. “The Dark Side”: The Shadow

As we have seen, the manifested form of the Shadow archetype consists of those aspects of the psyche that are repressed because a person subconsciously refuses to acknowledge them as part of his or her character. This is the “dark” side of the psyche where we hide those characteristics deemed unacceptable by the political, cultural and theological teaching of our particular group.

The Shadow archetype can often be found actualized in myth²² as an enemy or monster that the hero has to defeat, for example Perseus’ encounter with the Gorgon²³; Bellerophon’s battle with the Chimaera,²⁴ and the various monsters that Hercules had to defeat in the accomplishment of his Twelve Tasks²⁵. The Shadow can also, however, appear in the form of a flaw in the Hero’s character. Besides Hercules, Achilles and Oedipus, whom I mentioned earlier in this context, one might also describe Odysseus as a hero hindered by his own flawed nature. His pride and imprudence led him to reveal his name to the Cyclops Polyphemus, who was the son of the sea-god Poseidon. Poseidon punished Odysseus for blinding Polyphemus by

²² There are not as many examples of the Shadow archetype manifested in ancient myth as there is of, for instance, the Guide. This is, I believe, because the people of the ancient mythmaking cultures did not have the particular dualistic understanding of good and evil that is typical of our Western worldview. As can be seen from the examples I give here, where the Shadow *is* encountered it is represented by a monster or by the hero’s own flawed nature.

²³ The Gorgon was a terrifying woman with snakes for hair whose glance could turn one into stone. Perseus defeated her with the help of gifts and advice from Hermes and Athena (Harris & Platzner 2001:274).

²⁴ The Chimaera was a fire-breathing monster that was part goat, part snake and part lion. Bellerophon was able to defeat it with the help of the winged horse Pegasus, whom he tamed with a bridle that Athena gave him. Bellerophon, however, failed to overcome the Shadow in his own nature. In his pride, he attempted to reach the abode of the gods and was flung back to earth as punishment for his hubris (Harris & Platzner 2001:277).

²⁵ Hercules’ Twelve Tasks included the killing of the Nemean lion and the Hydra and the capturing of, among others, the flesh-eating Thracian horses, the carnivorous Stymphalian birds, and the Cretan bull (Harris & Platzner 2001:282-283).

making him “suffer an agonizing ten-year delay in reaching home, the loss of all his men, and the certainty of great trouble on arriving in Ithaca” (Harris & Platzner 2001:410). Gilgamesh, the hero of the Babylonian *Epic of Gilgamesh*, likewise provoked the wrath of the goddess Ishtar by his rash behaviour, and this cost him the life of his best friend Enkidu (Harris & Platzner 2001:271).

The two most important heroes of the *Star Wars* saga, Anakin Skywalker and his son Luke Skywalker, have to face the Shadow both as an external force of evil and as a part of their own characters. In the *Star Wars* universe, evil is represented by the Dark Side of the Force. Keeping in mind what I said earlier on the Shadow as archetype (Ch.2.1), the following description of the Force should make it easy to see the similarities between the Dark side of the Force and the Shadow, especially as it is actualized in the lives of Anakin and Luke Skywalker.

The Force is “an energy field created by all living things...[that]...binds the galaxy together” (*A New Hope* Sc.45)²⁶. It is so powerful that “the ability to destroy a planet is insignificant next to the power of the Force” (*Hope* Sc.47) and it “can have a strong influence on the weak-minded” (*Hope* Sc.55). Since it binds all things together, those who allow it to flow through them can use it to move objects, give themselves more strength, increase sense-perception, and even read minds²⁷. It may also give the ability to see what is happening elsewhere, what happened in the past, or what can happen in the future (*The Empire Strikes Back* Sc.178). Of those who are “strong with the Force” - and trained to use it²⁸ - there are two groups, namely the Jedi Knights

²⁶ In the interests of clear referencing, I shall refer to the *Star Wars* films only once by their full titles, and thereafter by the following shortened forms: *The Phantom Menace* as *Phantom*; *Attack of the Clones* as *Clones*; *Revenge of the Sith* as *Sith*; *A New Hope* as *Hope*; *The Empire Strikes Back* as *Empire* and *Return of the Jedi* as *Jedi*. The reader should also note that I am using the *Star Wars* scripts as they were originally written - including those parts that were eventually not filmed - since this gives a clearer picture of Lucas’ intentions and the philosophy behind the films. This means that the scene numbers I give may not always correspond to that of the given scene in the film.

²⁷ Throughout the *Star Wars* saga, those able to use the Force manipulate it to perform amazing feats of physical agility and strength, such as Luke’s 15 foot leap in *Empire* Sc.219, the fight between Qui-Gon Jinn, Obi-Wan Kenobi and Darth Maul in *Phantom* Scs.153 – 171, and Master Yoda’s rescue of Luke’s X-wing fighter from the Dagobah swamp in *Empire* Sc. 172. The phrase “your thoughts betray you” also occurs frequently as they use the Force to sense the surface thoughts and emotions of others, for example *Jedi* Sc.117; *Clones* Sc.19.

²⁸ Being “strong with the Force” (a phrase used often throughout the saga) means having a large concentration of what Lucas calls “midi-chlorians,” microscopic life forms that exist in all living cells. These midi-chlorians are the agents through which a person communicates with the Force, the more there are of them, therefore, the

and the Sith Lords²⁹. The Jedi are trained to use the so-called “Light side” of the Force, while the Sith use the “Dark side.” In fact, the Force as a whole is simply neutral. It is the way in which it is used that determines its nature in any given situation. As Jedi master Qui-Gon Jinn tells the young Anakin Skywalker in *The Phantom Menace*, “your focus determines your reality” (Sc.132).

The Jedi, who are “the guardians of peace and justice” (*Hope* Sc.45) in the Galactic Republic, use the Force “for knowledge and defence, never for attack” (*Empire* Sc.161). Their focus is the selfless use of their power in the service of others (*Revenge of the Sith* Sc.88). In order to use the Force this way, a Jedi has to let it flow through him while letting go of his conscious self and acting on instinct (*Empire* Sc.85). At the same time, however, he has to be in a state of complete calm, peace and concentration (*Empire* Sc. 161). In other words, a Jedi has to maintain a careful balance between using the Force and letting it use him, between reason and instinct.

The Sith, on the other hand, “rely on their passion for their strength. They think inward, only about themselves” (*Sith* Sc.88). The Sith allow violent emotions, such as anger, fear and aggression, to dominate them and give them power (*Empire* Sc.161). They then use that power to manipulate people and events the way they want them to be. This is the pathway to power for the impatient and the impulsive, for it is “quicker, easier [and] more seductive” (*Empire* Sc.161) than the carefully balanced way of the Light side³⁰. One of the easiest paths to the Dark side is the fear of loss, since this can lead both to anger, which causes hate; and jealousy, which causes distrust and is “the shadow of greed” (*Sith* Sc.77). Since these (very human) emotions are the result of attachment and possession, Jedi training begins at a very young age,

higher one’s ability to use the Force (*Phantom* Sc.132). There are, of course, those who are “strong with the Force” but who have not trained to be Jedi or Sith, though they may use the force subconsciously, e.g. Padmé Amidala (*Clones* Sc.7) and her daughter, Leia Organa (*Jedi* Sc.51).

²⁹ It is interesting to note that the names of these two groups already indicate something of their character; the Jedi are *knights*, which means that they fight in the interest of the common good, protect the innocent, uphold justice, and all the other things that we expect from those who carry the title “knight.” Conversely, the Sith are *lords*, their nature is to dominate and rule.

³⁰ This is illustrated most effectively by the fact that, though there are only two Sith Lords at any given time (*Phantom* Sc.180) as opposed to the thousands of Jedi Knights spread throughout the Galaxy (*Attack of the Clones* Sc.132), the Sith have enough influence on the Force to bring it into imbalance and diminish the Jedi’s ability to use it (*Clones* Sc.80).

when the child is taught to let go of all attachment to anything other than the Jedi Order and its code³¹. Because of their belief in balance and selfless detachment, the Jedi can also look upon death as “a natural part of life” (*Sith* Sc.77), and “the way of the Force” (*Jedi* Sc.50). The Sith, however, try to manipulate life and death to suit their demands, as can be seen in Senator Palpatine/Darth Sideous’ story of Darth Plagueis, “the wise,” who could use the Force to create life and keep those he loved from dying (*Sith* Sc.88). As Campbell puts it, whereas the force of the Jedi is based on the desire to balance and maintain, the Force of the Sith “is based on an intention to overcome and master. *Star Wars* ... has to do with the powers of life as they are either fulfilled or broken and suppressed through the action of man” (1991:179).

For both Anakin and Luke Skywalker, the problem of the Dark side, the Shadow, is much more difficult than for any normal aspiring Jedi, since they began training at a much later age than is usually the case. Consequently, they have both formed attachments and ideas that do not fit into the rather rigid code of the Jedi Order, and the Order itself seems unable to help them by adjusting its own structure. The result is that Anakin and Luke, with all their imperfections and questions, become characters that any of us can identify with, whereas we can only look up to the other Jedi such as Obi-Wan Kenobi, who “personifies man’s highest aspirations and represents everything good and noble in mankind” (Winkler 2001:281). The Skywalkers’ struggle to face and come to terms with the Shadow side of their personalities mirrors our own reluctance and difficulties when we have to confront the same Shadow in our journey to psychological wholeness. In addition, “shadow consciousness is important not only for personal development...but [also] as a basis for greater social harmony and international understanding” (Stevens 1994:67). As we shall see, the impact of Luke’s final decision to face, acknowledge and defeat the Shadow is not limited to him and his father. Anakin Skywalker’s failure to come to terms with the Dark side means the end of the Jedi Order and the Republic and the

³¹ This is, of course, a completely unnatural way of living for any normal human being, attachment and the emotions associated with it are part of human nature. One might therefore argue, as I do later, that to become a Jedi is to transcend (or lose, depending on your point of view) a part of your humanity so that others may live quiet and normal human lives.

beginning of more than twenty years of civil war. Luke's success not only saves his father, but also brings an end to war and presumably the restoration of the Republic and the Jedi.

When we first meet Anakin, he is already about nine years old (*Phantom* Sc.50). He has no father and has a strong bond with his mother (*Phantom* Sc.67;102). In addition, he and his mother are slaves, which means that Anakin knows something of injustice and suffering and yearns for freedom (*Phantom* Sc.50;63). He is extremely gifted, but even at this age he displays a belief in his own abilities and a self-possession that borders on overconfidence (*Phantom* Sc.54;63). As he tells Padmé³², he is also "good at fixing things" (*Phantom* Sc.52). Though he appears to have little fear, and can even lecture Jar Jar Binks to "be less afraid" since "fear attracts the fearful," even he has to admit that this only works "to a point" (*Phantom* Sc.54). This point, though he is not aware of it, is his fear of loss, both of losing people and of losing control over those things that he believes he should be able to "fix." It is this fear that the Jedi Council sense in him when they test him and decide not to let him train as a Jedi (*Phantom* Sc.129). Although he is eventually accepted for training according to the last wishes of Master Gui-Gon, Anakin is made to understand from the beginning that fear, and his feelings for his mother, are not acceptable within the Jedi order. He also knows that he has special abilities and is very likely "the Chosen One" who should bring balance to the Force (*Phantom* Sc.124), but that the Jedi do not trust him or his power.

Anakin thus begins his career as Jedi with a great deal of suppressed emotion and divided loyalties, all of which might lead to the Dark side and would make the Jedi mistrust him even more should he reveal it. His reaction to this is that of all people who are faced with the Shadow in their own lives: he denies its existence and suppresses it. The Shadow, however, "cannot be argued out of existence or rationalized into harmlessness" (Jung 1959a:20:44). When we meet Anakin again in *Attack of the Clones* it is ten years later but his forbidden attachment to Padmé is as

³² Queen Padmé Amidala of the Naboo, who at this point is posing as one of her handmaidens. Later, as Senator Padmé Amidala, she will become Anakin's wife.

strong as it was when he met her and he seems unable to control it (*Clones* Sc.9;19). His suppressed anxiety about his mother has, moreover, found an outlet in his dreams (*Clones* Sc.19). This is the Shadow reaching from the unconscious to disturb the world of the rational consciousness, because it has not been faced and integrated. Obi-Wan does not take either his dreams or his self-expressed “intoxicat[ion]” with Padmé too seriously, saying that “dreams pass in time” (*Clones* Sc.19), but these seemingly insignificant factors will eventually cloud Anakin’s ability to reason and precipitate his slide to the Dark side. This is because “what is small by day is big at night [and] besides the small by day there always looms the big by night, even when it is invisible” (Jung 1959b:30:57) and if not faced, the “big by night” will eventually dominate the day as well.

Besides these suppressed emotional attachments, the Anakin we meet in *Clones* has also grown both in power and belief in his own power. He tends to be impulsive, impatient and arrogant³³, and seems prone to “focusing on the negative” (*Clones* Sc.11). He is often aggressive and hot-tempered as well. These, as I stated earlier, are violent emotions typical of the Dark side. Anakin is aware that his behaviour makes Obi-Wan reluctant to give him solo assignments or allow him to take the tests that will make him a full Jedi, but he is unable to face the Shadow-side of his personality and take responsibility for it. Instead, he relies more and more on the third way in which people deal with the Shadow when they refuse to acknowledge it, namely *projection*³⁴. The first evidence we see of this is in *Clones* Sc.37, and it is worth quoting Anakin’s speech in full since it gives one a very clear understanding of his character at this point. He is speaking to Padmé, who has just conceded that he has indeed grown up since she last saw him.

Anakin: Master Obi-Wan manages not to see it...

Padmé: Mentors have a way of seeing more of our faults than we would like. It’s the only way we grow.

³³ Witness his behaviour in *Clones* Sc.11 when he completely overrides his Master’s authority on the issue as to what their exact function is in protecting Padmé, as well as his actions when pursuing the bounty hunter Zam Wesell in *Clones* Scs.29-32. Obi-Wan’s comments throughout these scenes also make it clear that this behaviour is typical of Anakin.

³⁴ See Ch.2.1.

- Anakin:** Don't get me wrong...Obi-Wan is a great mentor, as wise as Master Yoda and as powerful as Master Windu. I am truly thankful to be his apprentice. Only...although I'm a Padawan³⁵ learner, in some ways...a lot of ways...I'm ahead of him. I'm ready for the trials. I know I am! He knows it too. But he feels I'm too unpredictable...Other Jedi my age have gone through the trials and made it...I know I started my training late...but he won't let me move on.
- Padmé:** That must be frustrating.
- Anakin:** It's worse...he's overly critical! He never listens! He just doesn't understand! It's not fair!

Instead of accepting that his weaknesses are the deciding factors in his lack of progress, Anakin is clearly placing the blame on his mentor. In this way, his unpredictability becomes Obi-Wan's over-critical mind-set, and his immaturity is projected as his master's lack of understanding. It also becomes increasingly obvious that Anakin's pride in his own abilities and his desire to be acknowledged as powerful has made him something of a 'control freak.' He has grown from a boy who was "good at fixing things" to a young man who believes that he can, and should, fix anything and everything³⁶.

When his suppressed fears concerning his mother finally become too strong to remain unconscious, it is precisely this desire to control things, coupled with his recklessness and inability to control his emotions, that result in his first meeting with the Dark side as part of his own psyche. Although ordered not to take any action without contacting the Council or his Master, Anakin goes to Tatooine to save his mother, telling Padmé that he has no other choice even though he knows he is betraying the Jedi and disobeying the Code. In fact, Anakin does have little choice in the matter, since he is more or less under the control of his Shadow at this stage. According to Jung, when the contents of the unconscious, particularly those associated with the "shadow" aspects of the psyche, are repressed, they will often find expression by "tak[ing] possession of our ego-consciousness" (1959a:123:222).

³⁵ A Jedi apprentice is known as a Padawan until the day he or she passes the trials and becomes a full Jedi.

³⁶ His indignation at not being given control over Padmé's movements when they are in hiding on Naboo, even though he is patently not qualified to determine the best course of action (*Clones* Sc.53), is one example of this.

This means that “some content, an idea, or a part of the personality, obtains mastery of the individual for one reason or another. The contents which thus take possession appear as peculiar convictions, idiosyncrasies, stubborn plans, and so forth. As a rule, they are not open to correction” (Jung 1959a:122:220). Such a state of possession occurs particularly in situations where strong emotion is concerned, since

emotions are instinctive, involuntary reactions which upset the rational order of consciousness by their elemental outbursts. Affects are not “made” or wilfully produced; they simply happen. In a state of affect a trait of character sometimes appears which is strange even to the person concerned, or hidden content may irrupt involuntarily. The more violent an affect the closer it comes to the pathological, to a condition in which the ego-consciousness is thrust aside by autonomous contents that were unconscious before.

(Jung 1959a:279:497)

As Anakin comes closer to his mother, he becomes more and more under the influence of his emotions and thus of the Dark side. By the time she dies in the camp of the Tusken Raiders, he has no control over his actions anymore. His anger gets the better of him and he slaughters all of the Tusken down to the last woman and child. He is thus unable to confront his Shadow and overcome it. Instead, he allows it to take control of him. Even afterwards, when he realizes what he has done, his first reaction is to make others responsible for his lack of self-control. Once again, it is worth quoting this scene (*Clones* Sc.121) in its entirety, since it also foreshadows many of the reasons for Anakin’s final turn to the Dark side.

Anakin is standing at a workbench, repairing a part of the speeder bike.

Anakin: The shifter broke. Life seems so much simpler when you’re fixing things. I’m good at fixing things...always was. But I couldn’t...(Stops working, tears in his eyes) Why did she have to die? Why couldn’t I save her? I know I could have!

Padmé: Sometimes there are things no one can fix. You’re not all-powerful, Annie.

Anakin: (angry) I should be! Someday I will be...I will be the most powerful Jedi ever! I promise you, I will even learn to stop people from dying.

Padmé: Anakin...

Anakin: (furious) it's all Obi-Wan's fault! He's jealous! He knows I'm already more powerful than he is. He's holding me back!

Anakin hurls the wrench across the garage. It clatters to the floor. He looks at his trembling hands. Padmé stares at him, shocked.

Padmé: Annie, what is wrong?

Anakin: I...I killed them. I killed them all. They're dead, every single one of them...

Anakin focuses on her like someone returning from far away.

Anakin: Not just the men, but the women and the children too. They're like animals, and I slaughtered them like animals...I hate them!

There is silence for a moment, then Anakin breaks down, sobbing. Padmé takes him into her arms.

Anakin: Why do I hate them? I didn't...I couldn't...I couldn't control myself. I...I don't want to hate them...But I just can't forgive them.

Padmé: To be angry is to be human.

Anakin: To control your anger is to be a Jedi.

Padmé: Ssshhh...you're human.

Anakin: No, I'm a Jedi. I know I'm better than this. I'm sorry, I'm so sorry!

Since the confrontation with the Shadow is the first step to the integration of all the archetypes, it means that facing it is "the first test of courage on the inner way" (Jung 1959a:20:44), not only because it challenges a person's inner strength, but also because it reminds him of his own weaknesses and helplessness. "Strong natures – or should one rather call them weak? – do not like to be reminded of this...nevertheless, the account has to be settled sooner or later. In the end one has to admit that there are problems which one simply cannot solve on one's own resources" (Jung 1959a:21:44). Despite the fact that Anakin realizes his mistake and feels remorse for it, his "strong nature" cannot admit that it needs help. His experience of the Shadow, the Dark side, only increases his determination to control events and people until they are the way he believes they should be. Of course, this can only lead to more failures each time he is faced with his Shadow since he cannot learn from his mistakes if he does not take responsibility for them³⁷. As Jedi Master Yoda would later tell Luke Skywalker, "if

³⁷ Here one should keep in mind Stevens' comment that as long as it remains repressed "much Self potential and instinctive energy is locked away in the shadow and therefore unavailable to the total personality" (1994:67). Not all the contents of the Shadow need be negative if one is able to recognize and control them. Even a Jedi might, for instance, find a judicious amount of righteous anger useful in battle if it is under his or her control.

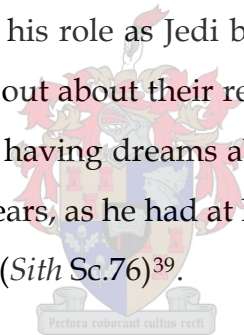
once you start down the dark path, forever will it dominate your destiny” (*Empire* Sc.161).

That Anakin has not learned anything from his first encounter with the Dark side becomes clear when he faces it for the first time as an external manifestation of evil in the form of Count Dooku, who is a Sith Lord. Once again acting out of anger and frustration, he ignores Obi-Wan’s orders and attacks Dooku alone. As a result of his impulsive action, both he and Obi-Wan stand no chance against the Sith, and they are only saved by the intervention of Master Yoda. In this fight, Anakin loses his left arm as a permanent reminder of his overconfidence and inability to control his temper (*Clones* Sc.161).

Despite his initial failure to come to terms with the Dark side, Anakin might still have learned from his second mistake if it was not for his attachment to Padmé Amidala. In the last analysis, their relationship is the factor that tips the scales in favour of the Dark side. The Jedi Code forbids attachment and possession precisely in order that the Jedi might be totally committed to the Order (*Clones* Sc.19;48). Any commitments made outside the order might result in divided loyalties and emotions that jeopardise the Jedi’s focus on balance and tranquillity. By allowing himself to fall in love with Padmé, Anakin therefore increases the number of things he has to suppress for fear of rejection. He also makes himself susceptible to those emotions associated with attachment which may lead him to the Dark side, e.g. fear of loss and jealousy. Where Padmé is concerned, Anakin loses his focus and balance. As he tells her on Naboo, “when I’m around you, my mind is no longer my own” (*Clones* Sc.65). He also admits that his feelings for her is not something that he can be rational about (*Clones* Sc.76). By the end of *Attack of the Clones* it is already clear that Anakin’s loyalties are hopelessly divided between the Jedi and Padmé, to the point where he is prepared to be expelled from the Order and lose a war in order not to lose her (*Clones* Sc.157).

Obi-Wan certainly uses some controlled and focused anger when fighting Darth Maul after Gui-Gon’s death and it gives him enough power to defeat the Sith Lord (*Phantom* Sc.171).

In *Revenge of the Sith*, Anakin has been made a Jedi Knight, but he is still somewhat reckless and impulsive, and “always on the move” (*Sith* Sc.24). His powers have, in his own words, doubled, but so has his arrogance and pride in his own abilities (*Sith* Sc.38). Though he seems at first to have gained some measure of control over his darker emotions,³⁸ it is soon made clear that it takes little persuasion for Anakin to act contrary to the Jedi way. He kills the defenceless Dooku at the instigation of Supreme Chancellor Palpatine, and as when he had slaughtered the Tuscan Raiders, he “couldn’t stop [him]self” (*Sith* Sc.39). His relationship with Padmé also reflects his emotionally unbalanced state. When he senses that she is frightened, his first instinct is to suspect her of cheating. Padmé’s reaction indicates that his jealousy, which originates in his fear of losing her, is a constant strain on their relationship (*Sith* Sc.70). It is also clear that Anakin has trouble coping with his divided loyalties. His work for the Jedi Order “became a torture...the longing became unbearable” (*Sith* Sc.73) since his focus was not on his role as Jedi but on his feelings for his wife and on keeping the Jedi from finding out about their relationship. His anxiety and fear to lose her increases when he starts having dreams about her death, similar to those he had about his mother, and he swears, as he had at his mother’s grave, that he will not let these dreams come true again (*Sith* Sc.76)³⁹.



But Anakin’s loyalty is not just divided between the Jedi and Padmé anymore; he now also has to consider his position as a representative of Supreme Chancellor Palpatine. Though Master Obi-Wan warns Anakin to be careful of Palpatine since relations between the Chancellor and the Jedi Council is strained (*Sith* Sc.79), Anakin still allows himself to become the Chancellor’s confidant. He trusts Palpatine, since the latter had advised and encouraged him throughout his training (*Sith* Sc.80). Palpatine is also from Anakin’s point of view the only one who has ever acknowledged how powerful he is⁴⁰. Since Palpatine places enough trust in him to

³⁸ For instance, during their fight aboard the Trade Federation Cruiser in Sc.38, count Dooku tells Anakin “I sense great fear in you, Skywalker. You have hate, you have anger, but you don’t use them.”

³⁹ At his mother’s grave, Anakin said: “I wasn’t strong enough to save you, Mom...But I promise I won’t fail again...”(*Clones* Sc.122).

⁴⁰ The Councillor often expresses his admiration for Anakin’s abilities and encourages him to think himself superior to most other Jedi, for example: “You don’t need guidance, Anakin. In time you will learn to trust your feelings. Then you will be invincible. I have said it many times, you are the most gifted Jedi I have ever met...I

appoint him as Chancellor's Representative on the Jedi Council, an act which both flatters him and plays to his growing ambition, Anakin is naturally more inclined to side with the Chancellor. His relations with the Jedi become even more strained when they allow him on the Council, but refuse to grant him the rank of Master. Insulted and angered by what he perceives as the Council's reluctance to give him his due, he loses his temper and tells them that their decision is unfair because he is "more powerful than any of [them]" (*Sith* Sc.83) even though he is the youngest Jedi ever allowed on the Council. The conversation between Anakin and Obi-Wan in *Sith* Sc.84 gives one a good idea of the difficulties facing Anakin. Obi-Wan is trying to explain to Anakin that the Council's decision has nothing to do with the young Jedi's abilities.

Obi-Wan: Calm down, Anakin. You have been given a great honour. To be on the Council at your age . . . It's never happened before. Listen to me, Anakin. The fact of the matter is you're too close to the Chancellor. The Council doesn't like it when he interferes in Jedi affairs.

Anakin: I swear to you, I didn't ask to be put on the Council . . .

Obi-Wan: But it's what you wanted! Your friendship with Chancellor Palpatine seems to have paid off.

Anakin: That has nothing to do with this.

Obi-Wan: Anakin, regardless of how it happened, you find yourself in a delicate situation.

Anakin: You mean divided loyalties.

Obi-Wan: I warned you there was tension between the Council and the Chancellor. I was very clear. Why didn't you listen? You walked right into it.

Anakin: The Council is upset I'm the youngest to ever serve.

Obi-Wan: No, it is not. Anakin, I worry when you speak of jealousy and pride. Those are not Jedi thoughts. They're dangerous, dark thoughts.

Anakin: Master, you of all people should have confidence in my abilities. I know where my loyalties lie.

Obi-Wan: I hope so . . .

Anakin: I sense there's more to this talk than you're saying.

Obi-Wan: Anakin, the only reason the Council has approved your appointment is because the Chancellor trusts you.

see you becoming the greatest of all the Jedi, Anakin. Even more powerful than Master Yoda" (*Clones* Sc.35) and "Anakin...I am very proud of your accomplishments. You have won many battles the Jedi Council thought were lost...they need you more than you know" (*Sith* Sc.80).

Anakin: And?
Obi-Wan: Anakin, look, I am on your side. I didn't want to see you put in this situation.
Anakin: What situation?
Obi-Wan: (takes a deep breath) The Council wants you to report on all of the Chancellor's dealings. They want to know what he's up to.

Though Anakin may believe that he knows where his loyalties lie, he is in fact caught in a web that he has spun for himself under the influence of those “dangerous, dark thoughts” that Obi-Wan sensed in him. His pride and ambition has landed him on the Council both as a spy for and against the Chancellor, while his anger and reckless behaviour has cost him the trust of the Jedi Order⁴¹. In addition, there is his forbidden loyalty to Padmé, his fear of losing her as he lost his mother, and his sworn determination not to let that happen even if he has to defy death itself. Anakin is being manipulated by the Dark side, both from within his own psyche and from without by Chancellor Palpatine, who is in fact the most powerful Sith Lord, Darth Sideous. In Jungian terms, Anakin’s situation corresponds to that of a man who is possessed by his own Shadow. Such a man

is always standing in his own light and falling into his own traps...In the long run luck is always against him, because he is living below his own level and at best only attains what does not suit him. And if there is not a doorstep for him to stumble over, he manufactures one for himself and fondly believes that he has done something useful.

(Jung 1959a:123:222)

Anakin’s failure to acknowledge his Shadow and learn from it has also made him singularly incapable of making ethical choices based on his own thinking and not on what he has been taught⁴². Politically, the Jedi Order is “sworn to uphold the principles of the Republic” (*Sith Sc.84*) and to serve the Senate. As far as “religion” is concerned, the Jedi use the Light side of the Force and oppose the Dark side. They teach that the Sith are evil. Anakin’s problem is that his desire for power and for control over both life and death has blinded him to Chancellor Palpatine’s true

⁴¹ *Sith Sc.86*

⁴² “To own one’s Shadow is to become responsible for it, so that one’s morality is less blind and less compulsive, and ethical choices become possible” (Stevens 1994:67)

nature⁴³. He clings to the fact that Palpatine, even as Darth Sideous, seems to uphold the Republic and can, at the same time, help him save Padmé (*Sith Sc.130;162*). Nevertheless, it is clear that his inability to see Palpatine as the enemy stems in part from his own refusal to take responsibility for his Shadow. Even when he knows that Palpatine is a Sith Lord, he elects to project his own Shadow onto the Jedi and to support the Chancellor's story of a Jedi plot to overthrow the Republic, despite the fact that he saw what really happened (*Sith Sc.162*)⁴⁴.

As his turn to the Dark side is completed and he becomes completely possessed by his Shadow, he in fact comes to believe that the Chancellor's version of events is the true one. To mask his own betrayal of the Order he swore loyalty to, he chooses to believe that the Jedi have betrayed the Republic and that his actions will "restore peace and justice to the galaxy" (*Sith Sc.193*). It may even be that his professed desire to save Padmé is only another way in which he tries to justify his hunger for power and control, since he eventually turns against her also. In *Sith Sc.195* he projects his self-induced belief that he is the wronged one, that the whole world has turned against him, onto her too. He accuses her of turning against him, of bringing Obi-Wan to kill him, and even of having cheated on him with Obi-Wan. When Obi-Wan confronts him about this, he instantly shifts the blame to his former Master.

Anakin releases his grip on the unconscious Padmé and she crumples to the ground.

Anakin: You turned her against me.

Obi-Wan: You have done that yourself.

Anakin: You will not take her from me.

Obi-Wan: Your anger and your lust for power have already done that.

Eventually, it seems that the physical damage he inflicted on Padmé by choking her and the emotional impact of losing him is too much for her, and she dies in

⁴³ This is what Obi-Wan Kenobi means when he tells his former apprentice: "I have failed you, Anakin. I was never able to teach you to think" (*Sith Sc.214*).

⁴⁴ When Jedi Master Mace Windu and the other Jedi realize that Palpatine is a Sith and will not willingly give up his powers in the Senate, they try to arrest him. In the struggle that ensues, Palpatine kills several Jedi and manipulates Anakin into aiding him against Mace Windu, whom he then destroys with his Sith powers. At this point, Anakin is well aware that Palpatine is the enemy, but he is willing to believe otherwise for the sake of his own desires.

childbirth, exactly as he had seen in his dreams. The tragedy is that, even if one believes his motives to have been pure - at least to begin with - it is his own inability to control his emotions that causes her death⁴⁵. Like many of the heroes of myth, his attempts to escape fate only make him the agent of that fate⁴⁶.

The reason for Anakin's failure is that he never really faces the Shadow and comes to terms with it, either within himself or as an external force of evil. He continues to deny, suppress, and project his Shadow until he is eventually completely under its influence. Instead of mastering it, he is mastered by it. Instead of becoming a Jedi Master, he accepts the Sith Lord Darth Sideous, the manifestation of the Shadow, as his Master. He has now "become the very thing [he] swore to destroy" (*Sith Sc.195*) and instead of restoring balance to the Force as a Jedi, he "leave[s] it in Darkness" (*Sith Sc.214*). Jung's description of the individual who refuses to take responsibility for his own Shadow serves as a good summary of Anakin's problem:

It is often tragic too see how blatantly a man bungles his own life and the lives of others yet remains totally incapable of seeing how much the whole tragedy originated in himself, and how he continually feeds it and keeps it going. Not *consciously*, of course - for consciously he is engaged in bewailing and cursing a faithless world that recedes further and further into the distance. Rather, it is an unconscious factor which spins the illusions that veil his world. And what is being spun is a cocoon, which in the end will completely envelop him. (Jung 1959b:10:18)

The "cocoon" that swallows Anakin Skywalker is the persona and figure of Darth Vader. He ceases to be Anakin Skywalker both physically and mentally and becomes a figure that is "more machine than man" (*Jedi Sc.51*). According to Campbell, the machine is a symbol of "the idea that we want the world to be made in our image, and we want it to be what we think it ought to be" (1991:24). As such, the fact that Anakin becomes more machine than man is symbolic of the fact that he is now

⁴⁵ It cannot even be said with certainty that she still would have died even if he had not tried to prevent his dreams from coming true; she dies because she loses the will to live without him (*Sith Sc.226*).

⁴⁶ Oedipus is a case in point. In order to escape the prophecy that he will marry his mother and kill his father, he left the home of the people he thought were his parents, but in the process made the prophecy come true by going to his real parents.

completely possessed by the side of his personality that wanted to control everything. He is now a true Sith Lord who uses the Force to manipulate people and events the way he wants them to be. It is this dark figure who, together with Emperor Palpatine/Darth Sideous, will represent the Shadow as external force of evil in the life of Anakin's son, Luke Skywalker.

Though Luke is already about twenty years old in *A New Hope*, he starts his training as a Jedi with one advantage (in terms of the requirements of the Jedi Code) that his father did not have: Since he grew up as an orphan, Luke has no real emotional attachments that can hamper his development. He was raised by his aunt and uncle, and his attachment to them is ended when they are killed by the Empire (*Hope* Sc.50;52). In addition, the Jedi are by this time "all but extinct" (*Hope* Sc.45). Besides Luke and Obi-Wan there is only Master Yoda left of their Order. They are no longer a moral or political force in the galaxy. This means that Luke does not have to deal with the social, political and moral pressure that faced Anakin. Moreover, for Luke the difference between good and evil is much more clear than it was for his father twenty years before; the Republic no longer exists, the Empire and its leaders are clear manifestations of the Dark side, and Luke's only option as aspiring Jedi (besides remaining apathetic) is to oppose it⁴⁷.

Nonetheless, it becomes clear very early in *Hope* that though Luke may not have as many external factors that can affect his mental balance in favour of his own Shadow side, he has to fight the same "dark" emotions that contributed to his father's failure. And though he may begin his adventure with no real emotional entanglements to make him stumble, Luke does not have the protection of the Jedi Order with its enclosed environment and support system of fellow Jedi. Consequently, he begins to form attachments⁴⁸ as his journey progresses, most importantly with Han Solo and

⁴⁷ Luke *has* to become a Jedi if the Empire is to be defeated and the Force brought back into balance, since "only a fully trained Jedi Knight with the Force as his ally will conquer Vader and his Emperor" (*Empire* Sc.195).

⁴⁸ As I said before, though developing attachments to people is perfectly normal, the Jedi are expected to maintain an abnormal level of detachment in all relationships in order to render themselves less susceptible to emotional instability and divided loyalties.

Princess Leia Organa, although he only finds out in *Return of the Jedi* that she is his sister (Sc.35).

The Luke we meet on Tatooine in *Hope* displays many of the character traits typical of the Shadow. He tends to be impatient, impulsive and reckless. The fact that he goes into the Jundland wastes which are “not to be travelled lightly” (*Hope* Sc.43) on his own without telling anyone and his reckless behaviour in trying to find the Tusken Raiders when R2D2 detects them is a good indication of this (*Hope* Sc.41;42) So also is his impulsive reaction in returning home when he realizes that his aunt and uncle may be in danger from the Empire, even though Obi-Wan warns him that it is too dangerous (*Hope* Sc.48). He is also extremely frustrated and dissatisfied with his situation in life, to the point where he often sounds bitter or angry about it. A case in point is his conversation with the two droids in *Hope* Sc.30:

Finally Luke's frustrations get the better of him and he slams a wrench across the workbench.

Luke: It just isn't fair. Oh, Biggs is right. I'm never gonna get out of here!

Threepio: Is there anything I might do to help?

Luke: Well, not unless you can alter time, speed up the harvest, or teleport me off this rock!

Threepio: I don't think so, sir. I'm only a droid and not very knowledgeable about such things. Not on this planet, anyways. As a matter of fact, I'm not even sure which planet I'm on.

Luke: Well, if there's a bright centre to the universe, you're on the planet that it's farthest from.

Several of his exchanges with Han Solo on flying and starships also indicate that he can be somewhat arrogant and overconfident of his own abilities (*Hope* Sc.58;67;78).

Impatience, recklessness, anger, arrogance and pride, these were the emotions from the Shadow side of the psyche that precipitated Anakin Skywalker's slide to the Dark side. And because Master Yoda recognizes these same emotions in Luke, he is at first as reluctant to train him as he had been about Anakin's training (*Empire* Sc.153). Speaking to the presence of Obi-Wan Kenobi after meeting Luke on Dagobah, Yoda argues:

Yoda: *(irritated)* I cannot teach him. The boy has no patience.
Ben's Voice: He will learn patience.
Yoda: Hmm. Much anger in him, like his father.
Ben's Voice: Was I any different when you taught me?
Yoda: Hah. He is not ready.
Luke: Yoda! I am ready. I...Ben! I can be a Jedi. Ben, tell him I'm ready.
Yoda: Ready, are you? What know you of ready? For eight hundred years have I trained Jedi. My own counsel will I keep on who is to be trained! A Jedi must have the deepest commitment, the most serious mind. *(To the invisible Ben, indicating Luke)* This one a long time have I watched. Never his mind on where he was. Hmm? What he was doing. Hmph. Adventure. Heh! Excitement. Heh! A Jedi craves not these things. *(turning to Luke)* You are reckless!
Luke looks down. He knows it is true.
Ben's Voice: So was I, if you'll remember.
Yoda: He is too old. Yes, too old to begin the training.
Luke: But I've learned so much.
Yoda: *(sighs)* Will he finish what he begins?
Luke: I won't fail you -- I'm not afraid.
Yoda: *(turns slowly toward him)* Oh, you will be. You will be.
(Empire Sc.153)

Yoda realizes that Luke has to face the Shadow in his own psyche before he will be able to survive a more personal encounter with the Dark side. His last words in the quote above indicate that the Jedi's failure with Anakin have taught them the dangers of not helping a Jedi face the fears and emotions that he might be denying. Luke's first confrontation with the Dark side as external form of evil manifested in the Empire was successful due to the fact that he trusted Obi-Wan's teaching and used the Light side of the Force to blow up the first Death Star (*Hope Scs. 547-582*). Now Yoda sends Luke into a place in the Dagobah swamp that is apparently "strong with the dark side of the Force" but, in fact, contains "only what you take with you" (*Empire Sc.162*). In other words, the place is strong with the Force, but your state of mind determines whether you encounter the Dark side or the Light side there. Though Yoda tells Luke that he will not need his weapons, Luke has still not reached the balanced, tranquil state of mind required to be a Jedi. Because the emotions of the Shadow are still strong in him, he wants to use the Force for attack, not for

knowledge and defence as a Jedi should. He takes his weapons with him into the cave, and what he finds there is his own Shadow:

Darth Vader appears across the blackness, illuminated by his own just-ignited laser sword. Immediately, he charges Luke, sabre held high. He is upon the youth in seconds, but Luke sidesteps perfectly and slashes at Vader with his sword. Vader is decapitated. His helmet-encased head flies from his shoulders as his body disappears into the darkness. The metallic banging of the helmet fills the cave as Vader's head spins and bounces, smashes on the floor, and finally stops. For an instant it rests on the floor, then it cracks vertically. The black helmet and breath mask fall away to reveal...Luke's head. Across the space, the standing Luke gasps at the sight, wide-eyed in terror. The decapitated head fades away, as in a vision.
(*Empire Sc.163*)

This experience should have taught Luke that there was still too much anger and fear in him, that he had not yet succeeded in facing his Shadow and coming to terms with it, and that he was therefore not yet ready for a confrontation with Darth Vader as the personified form of the Dark side. Nevertheless, it is not until he has faced Vader and lost that he truly understands his failure at the cave.

When Luke faces Vader, he is more or less under the influence of his own Shadow for most of the battle. He is aggressive, impulsive and overconfident (*Empire Sc.215*) and though his aggression makes him stronger he is no match for Darth Vader. As Vader tells him, the force may be with him but he is not a Jedi yet (*Empire Sc.215*). Since he has not yet faced and integrated his own Shadow, he cannot face the Shadow as an external force of evil and overcome it. It is only when Darth Vader cuts off his hand and he can no longer attack that Luke truly faces the Shadow, for Vader not only tempts him as Chancellor Palpatine had tempted Anakin, but also reveals that he is Luke's father. Luke is thus faced with the fact that, as in the cave on Dagobah, his opponent is - in a way - himself. Unlike his father, Luke does not give in to the Shadow, and neither does he repeat the mistake he made at the cave by trying to fight back. Instead, he makes a rational, calm decision against both the Shadow in his psyche and that personified in Darth Vader. It is his decision here that eventually enables him to overcome both Vader and the Emperor, since by facing his

Shadow and acknowledging it he is able to take responsibility for it, learn from it, and thus control it.

The Luke Skywalker we meet in *Return of the Jedi* is therefore a much more calm and responsible individual, confident in his strengths and aware of his weaknesses. Instead of impulsively attacking Jabba the Hut to free Han Solo, Luke relies on careful planning and strategy, only when Jabba refuses to bargain does he resort to his lightsaber. Obi-Wan's words to him in *Jedi* Sc.51 emphasize the value of his first meeting with Vader:

Vader humbled you when first you met him, Luke...but that experience was part of your training. It taught you, among other things, the value of patience...

To be a Jedi, Luke, you must confront and then go beyond the dark side – the side your father couldn't get past. Impatience is the easiest door – for you, like your father. Only, your father was seduced by what he found on the other side of the door, and you have held firm. You are no longer so reckless now, Luke. You are strong and patient. And now, you must face Darth Vader again!

When Luke does face Vader again in Scenes 78 to 130 of *Return of the Jedi*, he is able to control his emotions by choosing not to fight whenever they threaten to take possession of him. By facing the Shadow earlier, he can now use the Light side of the Force as a Jedi should, maintaining the balance between letting it help him fight and controlling it. Even when Darth Vader discovers his feelings for his sister, Luke manages to overcome his fear and anger in time to realize that, by killing Darth Vader, he would simply take his father's place at the Emperor's side.

Obi-Wan had told Luke that, if he did not kill Vader, all hope would be lost for the Rebellion against the Empire. However, since Luke has faced his Shadow, it is now possible for him to make ethical choices based on his own understanding instead of doing what is expected of him. Instead of killing his father, he recognizes once again how like his father he has become and he also realizes that any act of aggression

against either his father or the Emperor would mean giving in to the Shadow. Instead, he throws away his lightsaber, and because he can make such a decision even in the face of the Dark side with all its temptations and dangers, he is finally able to tell Emperor Palpatine: “You’ve failed, Your Highness. I am a Jedi, like my father before me” (*Jedi Sc.122*).

By so doing he also gives Anakin Skywalker the opportunity to face his Shadow again, both inside himself and as manifested in the Emperor. Anakin finally chooses to save his son and, by killing his Master, also masters the Shadow in his own nature. He finally fulfils the prophecy and brings balance to the Force by giving his life to defeat the Sith, and is able to become one with the Light side of the Force due to this last selfless act (*Jedi Sc.138*).

4.2.2. “Just A Crazy Old Wizard”: The Guide

As I stated in Chapter 2.2., Jung and Campbell describes the Guide as an archetype that appears, in myth and in the life of the individual, during times of change, decision or transition. It provides advice and answers when the hero or the individual is faced with a situation that cannot be resolved on the basis of personal experience or conscious reflection alone. For Jung, the Guide is therefore the archetype of meaning (1959a:35:74).

In myth, the archetype of the Guide appears as any person possessing authority who acts as guide or teacher, gives advice and aid, or helps the hero move from one sphere of being to another. In the hero myths of Ancient Greece, this role is often played by deities, most often Athena or Hermes. Athena, as goddess of strategy, intelligence and resourcefulness, often befriends and helps heroes who embody these attributes (Harris & Platzner 2001:148). She assists Hercules during his twelve tasks by, for instance, accompanying him when he brings Cerberus up from the Netherworld and advising him to clean the Augean stables by diverting a river to wash through them. Athena also helps Perseus to defeat the Gorgon by telling him to go to the Graiae for the pouch, winged sandals and cap of invisibility he will need. In

addition, she gives him the bronze shield or mirror in which he can look at the Gorgon without turning into stone. Athena similarly plays an important role as guide and advisor in the lives of Odysseus and his son, Telemachus. She intervenes for them with the gods⁴⁹, changes Odysseus' appearance for the better or the worse when needed, and throughout the epic she advises Odysseus on the best strategy to take back his kingdom. She also disguises herself as Mentor, an old family friend, in order to encourage Telemachus to denounce the suitors and go in search of his father.

Hermes, besides being the guide of souls to the land of Hades (psychopomp) and messenger of the gods, is also the god of travel, roadways and doorways. He therefore often plays a role as guide and advisor during the journey of a hero. In his role as psychopomp he can assist heroes like Hercules when they need to enter and travel through Hades. The winged sandals that Perseus uses in his quest to defeat Medusa was also a gift from Hermes "the Wayfarer" (Harris & Platzner 2001:274). In addition, Hermes may help a hero by acting on Zeus' orders, as for instance when he gives Odysseus a magical herb that will protect him from Circe's magic, or when he is sent to Calypso with orders to release Odysseus. Circe herself also takes on the role of the Guide when she tells Odysseus how to reach the Underworld and how to find the seer Tiresias once he arrives there.

The Guide as archetype can also appear in human form. The seer Tiresias is such a manifestation of the Guide in Greek myth. During his lifetime, he is primarily an advisor to the royal house of Thebes, where he "typically offers advice that all rulers, from Cadmus and Pentheus to Oedipus and Creon unwisely reject" (Harris & Platzner 2001:506). After his death he retains his insight and his ability to foretell the future, and when we meet him in *The Odyssey* he not only explains to Odysseus why

⁴⁹ As, for instance, when she pleads with Zeus to command Calypso to let Odysseus leave her island (Harris & Platzner 2001:416).

he has suffered such ill fortune, but also advises him on what to do to reach home and finally appease Poseidon⁵⁰.

As already mentioned in Chapter 2.2., the Guide also appears in other mythologies, including Thoth in Egyptian myth and the Holy Spirit in the Christian faith. To these one might also add the Norse god Wodin or Odin, who often appears to the Norse heroes (notably to Sigmund and his son Sigurd/Siegfried) as a tall, one-eyed old man. Odin typically appears to give advice or some object to indicate his favour⁵¹. Wherever and in whatever form the Guide appears, it is a concrete manifestation of man's collective need for answers and guidance through the difficult situations that every human being has to face during his or her lifetime. As such, it is an archetype within the unconscious of all people and therefore one that we recognize instantly whenever it is manifested in concrete form, whether in myth or in a modern equivalent such as *Star Wars*.

In the *Star Wars* films, the Guide is represented in its positive aspect most clearly by Jedi Masters Obi-Wan Kenobi and Yoda, and in its negative manifestation by Chancellor/Emperor Palpatine. Though Obi-Wan's role in Anakin's development can at times have the character of the Guide, it is primarily that of the Father, as I demonstrate in Chapter 2.4. where I discuss the Father as archetype. It is in the second trilogy⁵² that his role is truly that of the Guide as Jung and Campbell describe it. According to Campbell, "the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass"(1956:69). Campbell also says that this figure is the "herald" whose appearance indicates the start of the hero's

⁵⁰ Tiresias thus plays an important role in helping Odysseus to acknowledge and overcome his Shadow, as Harris & Platzner put it, "alerted to the self-destructive aspects of his nature – the impulsive pride that subverts his rational control – Odysseus henceforth behaves with redoubled prudence"(2001:410).

⁵¹ He gave Sigmund the famous sword of the Volsungs with which Siegfried eventually killed the dragon Fafnir, and he also gave Siegfried a horse that was the descendant of his own eight-legged stallion, Sleipnir (Tonnelat 1959:260).

⁵² When I refer to the second trilogy I refer to the three films that chart Luke Skywalker's journey, despite the fact that Lucas made those films first. I prefer to refer to the films in terms of their own chronology, rather than the order in which they were filmed.

adventure, and thus often appears as “a veiled mysterious figure” representing “the unknown” (1956:53).

Luke Skywalker knows, or at least knows of, Kenobi’s existence before he meets him in Scene 43 of *A New Hope*⁵³, but their meeting here is the start of Luke’s journey, and the hooded-and-cloaked old man who rescues him from the Sandpeople will be the one to help him over the first threshold. Obi-Wan, or Ben as Luke knows him, is the one who can supply the answers that Luke cannot glean from his own experience and knowledge of the world. He knows who the young girl in the hologram is and understands her message. He is also able to tell Luke more about his father, the Jedi, and the Empire, all of which contribute to the young man’s growing, though suppressed, feeling that he is destined to do more with his life than be a moisture farmer (*Hope* Sc.45). It is also clear from the very beginning that Kenobi, like many of the ostensibly old, blind, or simple-looking Guides of myth, is a much more important and powerful figure than his appearance would indicate. He tells Luke that he fought in the Clone Wars as a Jedi Knight, and in her message Princess Leia addresses the old man as “General Kenobi” (*Hope* Sc.45).

That he will function as a guide becomes even more clear when they reach Mos Eisley Spaceport and Ben demonstrates both his use of the Force (*Hope* Sc.54;55) and his skills with a lightsaber (Sc.56). But Kenobi does not only demonstrate his power and authority, he invites Luke to follow a course of action that will enable the latter to use the same power. In a manner typical of the Guide, he gives Luke Anakin’s lightsaber, saying “your father wanted you to have this when you were old enough.” In addition, he tells him what the function of a Jedi knight is and about the other source of power a Jedi has, i.e. the Force (*Hope* Sc.45). By so doing, he “gives him not only a physical instrument but a psychological commitment and a psychological centre” (Campbell 1991:179), even though Luke may not know that yet. Luke initially refuses Ben’s “invitation” to take both the literal journey to Alderaan and the journey

⁵³ This is clearly illustrated by the fact that he immediately wonders whether the “Obi-Wan Kenobi” that R2D2’s message is addressed to might be “old Ben Kenobi,” the strange old hermit who lives beyond the dune sea (*Hope* Sc.30).

inward to knowledge of the Force (*Hope* Sc.45). However, when he realizes that there is nothing that ties him to Tatooine after the death of his uncle and aunt, he steps over the threshold on the first stage of his adventure (*Hope* Sc.52)⁵⁴.

Until he is killed by Darth Vader in Scene 243 of *A New Hope*, Obi-Wan gives Luke continuous protection, advice and guidance. He teaches him about the Force (*Hope* Sc.85), about independence (*Hope* Sc.104) and eventually also about self-sacrifice as he dies in order to let Luke and the others escape. These are all lessons the young aspiring Jedi needs in order to move on to the next stage in his journey without Ben. Luke's willingness to sacrifice himself for the cause of the rebellion, his ability to act independently, and his reliance on what he has been taught about the Force (with some last moment encouragement from Obi-Wan's presence) enables him to lead the final assault on the Death Star and destroy it. He therefore demonstrates that he has used the knowledge and guidance of his Guide to broaden his own understanding and knowledge of life. This is, however, not the end of his journey. Obi-Wan continues to appear before Luke whenever he is faced with a situation that requires resources beyond that which is immediately available to him⁵⁵.

According to Jung, the archetype of the Guide can only intervene when "all props and crutches are broken, and no cover from the rear offers even the slightest hope of security" (1959a:32:66). By the beginning of *The Empire Strikes Back*, Luke Skywalker is a respected commander of the freedom fighters on the ice-planet Hoth (*Empire* Introductory Sequence). Despite his skills as pilot and his growing ability to use the Force he is not yet skilled enough to face the Empire, and Darth Vader in particular. Obi-Wan therefore appears to him again when he is close to death and at the end of his resources in a snow blizzard, which makes him more open to guidance. Kenobi tells Luke to go to the Dagobah system where he will find the next Guide on his journey to becoming a Jedi, namely the Jedi Master Yoda (*Empire* Sc.15).

⁵⁴ Or, as Obi-Wan wryly describes it, he leaves on the first stage of "some damned-fool idealistic crusade" (*Hope* Sc.45)...

⁵⁵ Like Tiresias, Kenobi continues to function as Guide even after his death. He has joined with the Force and now appears as a luminescent, transparent figure though he retains his original appearance.

The Guide's intervention at this point is absolutely necessary, since it seems doubtful whether Luke, as established commander of rebel forces, would have tried to find a way to complete his training without Obi-Wan's prompting. As I argue in Chapter 4.3 on the Hero's Journey and Individuation, Luke's journey to becoming a Jedi is analogous to any individual's journey to psychological wholeness. According to Jung, during this journey the intervention of the archetype of the Guide is indispensable, since "the conscious will by itself is hardly ever capable of uniting the personality to the point where it acquires this extraordinary power to succeed [which is typical of the unified personality]" (1959a:220:404).

When Luke lands on Dagobah, he meets a strange, blue-green little figure who, it is finally revealed, is the famous Jedi Master Yoda who is to become Luke's new Guide. Luke's uncle Owen describes Obi-Wan as "a crazy old wizard" (*Hope* Sc.31). As a Jedi with the ability to use the Force, Kenobi, like most manifestations of the Guide, is indeed something "more than human" in understanding. Master Yoda is an even better example of the fact that the Guide's appearance, "magical powers, and spiritual superiority suggest that ... he is outside, or above...the human level" (Jung 1959a:230:420). Despite his strange appearance and diminutive size, Jedi Master Yoda is nearly nine hundred years old (*Jedi* Sc.50), and he has been training Jedi for eight hundred of those years (*Empire* Sc.153). No-one is thus better able to teach Luke that "size matters not" (*Empire* Sc.173) and that the only difference between failure and success lies in the young hero's own mind. Accordingly, Yoda's role as Guide in Luke's life is principally that of "the superior master and teacher" (Jung 1959a:36:74) and perhaps even that of psychopomp, since he is the one who leads Luke to face the "underworld" of his own psyche for the first time.

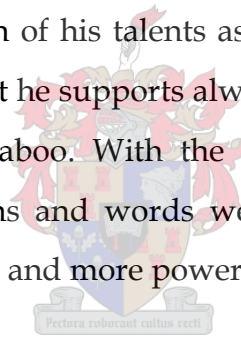
But the role of the Guide is sometimes limited, since the meeting with the other archetypes, and particularly with the Shadow, is a part of individuation that every person has to face on his or her own. Neither Master Yoda nor Obi-Wan can do more in their role as Guides than teach and advise Luke. When he decides to leave Dagobah for his first encounter with the Shadow in the form of Darth Vader they can

only try to counter his reckless decision with rational argument, and then try to salvage the situation by repeating what they have already taught him. As Obi-Wan warns Luke, “if he choose[s] to face Vader, [he] will do it alone” (*Empire* Sc.195). When Luke returns to Dagobah he has to face the last stage of his journey with the knowledge that Darth Vader is his father, and without the help of Master Yoda.

However, in this period of decision and transition it is once again Obi-Wan’s role as Guide to see “through the gloomy situation of the hero who has got himself into trouble, or at least [to] give him such information as will help him on his journey” (Jung 1959a:221:405). Obi-Wan’s explanation of Anakin’s turn to the Dark side in Scene 51 of *Jedi* is meant not only to explain to Luke why Darth Vader’s true identity was kept from him, but also to encourage him by focussing on the young man’s own growing abilities. It is also meant to make all the facts available to Luke for his final confrontation with Vader. He now knows that Leia is his sister and that she is the only hope for the Alliance if he should fail, a fact that can only strengthen the hero’s resolve. Finally, though Obi-Wan does not believe that Vader can be “turned back to the good side,” Kenobi’s description of Anakin as a young Jedi serves to strengthen Luke’s conviction that “there’s still some good in him” (*Jedi* Sc.51). As I argued in Chapter 4.2.1., it is because of this conviction that Luke refuses to kill his father, and this eventually enables both Anakin and Luke to complete their journeys. At the end of *Revenge of the Sith*, Anakin joins his former Masters Obi-Wan and Yoda as Guides of the young Jedi who now has to embark on the long process of restoring the Republic and the Jedi Order (Sc.138).

An analysis of the archetype of the Guide in *Star Wars* is not complete without some discussion of its negative aspect as manifested in the dark figure of Chancellor/Emperor Palpatine, or Darth Sideous as he is known among the Sith. Whereas Obi-Wan Kenobi and Yoda function as “repository[ies] of wisdom, experience, and traditional values, those qualities that had made the galaxy great before renegade Jedi Knights were corrupted by evil” (Winkler 2001:281), Palpatine represents deceit, lust for power, and unscrupulous self-interest. He is, in fact, the

evil that corrupted Count Dooku and Anakin Skywalker and that used every other organization in the galaxy to further his own ends. Palpatine's deceitful and ambiguous character can be closely equated with that of the Guide, for it is "possible that the [Guide] is his own opposite, a life-bringer as well as a death-dealer" (Jung 1959a:227:413). Consequently, as I argued before in Chapter 2.2., the ambiguity of this archetype necessitates careful discrimination by the hero. The journey he indicates might lead to defeat rather than victory, and he might indeed even be the one who has caused the dilemma from which he is now pretending to "help" the hero. It is partly Anakin's failure to judge and weigh the advice given to him by his Guide that leads to his downfall⁵⁶. Throughout most of the first three films, Palpatine appears as nothing more than a manifestation of the benevolent and helpful Guide. In *The Phantom Menace*, he is Queen Padmé Amidala of Naboo's assiduous, charming and caring Senator, and his election to the position of Supreme Chancellor seems to be nothing more than a reflection of his talents as politician (Sc.130). The advice he gives and the course of action that he supports always seem to be in the best interests both of the Republic and of Naboo. With the benefit of hindsight, however, it becomes clear that all his actions and words were intended to manipulate those around him into giving him more and more power and control over the Senate.



Similarly, though the advice and guidance he gives young Anakin Skywalker seem to originate from fatherly concern and disinterested pride in the boy's achievements, his motives are entirely selfish. He is aware of the young Padawan's considerable talent from the very beginning, and he intends to use that talent to further his own ends (*Phantom* Sc.178)⁵⁷. As I stated previously (Ch.4.2.1), Palpatine is the one who encourages Anakin to think highly of his own abilities and questions the motives of the Jedi Council in not acknowledging Anakin's power. He also tells Anakin that he

⁵⁶ This failure is, of course, partly a conscious decision on his part. Because he is himself ambitious and power-hungry, he is eager to believe that Palpatine's guidance leads to victory. Jung says more or less the same thing when he states that the archetype of the Guide is "capable of working for good as well as for evil, but it depends on man's free, i.e., conscious, decision whether the good also will be perverted into something satanic. Man's worst sin is unconsciousness, but it is indulged in with the greatest piety even by those who should serve mankind as teachers and examples" (1959a:253:455).

⁵⁷ When he meets young Anakin on Naboo in this scene, presumably after having heard of Anakin's exploit in destroying the Droid Control Ship by flying into the hold and shooting the main reactor, Palpatine says: "And you, young Skywalker. We will watch your career with great interest."

does not need guidance (*Clones* Sc.35), and so manages to limit the influence that Anakin's other potential Guides, such as Master Yoda and Obi-Wan, can have. When Anakin becomes confused as a result of his conflicting loyalties, Palpatine takes the opportunity to act as Guide in this potentially crucial time of decision (*Sith* Sc.88). The course of action that he covertly advises is, of course, that of using the Dark side to save Padmé. Though Anakin is as yet not aware that Palpatine is a Sith Lord, it is clear from his exchange with Padmé in Scene 103 of *Sith* that he has already accepted his Guide's advice to achieve mastery over death like the Sith Lord Darth Plagueis.

Anakin: I have found a way to save you.

Padmé: Save Me?

Anakin: From my nightmares.

Padmé: Is that what's bothering you?

Anakin: I won't lose you, Padmé.

Padmé: I'm not going to die in childbirth, Annie. I promise you.

Anakin: No, I promise you! I am becoming so powerful with my new knowledge of the Force, I will be able to keep you from dying.

Evidently, Anakin's final decision to cross the threshold to the Dark side is merely the result of the advice that Palpatine, as the "dark" Guide, had been giving him throughout the first part of his journey.

Despite the fact that Darth Sideous' presence is visible throughout all three films as he manipulates the Trade Federation and his Sith apprentices⁵⁸, it is not until the end of *Revenge of the Sith* that his true identity is revealed (Sc.118). The Supreme Chancellor who had seemed so eager to save the Republic and so grieved at the necessity of using war to achieve its salvation (*Clones* Sc.143;168), and the Dark Lord who had ordered the creation of the Clone Army and caused the outbreak of the Clone Wars in order to create his own Empire, is one and the same person.

We as modern viewers can recognize and admire Yoda and Obi-Wan as concrete manifestations of our unconscious need for guidance and advice on the route to

⁵⁸ See for instance *Phantom* Scs.25, 65 and 146; *Clones* Sc.165.

becoming whole and integrated, responsible human beings. They are Guides very like the Greek Athena or Tiresias, who encourage decisions based on reason, understanding, and resourcefulness. In other words, they indicate the way to an individuated and integrated personality in which the unconscious and conscious form a balanced unity, i.e. the “Jedi personality.” They inspire us because they are the personifications of man’s highest ideals and everything that we consider to be good and worth striving for in mankind. On the other hand, Palpatine, like all manifestations of the Guide’s negative aspect, is a reminder to us that we should approach the promptings and advice of the unconscious with some care. As I stated in Chapter 2.2., the rational consciousness should in all cases evaluate the influence of the unconscious (as personified in the Guide) in terms of the individual’s own chosen value system and ideals. If this does not happen, the unconscious will gain possession of the psyche. In such cases integration and individuation become impossible, as it did for Anakin Skywalker when he gave way to his emotion-driven “Sith personality.”

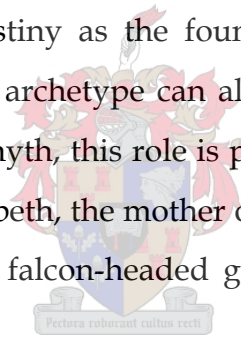
4.2.3. “I Miss Her”: The Mother

In Chapter 2.3., I pointed out that the Mother archetype exists in the collective unconscious as a universal image of what a “mother” and “mothering” should be. Any woman with whom the individual has a relationship, and who embodies aspects of this image, may therefore become a concrete manifestation of the Mother archetype. The archetype of the Mother may appear in myth as the actual mother of a hero, as a goddess who helps the hero on his journey, or as the Earth Mother. The human mother of a hero usually only plays a passive role in his life. After his birth she often dies, lives on in obscurity, or has to be rescued by her son from inopportune suitors (Harris & Platzner 2001:299). Sometimes, as with the hero Theseus, she raises her son alone and then sends him off to find his father when he is old enough (Harris & Platzner 2001:285).

If, on the other hand, the hero’s mother is a goddess, she may play a more active role in her son’s life. Achilles’ mother is the minor sea-goddess Thetis. She appears to

have a much more important role in her son's life than does his father, the mortal Peleus. While Achilles is still a baby, she dips him in divine fire of water in order to make him immortal (Harris & Platzner 2001:319). When the Greeks want Achilles to go to war against Troy, she makes him hide on the island of Scyros, disguised as a girl, until Odysseus manages to find him (Harris & Platzner 2001:320). It is also Thetis who goes to Zeus and pleads with him to let the Greeks lose until they acknowledge how much they need Achilles. In addition, she asks Hephaestus to make Achilles new armour to replace that worn by Patroclus when he was impersonating her son (Harris & Platzner 2001:327,374).

Another goddess who plays an important role in her son's life is Venus, the mother of Aeneas. Like Thetis, she acts as messenger between Jupiter and her son, and commissions armour from Vulcan. She also makes him fall in love with Dido in order to protect his ships and his destiny as the founder of Rome (Harris & Platzner 2001:868). Naturally, the Mother archetype can also be found in myths outside the Classical tradition. In Christian myth, this role is played by the Virgin Mary, mother of Jesus. One could also see Elizabeth, the mother of John the Baptist, in this position. The goddess Isis, mother of the falcon-headed god Horus, plays a similar role in Egyptian mythology⁵⁹.



The Mother archetype has only a limited appearance in the *Star Wars* films, but when it does appear it plays an important part in the journeys of the two main heroes. As we have seen, Anakin's relationship with his mother has a profound impact on his development as Jedi. According to Jung, when the son leaves his mother in order to begin his journey, she can sometimes leave him "with an emotional attachment that lasts throughout life and seriously impairs the fate of the adult" (1959a:29:61). That statement is clearly applicable to Anakin and Shmi Skywalker seems aware of this danger. In Scene 100 of *Phantom*, she tells him that "it is time for [him] to let go" of her, since her place and future is on Tatooine. When he finally leaves, she urges him

⁵⁹ It is interesting to note the theory, argued by some scholars, that the Egyptian images depicting mother Isis and the baby Horus was in fact the prototype (carried over from Egyptian religion to Christianity by Coptic Christianity) for the Christian image of the Virgin Mother and Child (Cornelius & Venter 2002:235).

not to look back (*Phantom* Sc.102). Nevertheless, Anakin has difficulty letting go. Not only does he look back, but he returns to Tatooine to look for Shmi, an action which, as we have seen, was his first step to the Dark side.

In addition, I would argue that Anakin's almost obsessive, and ultimately destructive, attachment to Padmé Amidala is also partly the result of his forced separation from his mother. When they meet, he is about nine and she fourteen, but she possesses an authority and air of capability that makes her seem much older. It is clear from the beginning that he admires her, and during his first days away from Shmi, Padmé acts as a kind of surrogate mother. She comforts him, brings him a blanket when he is cold, and encourages him (*Phantom* Sc.115). Although they live their lives apart for ten years after Anakin starts his training, Anakin never forgets her. In fact, as he tells Jar Jar in Scene 11 of *Clones*, he has "thought about her every day since [they] parted." He also tells Padmé that, during his training, when he felt lonely and homesick, the only two pleasant things he had to think about was his mother and Naboo, but that thinking about his mother only made him feel worse. He therefore uses his memories of Naboo, and consequently those of Padmé, as a substitute for the comfort of his mother (*Clones* Sc.52). Even though his attachment to Padmé becomes a romantic one when he meets her again in *Clones*, the basis of his feelings for her lies in her earlier role as substitute mother.

In the second trilogy, the Mother archetype is represented only by the character of Princess Leia Organa, Luke Skywalker's sister. Her role as "mother" is primarily that of encouraging and supporting Luke after Ben's death in *A New Hope*. Despite the occasional hint of a romantic attraction between Luke and Leia⁶⁰, I believe that his attachment to her is based rather on the fact that she appears to have many of the characteristics that he associates with the concept "mother." It may even be that he sees her as the embodiment of what he would have wanted his mother to be like. This is not so strange if one remembers that she is his sister. Apart from his attachment to Leia, the fact that Luke never knew his mother has one further effect

⁶⁰ See for example *Hope* Scs.235 and 291, as well as *Empire* Sc.22.

on his development; it makes the bond he feels with his father even stronger. When he asks Leia whether she can remember her real mother and tells her that he has no memory of his own mother, it is just before he reveals that Darth Vader is his father, and hers. In this way, he is trying to explain to Leia why facing his father is so important and why he must believe that there is some good left in the Sith Lord (*Jedi* Sc.76).

The Mother archetype is an important aspect of the unconscious to come to terms with. Confronting it is symbolic of the process that every individual has to go through when he or she has to move from one stage of the life cycle to the next. Just as the hero has to leave his mother in order to start his journey, so a person on the path to individuation has to sever ties with every previous stage of his journey if he or she is to make progress. Thus when we as modern viewers see this archetype manifested in the lives of Anakin and Luke Skywalker, we can both sympathize with their need for the image of the Mother and learn from the consequences of Anakin's failure to confront this archetype in his own life.

4.2.4. "I Wish I Had Known Him": The Father

In Chapter 2.4., I described the Father as an archetype most active in the psyche during the transition from adolescence to adulthood. Campbell defines this archetype as "the initiating priest through whom the young being passes on into the larger world" (1956:136). I also said that the hero can meet the Father either in his positive aspect as a teacher, or as a threat to overcome.

The quest to find the Father is a theme often met with in the myths of the hero's journey. In *The Odyssey*, Athena takes the form of Mentor, an old friend of Odysseus, in order to encourage Odysseus' son Telemachus to go in search of his father. She encourages him to believe that Odysseus is still alive and on his way home, but at the same time she advises him not to wait for his father's homecoming before he takes action. If Telemachus wants "future generations [to] sing [his] praises" (Rieu 1946:33), he should take a ship and go in search of his father, for he is "no

longer a child" (Rieu 1946:32). By going in search of his father, Telemachus will cross the threshold from adolescence to manhood. In fact, Athena's words fill Telemachus with such "spirit and daring" (Rieu 1946:33), that his mother's suitors decided to get rid of him since he had "now matured sufficiently to pose a threat to their plans" (Harris & Platzner 2001:430). It seems that even the resolve to go in search of the father may already bring about the transition from childhood, the sphere of the mother, to adulthood, the sphere of the Father.

Another hero who undertakes the quest for his father is Theseus, son of the Athenian king Aegeus⁶¹. His mother is Aethra, the daughter of the king of Troezen. Aegeus returns to Athens, but he leaves a sword and a pair of sandals under a heavy rock, with instructions that his son may come to find him when he is able to lift the rock and claim his inheritance (Harris & Platzner 2001:285). By lifting the rock and surviving the perilous journey to Athens (performing various acts of heroism along the way), Theseus asserts both his right to his father's throne and his new maturity (Harris & Platzner 2001:286). In a similar manner, the sun-god Helios' son, Phaeton, sets out to find his father in order to prove his divine parentage. However, though Helios acknowledges him and promises to grant him any favour as proof, Phaeton fails this test of his maturity by choosing to drive the sun-god's chariot for one day. Instead of making the transition from child to adult, Phaeton is destroyed in his foolish attempt to take on a task that only a god can perform (Harris & Platzner 2001:294).

As an example of the Father in his negative aspect, one might mention the primeval god Cronus, who devours his own children in order to prevent them from rebelling against his rule. His son Zeus escapes, however, and eventually manages to overthrow his brutal father to become the ruler of the gods in a system where justice and reason rather than violence prevails (Harris & Platzner 2001:73,74).

⁶¹ Or/and the son of the god Poseidon, since his mother slept with both Aegeus and Poseidon in one night (Harris & Platzner 2001:285).

In *Star Wars*, the archetype of the Father is represented in his positive and negative manifestations as Obi-Wan Kenobi and Darth Vader respectively. Obi-Wan Kenobi is both Anakin Skywalker's Master and his surrogate father, and as such he is a manifestation of the Father archetype in its role as teacher. It is made clear throughout *Attack of the Clones* and in the first part of *Revenge of the Sith* that Anakin regards Kenobi as his substitute father⁶², and that Kenobi in turn thinks of Anakin as a son. During their pursuit of the bounty-hunter Zam Wessel, Obi-Wan expresses his exasperation with the young Padawan's unpredictability, upon which Anakin replies that he loves Kenobi because the latter is "the closest thing I have to a father" (*Clones* Sc.31) and that he does not wish to cause him pain. Anakin later repeats this sentiment to Padmé in *Clones* Scene 129 during their argument about whether to rescue Obi-Wan against the wishes of the Jedi Council or not. When Padmé points out that Kenobi is Anakin's "friend" and "mentor," he replies by stating categorically that Obi-Wan is "like my father." That Padmé also understands their relationship to be like that between a father and son is made clear in Scene 103 of *Sith*. She counters Anakin's argument that the Jedi don't trust him by saying that "they trust [him] with their lives" and that "Obi-Wan loves [him] as a son."

According to Campbell, the Father "becomes, for his son, the sign of the future task" (1956:136). As manifestation of the Father archetype, it is therefore Kenobi's function to teach Anakin the role that he himself fulfils, i.e. that of Jedi Knight. However, as I stated in Chapter 2.4., the Teacher-Father will only surrender his own role to a son who can use his power justly and impersonally by rising above his personal preferences, ambitions and vendettas (Campbell 1956:137). In other words, the hero has to transcend his mere humanity, for the ability to live according to the belief that "personal is not the same as important" is not possible within the sphere of human desires and emotions. It is precisely this more-than-human ability to act without any thought of self that the Jedi Order expects and that Anakin, with his emotional attachments, cannot achieve. Obi-Wan's role as Teacher-Father is only

⁶² As far as anyone, including his mother, knows, Anakin has no father. It is suggested, though never stated outright, that he was "conceived by the midi-chlorians" (*Phantom* Sc.124).

completed more than twenty years later when Anakin Skywalker joins him and Yoda as Guides and Teacher-Fathers to Luke Skywalker. When that happens, one could say that Anakin becomes “the twice born: he has himself become the Father” (Campbell 1956:137).

Conversely, before becoming a manifestation of the positive aspect of the Father archetype, Anakin Skywalker represents the negative, threatening aspect of the archetype as Darth Vader. The Dark Father⁶³ is very often a manifestation of the Shadow, since “when you find your father, you find yourself” (Campbell 1991:200). As I argue in Chapter 4.2.1 on the Shadow in *Star Wars*, Luke’s confrontations with his father are thus analogous to his confrontation with the Shadow archetype both in his own psyche and as external force. When he has successfully faced and defeated Darth Vader as the threatening aspect of the Father archetype, Luke finally becomes reconciled with the Father archetype in its entirety. This is the moment described by Campbell as “at-one-ment” (1991:209) with the father.

As Campbell argues, since you find yourself when you find the father, the father-quest is symbolic of the discovery of one’s character. Moreover, as “your character is your destiny” (1991:209), this archetype is also the personified form of every human being’s need to discover his or her place and purpose in life. It is for this reason that we recognize and identify with the archetype of the Father and the father quest whether we meet it in classical myth or in the modern movie theatre.

4.3. “Learn The Ways of the Force”: The Hero’s Journey and Individuation

The process during which the individual acknowledges and integrates the archetypes of the unconscious, as I stated in Chapter 3, is termed “individuation” or “self-actualization.” The ultimate goal of this process is a whole, fully integrated

⁶³ The similarity between the name Darth Vader and the term Dark Father is a further indication of the fact that Lucas intended one to draw a parallel between the archetype and its manifestation in his films.

personality that maintains a careful balance between the conscious and the unconscious, and the archetype that corresponds to the balanced personality is the Self⁶⁴. As I mentioned before, Jung argues that the process of individuation is analogous to the journey of the hero, and the Self to the hero who has managed to transcend his humanity⁶⁵. Jung also states that, since it represents wholeness and perfection, the archetype of the Self can appear in myth as any manifestation of the divine principle, i.e. gods, goddesses and other transcendental figures⁶⁶. In *Star Wars*, the Self is represented by those who have achieved “Jedi-consciousness,” in other words, the required balance between reason and instinct, between controlling the Force and being controlled by it. As we have seen in previous chapters, the individual’s development towards self-actualization consists in recognizing and coming to terms with the archetypes that represent different stages in the life-cycle. The hero must face and overcome obstacles on his journey to transcendence that are interpreted to correspond to those archetypes. The previous chapters have also shown how Luke and Anakin Skywalker meet and have to deal with certain of these archetypes such as the Shadow and the Guide on their journey to Jedi-consciousness.

Campbell and Jung consider the myths of the hero’s journey to be of particular importance to the psyche as a concrete image of the psychological processes that all human beings have to go through during their life-times. According to Jung, the many hero myths of the world are all reflections of our collective and unconscious desire for psychological wholeness. The hero’s human nature, combined with his ability to transcend his humanity, “represents a synthesis of the (“divine,” i.e. not yet humanized) unconscious and human consciousness” (1959a:166:281). The hero myths, and their modern equivalents such as *Star Wars*, are therefore ways in which the psyche gives concrete form to the contents of the unconscious, i.e. the archetypes, in order that we may recognize them inside ourselves. Accordingly, the myths of the hero’s journey teach us how to complete our own psychic journey to individuation,

⁶⁴ “The self ... [is] the *whole* of the personality, which includes the unconscious as well as the conscious component”(Jung 1959a:187:315).

⁶⁵ Jung 1959a:172:289

⁶⁶ Stevens 1994:61-62

and how to deal with the difficulties encountered upon the way. As Campbell puts it, “these myths tell me how others have made the passage, and how I can make the passage” (1991:87), since “the images of myth are reflections of the spiritual potentialities of every one of us. Through contemplating these, we evoke their powers in our own lives” (1991:258). With this in mind, the remainder of this chapter is devoted to an analysis of the *Star Wars* films on the basis of my discussion of the hero’s journey and its psychological implications in Chapter 3. By doing so, I intend to show that the films, as modern equivalent to myth, are eminently suited to fulfil (in many respects) the same psychic function for modern audiences as myth did for the people of antiquity.

As stated before, the journey of the hero begins with the miraculous or unusual childhood of the hero. Examples of the heroes’ precocious behaviour during childhood abound in myth. Like Hercules’ display of strength when he was still a baby discussed in Chapter 3, two further examples that one might refer to in this context are those of the Irish hero Cuchulainn and the child Jesus. At four years of age, Cuchulainn defeats 150 of his uncle Conchobar’s young fighters, conquers a fortress, and captures two wild stags with his bare hands. The battle fury of the little boy is so strong that it takes an entire castle to subdue him in order to prevent him from killing all the kingdom’s young men (Campbell 1956:331-332). Similarly, Jesus of Nazareth is only twelve years old when his parents find him sitting among the teachers of the law, listening, asking questions and amazing everyone with his intelligence and wisdom (Luke 3:46-47)⁶⁷.

Anakin Skywalker is likewise endowed with unusual abilities from a very young age. He is extremely self-assured in dealing both with strangers and enemies, and his technical skills are unusually advanced for a nine year old⁶⁸. Although he has no

⁶⁷ All quotations from and references to biblical texts are from *The New Jerusalem Bible* Pocket Edition. 1990. London: Darton, Longman & Todd Ltd.

⁶⁸ Note the way in which he stands up to Sebulba the Dug in Scene 53 of *Phantom*. As I stated in Ch.4.2.1., he is very good at fixing things. He also builds a protocol droid and a Podracer (*Phantom* Sc.59), both of which testify to his extraordinary mechanical skills. The Podracer wins the big race on Boonta Eve (*Phantom* Scs. 78-94) and the droid, C3PO, is one of the central characters throughout all six films.

knowledge of the Force or training to use it, his ability to race Pods (even though no other human can do it) indicates that he has “Jedi-reflexes” (*Phantom* Sc.63). Qui-Gon realizes that his reflexes are so good because he has “special powers,” since he “can see things before they happen,” which is “a Jedi trait”. This means that the Force is “unusually strong with him” (*Phantom* Sc.67). Just how strong is made clear when Qui-Gon and Obi-Wan discover that Anakin’s midi-chlorian count is beyond that of any other Jedi.

Furthermore, since Shmi Skywalker told Qui-Gon that Anakin has, to her knowledge, no human father (*Phantom* Sc.67), the Jedi believe that Anakin was conceived by the midi-chlorians, i.e. the Force. Anakin’s unusual powers can thus be ascribed to his more than human origins⁶⁹. Anakin thus also shares divine parentage and unusual circumstances surrounding his birth with most of the greatest heroes in myth. Hercules is the son of Zeus and the mortal woman Alcmene, and in order to conceive him Zeus extended the night for three days. Zeus also became Perseus’ father by visiting the virgin princess Danae in the form of a shower of gold. Theseus, as I said before, is the son of both Aegeus and the sea-god Poseidon, and Achilles the son of the sea-nymph Thetis and the mortal prince Peleus. Similarly, Jesus is conceived by the Virgin Mary through the intervention of the Holy Spirit (Matthew 1:18;20). As I noted in Chapter 3, the miraculous conception and birth is symbolic of the hero’s nature as a semi-divine being with the potential for perfection and immortality, as opposed to the physical processes involved in the procreation of normal human beings who are motivated by power, sexuality and self-interest⁷⁰. Jung also sees the “non-empirical” birth of the hero as symbol of the psychic nature of individuation⁷¹.

⁶⁹ Though Luke Skywalker does not share this characteristic of the mythic hero with his father, he *is* the son of one of the most powerful Jedi in the history of the Galaxy, and his mother was once Queen of the Naboo. Moreover, though never stated outright, it is implied that Luke has had unusual ability as a pilot from an early age.

⁷⁰ Campbell 1956:308 and 1991:220.

⁷¹ Jung 1959a:166:282

Despite, or sometimes because of, the hero's unusual abilities and parentage, he may face many trials and dangers as a child. These include persecution, exile, and obscurity. Jung sees this as symbolic of how difficult the process of individuation, and also how precarious the possibility of psychological wholeness, in fact is. In other words, the difficulties with which the hero is faced as a child serve as warning that the journey ahead will not be easy, and the goal difficult to reach. If we see the myths of the hero as possible guides on a human being's psychological journey to individuation, the childhood trials of the hero should be a warning to treat the process with caution and with a full realization of the difficulties involved.

Hercules is, once again, a good example of this stage in the hero myths. Hera not only tries to kill him during his childhood: her persecution lasts throughout his lifetime⁷². She causes him to be caught up in a "fit of uncontrollable rage" during which he kills his first wife, Megara, and their children. As expiation for this sin, he has to perform his famous Twelve Labours. He is only reconciled with the angry goddess after his death. Perseus and his mother are set adrift at sea by his grandfather, who fears that the young hero will fulfil the prophecy that a son of his daughter will kill him. They are protected by Zeus and taken in by the fisherman Dictys on the island of Seriphus. This is, however, not the end of their troubles, since the king Polydectes desires to marry Danae though she refuses him. The young hero steps in to protect his mother, and in order to get rid of him the king sends him on what, without the help of Athena and Hermes, would have been a fatal mission, namely to get the head of Medusa (Harris & Platzner 2001:273).

The two Roman heroes, Romulus and Remus, suffer a similar fate at the hands of their uncle, king Amulius of Alba Longa, who tries to prevent his niece Rhea Silvia from bearing children that would supplant him. He forces her to become a Vestal Virgin, but she is seduced by the war god Mars and bears the twin sons who are to become the founders of Rome. Amulius then leaves the children to die in a basket on

⁷² Hera's anger is, of course, the result of jealousy, since Hercules was the son of one of Zeus' many mistresses. Hera often persecuted the objects of Zeus' affairs as well as their children.

the river, but they are washed safely to shore and raised first by a she-wolf and later by shepherds (Harris & Platzner 2001:848). Jesus similarly faces persecution at the hands of king Herod, who believes this rumoured “infant king of the Jews”(Matthew 2:2) to be a threat to his own power. Consequently, he and his parents have to undergo a period of exile in Egypt, until the threat is removed with Herod’s death (Matthew 2:13-18). When Jesus and his parents return from Egypt, they settle in the small town of Nazareth in Galilee (Matthew 2:23). This is a place of such little consequence that Nathanael, upon being told that his friends have found the saviour and that he is a Nazarene, asks “From Nazareth? Can anything good come from that place?”(John 1:46). Jesus lives an obscure and hidden life in Nazareth until his ministry begins at the age of thirty. Other heroes who face exile or obscurity are Oedipus, who grows up in the royal house of Corinth after his parents, the king and queen of Thebes, exposed him (Harris & Platzner 2001:692); and Orestes, who returns to avenge his father after growing up in exile in Phocis (Harris & Platzner 2001:609).

Both Anakin Skywalker and his son Luke face this childhood period of trial in the form of an obscure and insignificant life that is difficult to bear in the light of their abilities and ambitions. Both of them come from Tatooine, a small planet on the outskirts of the Galaxy (*Phantom* Sc.63). Tatooine is variously described as “a big hunk of nothing” (*Hope* Sc.15), “a desolate place” (*Hope* Sc.18), “small, out of the way, poor”(Phantom Sc.38) and “sparsely populated”(Phantom Sc.62). It is a place frequented by those who do not wish to be found, controlled by gangs, and the Empire has no presence there (*Phantom* Scs.41;48;63). When C3PO asks Luke what planet they are on, Luke replies: “Well, if there's a bright centre to the universe, you're on the planet that it's farthest from.” In addition, both Anakin and Luke are from low social classes. Anakin and his mother are slaves (*Phantom* Sc.50), while Luke is the foster-son of a struggling moisture farmer (*Hope* Sc.20).

Neither Anakin nor Luke is content with this *status quo*, Anakin’s frustrated ambition is clear in his love for the dangerous sport of Podracing, his attempts to locate the transmitters that prevent slaves from escaping, and his dreams of becoming a Jedi

and freeing all the slaves (*Phantom* Sc.63). As for Luke, his ambition to get away from Tatooine manifests itself in a listless attitude to work (*Hope* Sc.29) and frustrated outbursts of anger when he realizes that his uncle is determined to keep him homebound for as long as possible (*Hope* Scs.30;31). His aunt Beru realizes, however, that “Luke’s just not a farmer” because he has “too much of his father in him” (*Hope* Sc.31). Both of them feel that “there’s something lacking in the normal experiences available or permitted to the members of [their] society” (Campbell 1991:152). Like the heroes of myth, they have to be “rescued” from this situation in order to begin their journey. As I stated in Chapter 3, the archetypal figure who usually fulfils this function is that of the Guide.

This stage of the journey is the “call to adventure,” during which the Guide, or other figure, meets the hero after events bring the latter into contact with people or a situation outside his own milieu⁷³. These events may seem like mistakes or mere chance, but, according to Campbell (1956:51),

[B]lunders are not the merest chance. They are the results of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs. And these may be very deep, as deep as the soul itself. The blunder may amount to the opening of a destiny.

Such a “blunder” manifests itself in Luke’s failure to reattach the restraining bolt to R2D2, which means that he has to search for the little droid. It is this search that eventually leads him to Ben Kenobi, and thus to the next stage of his journey. In Anakin’s case, the element of “chance” is evident in the fact that the Jedi chose Tatooine as hiding place for the Queen and her retinue, and that, out of all the second-hand dealers in Mos Espa, Qui-Gon chose to try Anakin’s master’s shop.

After the hero has met the Guide or other advisory figure, he is told about the quest and its eventual goal. Often the hero’s first reaction is to refuse the call to adventure on the basis of some obligation, because he has other interests, or because he

⁷³ “The first stage of the mythological journey...signifies that destiny has summoned the hero and transferred his spiritual centre of gravity from within the pale of his society to a zone unknown”(Campbell 1956:58).

considers the quest pointless⁷⁴. Odysseus, Telemachus, and Achilles⁷⁵ are cases in point. When Odysseus is summoned to the Trojan War, he pretends madness in order to remain at home with his wife and young child. Achilles also attempts to avoid the call to arms at first by disguising himself as a girl but, as we have seen, this was because he was acting on his obligation towards his mother Thetis, who did not wish him to fight (Harris & Platzner 2001:320). Odysseus' son Telemachus is similarly reluctant to believe that his father is yet alive and that a search for him has any meaning (Harris & Platzner 2001:427-428).

Anakin's refusal comes only after his first enthusiastic response to the call, when he learns that his mother has not been freed and cannot go with him. Even when Qui-Gon is already leaving, Anakin runs back to Shmi and tells her that he just "can't do it" (*Phantom* Sc.102). As I mentioned earlier⁷⁶, Luke Skywalker also refuses the call at first. In Scene 45 of *Hope*, after they have watched the message from Princess Leia asking Obi-Wan to take the droids to Alderaan, Kenobi says

Ben: You must learn the ways of the Force if you're to come with me to Alderaan.

Luke: (laughing) Alderaan? I'm not going to Alderaan. I've got to go home. It's late, I'm in for it as it is.

Ben: I need your help, Luke. She needs your help. I'm getting too old for this sort of thing.

Luke: I can't get involved! I've got work to do! It's not that I like the Empire. I hate it! But there's nothing I can do about it right now. It's such a long way from here.

Ben: That's your uncle talking.

Luke: (sighing) Oh, God, my uncle. How am I ever going to explain this?

Ben: Learn about the Force, Luke.

Luke: Look, I can take you as far as Anchorhead. You can get a transport there to Mos Eisley or wherever you're going.

Ben: You must do what you feel is right, of course.

⁷⁴ Campbell maintains that the refusal "is essentially a refusal to give up what one takes to be one's own interest"(1956:60) and indicates "the impotence to put off the infantile ego, with its sphere of emotional relationships and ideals"(1956:62).

⁷⁵ Inevitably, none of these examples correspond exactly to the theoretic mythic pattern, Odysseus and Achilles are not young heroes crossing the threshold to manhood, and neither is summoned by the figure of the Guide. Since the myths came first and the theory later, and since myth is varied and has many themes, this is always the case when interpreting myth on the basis of one specific theory of myth.

⁷⁶ Ch.4.2.2.

Luke's perceived obligation towards his uncle and aunt, and what he has been taught by his uncle about his proper place in life, threaten to overcome both his own desire for the journey and his Guide's call. As his friend Biggs told him earlier, he has yet to discern between "what seems to be important [and] what really is important" (*Hope* Sc.20). Both Anakin and Luke finally accept the call after they are relieved of the obligations that they believe themselves to be under⁷⁷. Shmi Skywalker tells Anakin that his place is no longer with her, that he should let go of her, and that he has reached a new and necessary stage in his journey (*Phantom* Scs.100;102). Though in his case the tie is never really severed, her words do allow him to start on his journey. Luke's predicament is solved with the death of his aunt and uncle. After he sees the burnt homestead "a new resolve comes over him" (*Hope* Sc.50), and he seems to realize that defeating the Empire is "what really is important." When he returns to Obi-Wan (*Hope* Sc.52), he tells the old Jedi:

I want to come with you to Alderaan. There's nothing here for me now.
I want to learn the ways of the Force and become a Jedi like my father.

Odysseus, Achilles, and Telemachus are likewise "rescued" from their refusal of the call by external factors. Agamemnon's ambassador tests the extent of Odysseus' madness by placing his son in front of the plough he is driving, upon which the reluctant hero reveals his subterfuge by immediately acting to save his son. However, "[o]nce committed to the war effort...Odysseus becomes the most loyal officer and the prime strategist and moral builder of the Greek troops" (Harris & Platzner 2001:320). One of Odysseus' first acts as loyal officer is to find Achilles, and he exposes the hero by displaying a suit of armour among some dresses. While the real women are naturally attracted to the clothes, Achilles is immediately interested in the armour. "Thus found out, Achilles comes willingly" (Harris & Platzner 2001:320). In the same way, Telemachus' reluctance to embark upon a search for his father is overcome by Athena/Mentor's inspiring words and advice⁷⁸.

⁷⁷ "[S]ometimes the predicament following an obstinate refusal of the call proves to be the occasion of a providential revelation of some unsuspected principle of release" (Campbell 1956:64).

⁷⁸ See Ch.4.2.4. for a more detailed discussion of Athena's role in Telemachus' decision.

The next step in the hero's journey is "the crossing of the first threshold," where he has to defeat the threshold guardian in order to move on to the next stage of the adventure (Campbell 1956:77). In this manner the Babylonian hero Gilgamesh and his friend, Enkidu, perform their first heroic deed by defeating the great monster Humbaba, who was the guardian of the forest. As an example of crossing the threshold, Campbell also mentions Jason's successful passage through the clashing rocks, or Symplegades, which, after the passage of his ship, the Argo, stood permanently apart instead of clashing together when the winds drove them (1956:89). One could view the Sith Lord Darth Maul as the guardian of the first threshold in Anakin's journey, as he tries to prevent the Jedi and their charges from leaving Tatooine. However, Anakin, being young, does not fight this battle. Qui-Gon Jinn, who briefly plays the role of Guide in Anakin's life⁷⁹, provides the young Jedi with aid and fights the Sith until they can all escape (*Phantom Sc.*105-108).

If, however, the hero fails to overcome this threshold guardian, he may be swallowed by the unknown, and then he has to find his own way out again. This is precisely what happens to Luke and his companions when they fail to escape the Death Star's tractor beam (*Hope Sc.*94). They are successful in their attempt to escape the forces of the Empire stationed around Tatooine, only to be drawn straight to the great Battle Station. Once inside, they have to use their ingenuity to escape, and, with Obi-Wan gone to disable the tractor beam, Luke has to make his own decisions for the first time since leaving Tatooine (*Hope Sc.*104). After surviving their attempt to rescue princess Leia and almost being killed in the trash-compactor, Luke displays a greater amount of ability and maturity. The young hero who lectures Han Solo on his lack of courage and unwillingness to help the Rebellion (*Hope Sc.*302) is very different from the boy who told Obi-Wan that he cannot get involved in the Rebellion because there is nothing he can do about it.

For Luke and Anakin, as for most heroes of myth, the crossing of the first threshold is followed by the "Road of Trials," during which time their characters, abilities and

⁷⁹ The brevity of Qui-Gon's role as Guide is the reason why I did not discuss it in Chapter 4.2.2.

strengths are tested and trained. During this stage, which is usually the lengthiest part of any hero's journey, he has to repeatedly slay new monsters and pass new barriers until he has fulfilled his quest. Examples of the road of trials in myth include Hercules' Twelve Labours; Theseus' many deeds, including the killing of the Minotaur; Perseus' mission to kill Medusa and his detour on the way home in which he saves Andromeda from the sea-monster; and Odysseus' many adventures and misfortunes during his ten year journey home from the Trojan War. In *Star Wars*, Anakin's road of trials includes the ten years of his training between *Phantom* and *Clones* (a time not shown in the films), as well as the rest of his journey until he turns to the Dark side. Many of the trials on the hero's journey involve facing the Shadow in some way, and since Anakin finally fails to overcome this "dragon," he never really moves beyond the road of trails until he defeats the Shadow just before his death and becomes part of the Force. For Luke, the road of trials begins when he has to begin making decisions without the constant guidance of Obi-Wan Kenobi, and lasts throughout the rest of the second trilogy until the moment he defeats his father and refuses to give in to the Shadow.

Since I have already described the most salient aspects of this stage in both Anakin and his son's journeys during my discussion of the archetypes in Chapters 4.2.1. to 4.2.4., I limit myself to one remark on the role of women in this stage of the hero cycle. During the road of trials, the hero often meets with the figure of the feminine in one or more of her many manifestations. She may either appear as temptress, in which case she is one of the obstacles to overcome on this road; or as someone who helps the hero to complete the trials successfully. Theseus, for instance, is helped by the Minoan princess Ariadne. Having found herself attracted to the Athenian prince, Ariadne procures the help of Daedalus (who designed the monster's prison) to tell the hero how to kill the Minotaur and escape from the labyrinth (Harris & Platzner 2001:287-288). Odysseus is faced with the feminine in all its forms during his travels. Besides his wife, Penelope, who is the epitome of wifely devotion, loyalty, and support, he also has to deal with the woman as temptress in the form of Calypso who keeps him prisoner to share her bed for seven years. He also meets the enchantress

Circe, who at first tries to seduce him, and then becomes his Guide (Harris & Platzner 2001:412-419).

For Anakin Skywalker, Padmé Amidala is both “temptress” and helper. She does her best to support and help him, but since their relationship is forbidden, and moreover based on feelings that neither of them really have any control over, it is her unconscious role as temptress that plays the most important role in Anakin’s road of trials. Luke, on the other hand, has the helpful and supportive figure of his sister Leia to help him complete this stage of the journey, and no romantic attachments that may become an obstacle on his way⁸⁰.

Once the hero has completed the road of trials and achieved his goal, he has to return to the world he came from. The hero usually starts out upon his journey because there is something lacking in himself or his environment, or because there is something wrong with the world, society, or kingdom from which he sets out. The successful completion of his journey therefore involves either bringing back what was lacking before, or using the knowledge and skills he has learnt on his journey to rectify the situation. This often means that the hero has to defeat the figure of the “tyrant” (Campbell 1956:15) the cruel and unjust king or usurper who has upset the balance of the world. Upon Perseus’ return with the head of Medusa, he finds that king Polydectes is still using his position as king to pursue Danae. As punishment for this behaviour, Perseus uses the goal of his journey, Medusa’s head, to turn the king and his followers to stone. Romulus and Remus also return from their exile to defeat their uncle, the usurper-tyrant, and they then return the kingship of Alba Longa to their grandfather Numitor, the rightful king.

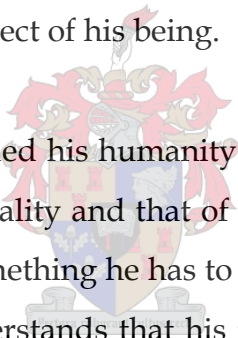
⁸⁰ As I noted in Chapter 3, one of the ways in which the figure of woman may appear as an obstacle in the hero’s road is the incest motif often met with in myth. The most famous example of this is probably Oedipus’ marriage to his mother. This motif also occurs in *Star Wars*, since Luke Skywalker and Princess Leia are not aware of their blood-kinship until the last part of *Return of the Jedi*, and before that there are often moments that lead one to suspect the possibility of a romantic attachment between brother and sister. It is never more than a suggestion, however, since Leia very definitely has a romantic attachment to Han Solo. I believe Luke and Leia’s closeness to be rather a reflection of the unconscious bond between them than of any incestuous feelings (see Ch.4.2.3. and footnote 38).

If, however, the hero does not remember what he has learnt on his journey and forgets that he would not have been able to complete it without help from the divine principles and powers, he will himself become that which he should have defeated. Instead of restoring the balance upset by that the tyrant, he continues to leave the world in imbalance and disarray. By doing so he denies his divine potential for wholeness and balance, and chooses to conform to the human side of his nature. This of course means that he now becomes the tyrant that the next hero must overcome on his journey to wholeness.

When Anakin Skywalker becomes the Sith Lord Darth Vader, despite the fact that he is sworn to destroy the Sith and moreover expected to bring balance to the Force by doing so, he takes on the role of the tyrant emperor. He is an example of the kind of hero who, despite his incredible potential to do so, cannot move beyond the desires and motivations of his “dark” (or in mythic terms “human”) side and so achieve balance between reason and passion. Instead, he forgets that his ability to use the Force is meant to be used in the service of others and turns into a tyrant so that he can use his power for his own sake. As Campbell argues, “[t]he hero of yesterday becomes the tyrant of tomorrow, unless he crucifies *himself* today” (1956:353). His son Luke, on the other hand, manages to transcend his own desires and self-interest to become a Jedi, one who uses the Force to help others and to maintain balance. As we have seen, this decision enables Anakin/Darth Vader to do what he could not when he was still a Jedi, i.e. to destroy the tyrant-emperor in the form of Emperor Palpatine by sacrificing his own life for his son. Moreover, when Luke defeats his father, he defeats that part of Anakin Skywalker that was the tyrant, and frees him to reach the end of his journey towards becoming a true Jedi Master.

The last stage of the journey for any hero of myth is his death and/or immortality. I argued in Chapter 3 that most of the hero myths deal in one way or another with the theme of death and immortality, since many heroes try to find the secret to eternal life. I also said that some heroes mistakenly believe that immortality means achieving deathlessness for their current corporeal existence. These are heroes who try to

achieve immortality without transcending their humanity. They want to live forever as they are, with all their human desires and agendas. Bellerophon, who tries to reach the dwelling place of the immortals motivated by the human emotions of ambition and pride, is one example of this kind of hero. Other examples can be found in those myths that tell of a hero who engages in a physical struggle with death. Hercules, for instance, engages in a wrestling match with Thanatos, the god of death, to save king Admetus' wife Alcestis after she agreed to die in her husband's place. Similarly, the Irish hero Cuchulainn twice fought with and defeated the battle-goddess Morrigan, who was guarding his deathbed (Campbell 1956:360). However, neither Hercules nor Cuchulainn can do more than postpone the moment of their own deaths. Though they may escape death for a while, they have not made peace with it. The fear of death is a characteristic of human nature, just like the other human weaknesses and impediments that the hero has to overcome in order to identify with the transcendent aspect of his being.



The hero who has truly transcended his humanity and completed his journey is one who has faced both his own mortality and that of those he cares about. Once he has accepted it, death is no longer something he has to struggle against. Campbell argues that this is because the hero understands that his physical self is not his true being, but that real immortality lies in identifying with that part of him "which is of eternity" (1991:282). In other words, he has managed to overcome his attachment to the "human condition" and its motivations. By doing so, he finally reaches the god-like potential that was always inherently part of his being but could only be reached through the trials and tests of the hero's journey. When Hercules realizes that his death is inevitable, he builds his own funeral pyre and asks his followers to end his life. But, though his physical existence comes to an end and then descends to Hades, the immortal aspect of his being as hero is taken to Mount Olympus where he lives as one of the immortal gods.

For the later heroes of Greek myth, like Achilles, immortality lies in “a reputation that endures, though they themselves cannot” (Harris & Platzner 2001:265)⁸¹. Although Achilles is aware that fighting in the Trojan War will mean his death, he chooses rather to create a lasting reputation than to cling to life by staying quietly at home. For him, the eternal in himself with which he identifies is his immortal reputation as warrior. In other mythologies, most notably those of the East, to identify with the eternal in yourself is to realize that

all the visible structures of the world – all things and beings – are the effects of an ubiquitous power out of which they rise, which supports and fills them during the period of their manifestation and back into which they must ultimately dissolve. (Campbell 1956:258)

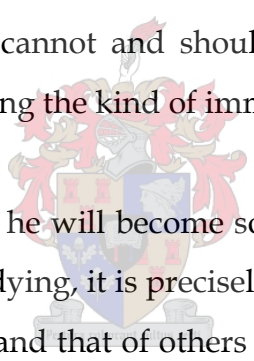
The hero who is aware of this knows that his death does not mean annihilation, but simply becoming part of the greater force from which his own being is formed. This concept of a universally present power corresponds closely with the idea of the Force in the *Star Wars* films. As I stated in Chapter 4.2.2., the Force is an energy field that surrounds, fills, and connects all beings and things in the Galaxy. In Scene 173 of *Empire*, Jedi Master Yoda tries to help Luke in his struggle to recover the sunken spaceship by describing the Force in the following terms:

Its energy surrounds us and binds us. Luminous beings are we...(*Yoda pinches Luke's shoulder*)...not this crude matter. (*A sweeping gesture.*) You must feel the Force around you. (*Gesturing.*) Here, between you ... me ... the tree ... the rock ...everywhere! Yes, even between this land and that ship!

When Luke despondently answers by telling his master that the latter wants the impossible, Yoda demonstrates his teaching by lifting the ship onto dry land himself. Incredulous, Luke can only say that he cannot believe what he sees, to which Yoda replies: “That is why you fail.” In other words, the Jedi Master is trying to teach Luke that, in order to use the Force well enough to become a Jedi, he must let go of his pre-conditioned idea about the limits of the possible. Instead of identifying with the

⁸¹ The difference, as I noted in Chapter 3, lies in the different cultural frameworks within which these myths were created. The people who told and listened to the myth of the Trojan war and its heroes no longer believed, as did those of earlier Greek culture, that any mortal, however powerful or godly in stature, could become a god.

limited nature and abilities of his “crude matter,” his mortal, physical being, he should understand himself as a “luminous being” within the greater context of the Force. Moreover, though all who die become one with Force and so, in a way, achieve a kind of immortality, the Jedi who can identify closely enough with the Force during his lifetime may even achieve conscious immortality after death. Paradoxically, this state of “eternal consciousness” can be achieved only after one has learnt to let go of everything, all attachment and all thoughts of self. “It is a state achieved through compassion, not greed” (*Sith Sc.222*), and therefore only attainable to the hero who has achieved the balanced “Jedi-consciousness” and uses the Force only to help and defend others, never to satisfy his own human desires. It is, furthermore, something that one can achieve “only for oneself” (*Sith Sc.222*). In other words, one cannot use the Force to keep others from dying, since the desire to do so comes from the greed to control the lives of others. Accepting that those you care about are mortal, and that you cannot and should not try to change that fact, is therefore a prerequisite to achieving the kind of immortality that the Force can give.

Ironically, though he swears that he will become so powerful with the Force that he will be able to keep people from dying, it is precisely because Anakin cannot let go of his greed to control his own fate and that of others that he fails to truly identify with the Force. He is the kind of hero who cannot accept his mortality or that of others and therefore attempts to overcome it. Nevertheless, like the heroes of myth, he cannot escape the reality of death. Though he himself survives, his attempt to secure more life for Padmé ends in her death. In addition, whereas the Jedi who identify with the immortal nature of their existence in the Force become “luminous beings” in spirit during their lifetimes, and in substance after death, Anakin’s identification with his Shadow, his human nature, has the opposite result. Instead of becoming more than human, he becomes “more machine than man” (*Jedi Sc. 51*). The attempt to achieve immortality without transcendence leads him to lose both his humanity and his ability to transcend it. Nevertheless, when, as Darth Vader, he sacrifices his own life to save his son and the Galaxy, he regains both. By asking Luke to remove his (Anakin’s) helmet so that he can see his son with his own eyes, he removes the

machine and reclaims his humanity. And by accepting his own death in an act of compassion to save another he finally acquires the ability to transcend the limitations of being human. Having finally identified with the “divine” part of his nature after the trials of the hero’s journey, he joins Yoda and Obi-Wan as “luminous beings.”

As for Luke, since he has completed his journey towards becoming a Jedi, he will presumably also achieve this complete transcendence after his death. However, by the end of the films he has not yet reached the final stage of his journey. As one who has returned from his adventure with new knowledge and skills to share, he still has to act as Guide for the next generation of heroes. Luke is the last of the Jedi, and he has to impart his knowledge of their abilities to others before he can complete his journey by finally joining the Force. In this way he is much like the heroes of myth who return from the journey to share the “boon” of their adventure. For instance, Perseus, who uses Medusa’s head to rescue his mother from the tyrant, then gives it to the goddess Athena, who carries it as a symbol on her shield. Likewise, after slaying the Minotaur, Theseus is able to return to Athens with the news that they will no longer have to pay their yearly tribute of fourteen virgins to feed the monster. Other heroes like Odysseus return from their journey with greater wisdom and knowledge of the world to impart to their people.

Whether the hero’s journey ends with his return and a gift to his people, or with his immortality, the prerequisite to that end remains the same. He must survive the tests and trials of the adventure by overcoming, with assistance from such helpful figures as he may meet on the way, the threats and obstacles of his journey as well as the flaws in his own nature in order to realize the divine potential with which he had been born. According to Campbell, “the agony of breaking through personal limitations is the agony of spiritual growth” (1956:190). This is as true for those on the Jungian journey to self-actualization and individuation as it is for the hero of myth. Just as the hero can only develop his full power by being tested and opposed again and again, the individual can achieve full consciousness only through the confrontations, separations and battles of a normal human life (Jung 1959a:171:289).

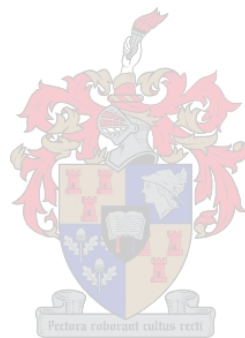
Jung divides the typical human life into two stages. The first corresponds to the journey of the hero with its trials and the second to the hero who has achieved transcendence or brought back a gift from his journey. The trials and tribulations of the first half of life are childhood, adolescence, separation from the parents, marrying, finding a job, creating a home, etc. According to Stevens' interpretation of Jung, this first part of life "usually requires channelling one's energies single-mindedly in a specific direction. This results in development of a relatively narrow, 'one-sided' personality and a failure to actualize much Self potential which remains dormant in the unconscious" (1994:81). But the wisdom and understanding learned in this part of the journey is the "boon" that can be shared with others when one reaches the second part of life. For those truly seeking self-actualization, this part of life means focussing on the concerns of the mind and spirit rather than those of the body or of society (Stevens 1994:73). As the hero who achieves immortality leaves behind the concerns and limitations of his corporal existence, the individual who comes closest to Self hood focuses less on his own desires and becomes closer to understanding his existence in relation to the collective unconscious, the universe, and all life.⁸² "The self-realized person is actually less selfish" (Boeree 1997).

Through all the arguments above I have tried to show that, when one considers the close relation of all archetypal hero myths with the journey of the human individual to psychological fulfilment, there are specific reasons why these myths still have meaning even today. In myth,

symbolic expression is given to the unconscious desires, fears, and tensions that underlie the conscious patterns of human behaviour...We have only to read it, study its constant patterns, analyze its variations, and therewith come to an understanding of the deep forces that have shaped man's destiny and must continue to determine both our private and our public lives (Campbell 1956:256).

⁸² "You identify yourself with the consciousness and life of which your body is but the vehicle. You die to the vehicle and become identified in your consciousness with that of which the vehicle is but the carrier" (Campbell 1991:134).

Not only are these myths reflections of the psychological structure common to all humans, they are also stories of our search for truth, for understanding, for the meaning of life, for our own significance in the universe and for who we are as human beings (Campbell 1991:4).



Chapter 5

Conclusion:

Star Wars as Modern Equivalent to Myth

In the introduction to this thesis, I said that my reason for writing it was an attempt to understand something of the fascination that myth still has for us as modern day human beings. In other words, I wanted to understand why myths have universal appeal, for what reason they are created, and what their function is. I stated that I would do so by relating some of the theories on mythmaking to a story that I see as a modern equivalent to myth and that holds a similar fascination for the human mind. Consequently, I decided to analyse George Lucas' six *Star Wars* films in terms of C.G. Jung and Joseph Campbell's theories on the psychological reasons behind the need for, and creation of, myth. We have seen that Jung and Campbell both relate the universal appeal of myth to the fact that the themes of myth reflect the basic structure of the human psyche. Jung explains this by arguing the existence of a psychic factor called the "collective unconscious," which is present in all people and is, moreover, part of our psychic inheritance, i.e. it is not developed individually but is a psychic pre-condition from the moment of birth. The contents of the collective unconscious are universally recognized types of figures, events and situations that give form to the contents of the collective unconscious and are typical of all humans. These are the archetypes. They are the only way by which we can know the contents of the unconscious.

The archetypes themselves can only be known when we actualize them in the form of concrete figures, either by reproducing them as mythic elements and themes or by projecting them onto our environment. The actualization of the contents of the unconscious is vital. Suppressing them or denying their existence in ourselves can have a negative effect on the human mind, resulting in various psychological disorders such as paranoia, schizophrenia, and the like. Moreover, a great deal of psychological ability and energy lies locked up in the unconscious, and it is only through integration of its contents via the actualization of the archetypes that one can

achieve psychological wholeness and, consequently, a truly balanced personality. The process of integration is known as individuation or self-actualization and its eventual goal is a psyche balanced between the rational conscious and the collective unconscious, a state which is represented by the archetype of the Self.

We have also seen that this process of individuation and the archetype of the Self is actualized in myth in the form of the hero's journey and the successful hero respectively. The archetypes which have to be integrated correspond to the trials and tests that the hero has to face during his journey. Of particular importance are the Shadow, which represents the repressed, unwanted contents of the psyche; the Guide, which is the archetype through which the collective unconscious communicates with the conscious whenever the latter is unable to overcome a given situation; the Mother, as a general representation of the female archetype which plays an important role in a child's development; and the Father, which symbolizes the passage from adolescence to maturity.

Accordingly, this theory argues that the universal appeal of myth and its themes results from "the Jungian assumption that 'we all have the same kind of dragons in our psyche'" (O' Flaherty 1988:162), i.e., we all recognize and understand the images of myth since they are derived from the archetypes of the universal collective unconscious. The theory argues, moreover, that mythmaking is the result of the unconscious human desire to give the contents and processes of the collective unconscious concrete form in order to recognize and integrate them.

This, then, is the function of those myths that relate to the hero and his journey: to serve as guide along the way to individuation by giving us clear symbols of the obstacles and dangers that may occur during the process. These myths have a teaching and organizing value for life. They give symbolic expression to the structure of the psyche and "the unconscious desires, fears, and tensions that underlie the conscious pattern of human behaviour" (Campbell 1956:256). We are therefore able to hold them up as a mirror to our own experience in order to achieve a greater

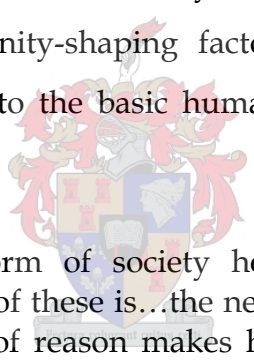
understanding of the events that occur during our lives, our nature as human beings, and our function in relation to other people. The myths are intended to help us recognize and pass through each new stage in the life-cycle as we reach it, from the moment we are able to reason to the inevitable moment of death.

However, few modern people are familiar with the myths of the ancient mythmaking cultures, and many have lost faith in the myths of their own culture or religion. On the basis of my analysis of the films according to Jung and Campbell's theories, I argue that *Star Wars* is one of the modern equivalents to myth that can, and does, fill the need for myth that arises from the demythologization of the present age. The journeys of Anakin and Luke Skywalker, like those of the mythic heroes, may help "to conduct people across those difficult thresholds of transformation that demand a change in the pattern not only of conscious but also of unconscious life" (Campbell 1956:10). We can identify with their struggle to face the Shadow in their own natures and to discern between guidance that leads to victory and that which leads to defeat because we fear to confront the Shadow in our own lives. We understand Anakin's inability to let go of his mother since we also have difficulty in moving on when a new stage of the life-cycle presents itself. We recognize the dilemma of a Jedi trapped between his loyalty to his own group and the political situation of his country because many of us have to live with similarly divided loyalties. Anakin and Luke, like the heroes of myth, can become Guides for us today because we can both identify with and learn from their mistakes as fallible human beings, and take our inspiration from their ability to rise above their mistakes.

Some may argue that one cannot use the myths of the heroes or *Star Wars* as a guide to understanding oneself and one's purpose in life, as "the myth supplies an ideal that may be fantastic, impossible to live out literally" (O' Flaherty 1988:155). Though we admire the Jedi for their ability to let go of all emotional attachments in their desire to live for others, we know that we as human beings are more or less incapable of achieving such an advanced level of selflessness. As I noted in Chapter 3, Jung himself says that the journey towards individuation is a "never-ending process"

since one can never really achieve the complete integration of the conscious and unconscious. However, as O' Flaherty argues, myth which sets an impossible ideal as goal "is not less useful in the construction of our lives. It is a target...that we can never reach...but that establishes the full range of the scale in which we actually live" (1988:155). As the poet Robert Browning said it, "Ah, but man's reach should exceed his grasp, or what's a heaven for?" (Foreman 1973:67). The failure of heroes like Anakin, Bellerophon and Phaeton indicates that, whether for the hero on his journey or for the man or woman who strives for individuation, the true challenge is not to do the impossible, but to live a life of self-discovery.

To conclude, I wish to touch upon one other function of myth that popular works of fantasy such as *Star Wars* may fulfil. It is not directly relevant to the present thesis but might serve as the basis for further study in this field. I am referring to the function of myth as a community-shaping factor in people's lives. Myth that performs this function answers to the basic human need to belong. According to Manton (1967:13),



Man, under whatever form of society he lives, has certain deep psychological needs. One of these is...the need to overcome his feeling of separateness. The gift of reason makes him aware of himself as a separate entity... There are many ways in which he can attempt to overcome this feeling of separateness. He may [for instance] join with his fellow men in communal acts of worship, in which temporarily at least he loses his sense of individuality.

In the time of the great myth-making cultures, most myths were linked to the cult of a deity which provided people with a sense of belonging to a particular group. Until recently, the great world religions of Christianity, Islam, Hinduism and Buddhism performed this function in the lives of most people. However, many people have lost touch with their own ritual community, either because they no longer identify with what they perceive as an outdated belief system, or because they have become disillusioned by the political and economical agendas of their religious community⁸³.

⁸³ Jung argues that the reason for our struggles with the unconscious, and hence the many psychological illnesses that result from that, lie in our lack of religious or mythical stability. He says that "Since the stars have fallen

According to Campbell (1991:16), this is definitely one reason for the growing number of social delinquents among young people. He argues that

myths offer life models. But the models have to be appropriate to the time in which you are living, and our times have changed so fast...Our kids lose faith in the religions that we taught to them, and they go inside. Often with the help of a drug...[This is] the mechanically induced mystical experience.

Another aspect of modern life that contributes to this problem is the emphasis on the individual at the expense of the group (Campbell 1956:387-388). I argue that phenomena like *Star Wars* and *Harry Potter* are popular not only because of their pedagogical function as mythic equivalents, but also because they provide the sense of community that many people have lost. *Star Wars* is a very good example of the “cult” that can form around such a phenomenon⁸⁴. These groups come together to discuss the philosophy behind the films, create internet communities devoted to the *Star Wars* universe, arrange conventions of fans where everyone comes dressed as their favourite *Star Wars* character, and some may even attempt to communicate in one of the languages created for the films. That the films had the power to create such a feeling of community was already evident after the first film, *A New Hope* was released. According to Leo Braudy, professor and cultural historian at the University of Southern California,

People would start to see the world in the terms that *Star Wars* had laid down. People would say, ‘May the Force be with you.’ It was a kind of code, almost, the proof that you were one of the people who had seen the film. *Star Wars* became like a kind of handshake. (LucasFilm 2004)

Part of the reason for this lies in the archetypal nature of the *Star Wars* films. Many people have told me that they dislike the films because they are trite or clichéd. In my opinion, and as I have tried to show during this thesis, a large part of the films’

from heaven and our highest symbols have paled, a secret life holds sway in the unconscious. That is why we have a psychology today, and why we speak of the unconscious. All this would be quite superfluous in an age or culture that possessed symbols. Symbols are spirit from above, and under those conditions the spirit is above too” (1959a:23/24:50).

⁸⁴ Other such “cults” include “the Trekkies” who are devotees of the *Star Trek* television series and films; various groups of “Tolkien Fanatics” who devote themselves to the world of Middle-earth; and the worldwide community of Anime (Japanese animation films and series) fanatics.

worldwide appeal lies precisely in the fact that the basic themes and characters are those that everyone can recognize. O' Flaherty (1988:148) says that the retelling of myths

takes on the function of communion rather than communication. People listen to stories not merely to learn something new (communication), but to relive, together, the stories that they already know...the audience takes pleasure in predicting what will happen, and satisfaction in seeing it happen, rather than in being surprised or shocked.

The same might be said of *Star Wars*, or indeed most of the popular films, books and even computer games that have attracted a cult-like following. Many of these works of fantasy or science-fiction also share with *Star Wars* a simple and straightforward concept of good versus evil⁸⁵. We live in confusing times where even the established religions are not always able to give an unequivocal answer when faced with questions of morality, which makes such a simple Manichean system very appealing. With their air of exclusivity and familiarity, these modern "mythic" communities supply people with the opportunity to escape the feeling of separateness created by the modern age. It also allows them to recover some of the aura of myth and mystery that is lacking in our "period of mythic confusion" (Bruner 1960:285) and demythologization. In addition, it performs some of the psychological functions that initiation used to fulfil within the traditional mythology and ritual. The nature and extent of this phenomenon and the implications, both positive and negative, that it might have for modern society as a whole might be an interesting topic for further study.

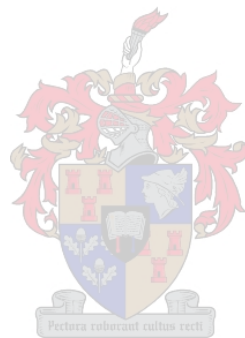
After his discussion of the hero myth in *The Hero With A Thousand Faces* (382), Joseph Campbell comes to the conclusion that

when scrutinized in terms not of what it is but of how it functions, of how it has served mankind in the past, of how it may serve today,

⁸⁵ For example, Harry Potter vs. Voldemort (the *Harry Potter* Books) or the Free People of Middle-earth vs. Sauron (*The Lord of the Rings*).

mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age.

Through my analysis of the *Star Wars* films in terms of Jung and Campbell's theories, it has become clear that one of the ways in which myth serves the obsessions and requirements of mankind, and therefore also one of the reasons for its creation, is the role it plays in the psychological structuring and development of the individual. It is also clear that the popularity of *Star Wars* (and possibly that of other similar popular phenomena) results from its ability to perform this same function in the lives of people today.



Bibliography

- Boeree, C.G. 1997. *Personality Theories: Carl Jung 1875-1961*.
Online: <http://www.ship.edu/~cgboeree/jung.html> (20 April 2005).
- Bruner, J.S. 1960. Myth and Identity. In Murray, H.A. (ed). *Myth and Mythmaking*, 276-287. New York: George Braziller.
- Campbell, J. 1956. *The Hero with a Thousand Faces*. New York: Meridian Books.
- Campbell, J. 1960. The Historical Development of Mythology. In Murray, H.A. (ed). *Myth and Mythmaking*, 19-45. New York: George Braziller.
- Campbell, J. 1991. *The Power of Myth*. New York: Anchor Books.
- Cornelius, S. & Venter, P.J. 2002. *From the Nile to the Euphrates: An Introduction to the Ancient Near East*. Stellenbosch: MACU.
- Dalziel, M. 1967. Myth in Modern English Literature. In Dalziel, M. (ed). *Myth and the Modern Imagination*, 27-50. Dunedin: University of Otago Press.
- Eliot, T.S. 1974. *Collected Poems 1909 - 1962*. London: Faber and Faber Ltd.
- Foreman, J.B. (ed). 1973. *Collins Gem Dictionary of Quotations*. London: Collins.
- Guirand, F. (ed). 1959. *Larousse Encyclopedia of Mythology*. London: Batchworth Press Ltd.
- Harris, S.L. & Platzner, G. 2001. *Classical Mythology: Images and Insights*. London & Toronto: Mayfield Publishing Company.
- Jung, C.G. 1959 a. *The Archetypes and the Collective Unconscious*. Hull, R.F.C. (trans.) Bollingen Series XX: The Collective Works of C.G. Jung, Vol.9 Part 1. New York: Pantheon Books.
- Jung, C.G. 1959 b. *Aion*. Hull, R.F.C. (trans.) Bollingen Series XX: The Collective Works of C.G. Jung, Vol.9 Part 2. New York: Pantheon Books.
- LucasFilm. 2004. *Empire of Dreams: The Story of the Star Wars Trilogy*. In *Star Wars Special Edition Box Set: Special Features DVD*. LucasFilm Ltd.
- Lucas, G. 1999. *Star Wars Episode I: The Phantom Menace*. Online: <http://blueharvest.net/scoops/pm-script.shtml> (16 April 2005)
- Lucas, G. 2002. *Star Wars Episode II: Attack of the Clones*. Online: <http://blueharvest.net/scoops/aotc-script.shtml> (16 April 2005)

- Lucas, G. 2005. *Star Wars Episode III: Revenge of the Sith*.
<http://www.imsdb.com/scripts/Star-Wars-Revenge-of-the-Sith.html>
(20 April 2005)
- Lucas, G. 1977. *Star Wars Episode IV: A New Hope*.
<http://blueharvest.net/scoops/anh-script.shtml> (16 April 2005)
- Lucas, G. 1980. *Star Wars Episode V: The Empire Strikes Back*.
<http://blueharvest.net/scoops/esb-script.shtml> (16 April 2005)
- Lucas, G. 1983. *Star Wars Episode VI: Return of the Jedi*.
<http://blueharvest.net/scoops/rotj-script.shtml> (16 April 2005)
- Manton, G.R. 1967. The Making of Myth. In Dalziel, M. (ed). *Myth and the Modern Imagination*, 9-25. Dunedin: University of Otago Press.
- Murray, G. (trans). 1935. *Sallustius: On The Gods and the World*. Online:
http://www.hermetic.com/texts/on_the_gods-1.html (26 November 2005).
- Murray, H.A. 1960. The Possible Nature of a 'Mythology' to Come. In Murray, H.A. (ed). *Myth and Mythmaking*, 300-353. New York: George Braziller.
- O' Flaherty, W.D. 1988. *Other Peoples' Myths: The Cave of Echoes*. New York: MacMillan Publishing Company; London: Collier MacMillan Publishers.
- Rieu, E.V. (trans). 1946. *Homer: The Odyssey*. Harmondsworth: Penguin Books Ltd.
- Schorer, M. 1960. The Necessity of Myth. In Murray, H.A. (ed). *Myth and Mythmaking*, 354-358. New York: George Braziller.
- Stevens, A. 1994. *Jung: A Very Short Introduction*. Oxford: Oxford University Press.
- Tonnelat, E. 1959. Teutonic Mythology. In Guirand, F. (ed). *Larousse Encyclopedia of Mythology*, 251 - 292. London: Batchworth Press Ltd.
- Unknown Author. 2005. *Mythology*. Online:
<http://answers.com/topic/mythology-2>. 26 November 2005.
- Winkler, M.M. 2001. Star Wars and the Roman Empire. In Winkler, M.M. (ed). *Classical Myth and Culture in the Cinema*. Oxford: Oxford University Press

