UNIVERSITY OF NOVI SAD

FACULTY OF PHILOSOPHY

# ARCHETYPAL NARRATIVE STRUCTURE AND ARCHETYPAL CHARACTERS IN THE NOVELS OF MICHAEL ENDE

DOCTORAL DISSERTATION

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| | The objective of the thesis is to determine how these archetypal patterns span across Ende's novels and how they are reinvented within the scope of each fictional world created by the author. In doing so, the goal is to both determine the similarities in Ende's strikingly varied opus as well as to shed light on symbolic meaning behind 1) the journey which each Hero embarks on and 2) the wide array of characters that accompany, aid or pose a threat to the Hero. Moreover, this thesis seeks to argue for the applicability of the archetypal approach to literature on works of fantasy literature, as all four novels are considered examples of this genre. Finally, in recognizing the presence and significance of archetypal patterns (which date back to earliest forms of literature and have been reinvented in general literature for centuries) in works belonging to children's literature, this thesis argues for the recognition of children's literature as being far more than a trivial genre and certainly one which deserves attention within academia. |
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| | symbolic meaning behind 1) the journey which each Hero embarks on and 2) the wide array of characters that accompany, aid or pose a threat to the Hero. Moreover, this thesis seeks to argue for the applicability of the archetypal approach to literature on works of fantasy literature, as all four novels are considered examples of this genre. Finally, in recognizing the presence and significance of archetypal patterns (which date back to earliest forms of literature and have been reinvented in general literature for centuries) in works belonging to children's literature, this thesis argues for the recognition of children's literature as being far more than a trivial genre and certainly one which deserves attention within academia. |
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## РЕЗИМЕ

У оквиру ове дисертације истражује се присуство архетипских образаца у романима Михаела Ендеа. Ово укључује, с једне стране, анализу јунаковог путовања (појам који потиче од Џозефа Кембела и који означава троделну структуру радње која је присутна у митовима широм света, као и у књижевности и филму) односно како се оно реализује у Ендеовим романима. С друге стране, анализом су обухваћени архетипски ликови, при чему су обрађени следећи архетипови: јунак, божанско дете, сенка, трикстер, мудри старац, мајка, девица, гласник и чувар прага. Ови ликови су делимично засновани на архетиповима које је описао Карл Густав Јунг и који су се показали као продуктивни у оквиру књижевности, као и на архетипским ликовима које спомиње Кристофер Воглер. Романи који су обухваћени у анализи су *Џим Дугме и машиновођа Лука*, *Џим Дугме и дивљих 13*, *Момо* и *Бескрајна прича*.

Циљ дисертације је да се утврди како се ови архетипски обрасци протежу кроз Ендеове романе и како су изнова осмишљени у оквиру сваког фиктивног света. При томе је циљ да се утврде сличности у Ендеовом изузетно разноликом стваралаштву, као и да се расветли симболичко значење 1) путовања на које сваки јунак креће и 2) широког спектра ликова који прате, помажу или представљају претњу за јунака. Поред тога, ова дисертација настоји да аргументује применљивост архетипског приступа књижевности на дела фантастичне дечје књижевности, јер се сва четири романа сматрају примерима овог жанра. Такође, кроз препознавање присуства и значаја архетипских образаца (који датирају из најранијих облика књижевности и који се вековима изнова јављају у општој књижевности) у делима која припадају књижевности за децу, ова дисертација се залаже за препознавање значаја и сложевности књижевности за децу, као и потенцијала које има за научна истраживања.

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My husband, with whom I started this adventure and who was there every step of the way. He understands the trials I went through better than anyone and having him as a companion gave me strength in times when the hurdles seemed insurmountable.

My parents, for giving me the world and making everything possible. Beyond the endless opportunities they placed at my fingertips, they are the ones who nurtured my love of languages and literature as well as my enthusiasm for learning.

I dedicate this thesis to my Dad who, even in the most difficult times of his illness, offered me his selfless support and continued to do so until his untimely passing.

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## INTRODUCTION

The name Michael Ende (1929–1995) has become inextricably tied with the fantastical worlds created across his literary career, which have immortalized him as a giant of children's literature not only in his home country Germany, but across the world. Ende's literary opus encompasses novels, novellas, short stories, dramas and poems, with his most popular works being the four novels *Jim Button and Lucas the Engine Driver* (*Jim Knopf und Lukas der Lokomotivführer*, 1960), *Jim Button and the Wild 13* (*Jim Knopf und die Wilde 13*, 1962), *Momo* (*Momo*, 1973) and *The Neverending Story* (*Die unendliche Geschichte*, 1979).

The first *Jim Button* novel and *Momo* earned him the prestigious *German Youth Literature Award*[3] (*Deutscher Jugendliteraturpreis*, previously referred to as the *Deutscher Jugendbuchpreis*) in 1961 and 1974, respectively. The author received numerous other awards both in Germany and internationally, but beyond such recognitions it is the numerous translations and adaptations of his works that are a testament to Ende's international popularity and the longevity of his work. According to his publisher's website, his works have been translated into more than 40 languages and over 35 million copies of his books have been printed. The 1980s saw both *Momo* and *The Neverending Story* receiving their big-screen adaptations, with Wolfgang Peterson's *The Neverending Story* (1984) garnering international popularity and acclaim, despite the author's own misgivings about the adaptation. More recently, the *Jim Button* novels have also been adapted to the big screen. Beyond the movie adaptations Ende's novels have also inspired cartoons, radio dramas and stage adaptions.

Ende's works continue to captivate readers even decades past their initial publication. However, as an author of children's literature, Ende is in an unfavorable position within academia. Children's literature was long dismissed as simplistic and trivial and as such deemed unworthy of scientific attention. The attitudes towards children's literature have started to shift slowly, but there is still resistance against giving children's literature the same significance that is ascribed to adult literature. The works of Michael Ende are an example of stories that have defined generations and captured the hearts of readers across the globe, but due to belonging to

[3] Ende stands out amongst other recipients of the prize as following the author's passing, a bronze figure created in the image of the heroine of his novel *Momo* would become the symbol of the prize, having been given to all winners starting from 1996.

the genre of children's literature, they have received far less recognition within the scientific community than they would have if they had been considered a part of general literature.

The present thesis seeks to apply the archetypal approach to Ende's four novels, with four main goals in mind. As the archetypal approach identifies narrative patterns that have been present in literature since the earliest myths, recognizing such patterns in works belonging to children's literature forges a connection between this seemingly trivial genre and the earliest stories preserved by mankind. Implementing the archetypal approach involves recognizing both archetypal narrative patterns and archetypal characters across all four novels. Beyond arguing for the close connection between Ende's novels and myths, this thesis also seeks to explore how Ende utilized these patterns across four very different novels, with the goal of determining similarities between how the narrative patterns unfold and how certain character archetypes are portrayed. As such, this thesis aims to encompass Ende's four longest and most well-known works and unite them by applying the same theoretical framework, something which thus far not been done in the research concerning the author's work. Furthermore, the thesis seeks to argue for the applicability of the archetypal approach to literature on works of fantasy children's literature, as all four novels are considered examples of this genre. This is to be achieved by illustrating how this approach can aid in understanding the symbolic meaning of the fantastical plot as well as the hidden functions of characters, which can be obscured by their fantastical appearance. Finally, this thesis aims to contribute to the overall research on German children's literature in Serbia, as the interest for this part of German literature is lacking considerably, especially when taking into account that German literature is taught extensively at all departments of German Language and Literature across the country.

The thesis is structured into six chapters. The first chapter concerns Ende's position within academia and will present which aspects of his novels have been the subject of research up to this point, internationally as well as in Serbia. The main purpose of this part is to shed light on how extensive the application of the archetypal approach has been thus far. The second chapter will offer a brief overview of the development of Carl Gustav Jung's theory of the collective unconscious with particular focus on archetypes. This chapter ties into the third chapter, as it is in this part that the development of the archetypal approach to literature is discussed, and its inception is closely linked to Jung's theory. The third chapter concludes the theoretical portion of the thesis, with the fourth part focusing on the analysis of the Hero's

Journey in Ende's four novels, followed by a conclusion about the presence of this narrative pattern in his books. The fifth chapter is devoted to character archetypes across the four novels. Following each archetype, a conclusion relating to that specific archetype will be formulated. The sixth and final chapter contains the overall conclusions and will primarily concern the four main goals as stated in the paragraph above.

# I. THE RESEARCH ON ENDE'S NOVELS: A BRIEF OVERVIEW

An overview of the reception of Ende's works within academia warrants calling attention to two things: Ende's relationship to the term *children's literature,* and the attitude towards children's literature in academia. Grasping how the author's personal perception of his work disaligned with the outside viewpoint, as well how children's literature has been approached by researchers, will give further dimension to comprehending Ende's position within academia.

## 1.1. Ende and Children's Literature

First and foremost, it should be noted that Ende's popularity among readers is both indisputable and enduring. A concise and convincing testament to the lasting popularity of his novels is the program for the ninetieth anniversary of Ende's birthday[4] celebrated in 2019. The program encompassed i.a. movie-screenings, stage performances, lectures and presentations of numerous new editions of his works, with events scheduled across Germany. Although the anniversary was celebrated in his home country, Ende's acclaim as a children's author reaches far beyond the borders of Germany and the German speaking countries[5]. Internationally, Ende is one of the most famous German authors of the twentieth century, and certainly the most famous German children's author of the past century.

However, there is a peculiarity regarding Ende's position within German literature. This arises from the fact that, despite being an acclaimed author for children, Ende himself never perceived himself as such. He famously stated that he never intentionally wrote for children in the first place, preferring instead to be seen as simply a storyteller whose stories are meant for all (Ende, 2019: 15).

> Also gut: Warum schreibe ich für Kinder? Schon hier stocke ich und sehe, dass ich mir die Frage anders stellen muss, um weiterzukommen, denn im Grunde schreibe ich überhaupt nicht

[4] The entire program is available at https://michaelende.de/en/node/507.

[5] Ewers' *Michael Ende: Zur Aktualität eines Klassikers vom internatinalen Rang* (2020) offers a detailed overview of the reception of Ende's work across the globe, with chapters covering Europe, Asia, South America and the Arabsphere.

> für Kinder. Ich meine damit, dass ich während der Arbeit niemals an Kinder denke, niemals mir überlege, wie ich mich etwa ausdrücken muss, damit Kinder mich verstehen, niemals einen Stoff auswähle oder verwerfe, weil er für Kinder geeignet oder nicht geeignet ist. (Ende, 2019: 100)

Whatever Ende's intentions might have been during the writing process, the final result was unquestionably labeled as children's literature, both by the general public and by critics. The term *children's literature* is broad and almost impossible to reduce to a single definition. It stands out from other categories of literature in two regards: For one, its applicability relies not on a quality inherent to a literary text, as is the case with labels such as fantasy, science-fiction, historical fiction, crime fiction, poetry, drama etc. The body of works that are categorized as children's literature are highly heterogeneous and the term is applied to works of various genres, themes, and settings. This on its own is not quite as unique as it might seem, but in conjunction with one other aspect, it makes what is known as *children's literature* a truly peculiar category. Nodelman compares the term to Victorian literature or women's literature, both of which are categories of literature determined by factors outside of the text itself. However, in the case of these two bodies of literature, it is the authors that dictate the validity of the label: "and while Victorian literature was all written by Victorians, and most women's literature is written by women, few children write the literature published professionally as *children's literature*." (Nodelman, 2008: 3)

Therefore, not only is the label not derived from a quality of the text itself, but the category is dependent on the readership rather than the author. This is further complicated by the fact that there is no clear line which separates children's literature from all adult literature. After all, much of what is termed as belonging to the body of children's literature is read by adults, and in turn numerous works of literature that may once have been directed at an adult audience would over time become staples in school reading lists.

Ende had thus found himself in a peculiar position: His work was categorized as children's literature, a label which is determined by the readership, without him ever having intended to address said readership. Although the author may not have planned for this to happen, his stories resonated with a young audience and have been appropriately marketed to

continue to appeal to this group of readers[6]. To say that his work was completely ignored by adult readers would of course be false, but it is interesting to mention Ewers' conclusion drawn from years of experience teaching children's literature in Germany: While undoubtedly read by most in their childhood, Ende's novels are seldom revisited by adult readers (Ewers, 2019: 14). Despite possessing an unquestionable status and recognition as a children's author, this acclaim simultaneously meant that Ende would be left out of the canon of general literature in Germany[7].

### 1.2. Children's Literature and Academia

While perhaps not in line with the author's own perception of his work, the label *children's literature* seems hardly a condemnation and it certainly did not pose an obstacle to his popularity. However, it might have impacted how Ende's works were approached within academia. Hunt refers to the study of children's literature as "marginalized" (2005: 1), while Reynolds notes that the assumptions that children's literature is both "simplistic" as well as "too closely tied to popular culture" (2011: 3) have both hindered serious research into this specific branch of literature. Shavit dove deeper into the problematic position of children's literature within academia: First published in 1986, Shavit's *Poetics of Children's Literature* begins with an overview of factors that have impacted the attitude towards children's literature among researchers:

> As a result of society's concept of childhood, children's literature, unlike adult literature, was considered an important vehicle for achieving certain aims in the education of children. This belief, however, meant that children's literature could not be accepted by highbrow society as having a status equal to that of adult literature; consequently, children's literature suffered from an inferior status within the literary polysystem. As long as the main criterion for selection of

[6] A testament to the appeal that Ende's works have for an adult audience is the case of the Korean translation of *Momo* by Kyung A Tscha, which became a bestseller in the 1970s in South Korea among adult readers (Choi, 2020: 219).

[7] That Ende was not left indifferent by the lack of approval and recognition by literary critics is commonly illustrated by his "revenge" on acclaimed literary critic Marcel Reich-Ranicki (1920-2013). Reich-Ranicki had fleetingly mentioned Ende on one occasion, and only to make it apparent that he would not speak about him or his works. Ende, in turn, based a cruel character in *Der satanarchäolügenialkohöllische Wunschpunsch* (1989) on the literary critic. The resemblance is made unmistakable by the accompanying illustrations by Regina Kehn.

> subjects for research was normative and based on the text's evaluation, there was no room for research of texts that were considered inferior or of little literary merit. (2009: ix)

In the preface, written in 1983, Shavit noted that the attitudes towards children's literature in academia had only recently started to change. That there was still a stigma attached to it at the time is evident from the anecdote told by Schueler in the opening paragraph of his 1987 research paper on archetypal narrative patterns in Ende's *The Neverending Story*:

> When I mentioned to a respected senior colleague my intention to attempt a critical analysis of Michael Ende's voluminous best seller, *Die unendliche Geschichte*, he warned me that some scholars "see red" when they even hear the title since they consider the work to be not really serious literature. (Schueler, 1987: 355)

Schueler connects this to an issue that is much broader than the question of the acceptance of children's literature or Ende's novel. From a narrative point of view and according to the taxonomy of Northrop Frye, Ende's works – and children's literature in general – belong to the mode of romance, a mode which has long been in the "doghouse" despite Frye's attempts to "elucidate its central importance as the structural core of all fiction." (Schueler, 1987: 356)

Since the statement made by Shavit in the 1980s, the interest in and appreciation for children's literature within academia has without a doubt increased. Although still explored, the educational value of children's literature is no longer at the forefront of research. Peter Hunt's *Understanding Children's Literature*, first published in 1999, highlights the numerous approaches that can be applied to such texts, thereby drawing attention to the complexity of children's literature. Hunt's collection of essays is only one example that shows that the potential of Children's Literature Studies is far greater than it was initially perceived to be.

When looking at the research into Ende's novels, it should therefore be kept in mind that his works were approached as works of children's literature, which undoubtedly impacted the interest they received from researchers. Moreover, it should also be noted that the interest in Children's Literature Studies has grown steadily over the past thirty years, a trend which will be reflected in the research into Ende's novels.

### 1.3. The Previous Research on Ende's Novels

The following section will offer an overview of the available research on Ende's novels *Jim Button and Lucas the Engine Driver*, *Jim Button and the Wild 13*, *Momo*, and *The Neverending Story*. The compilation of sources centers on research that was specifically devoted to one or more novels. There is a considerable amount of publications available that focus on Michael Ende himself and his position in the history of German literature, but such sources are not part of this section. The goal of this section is to attempt to present how much attention has been devoted to the novels themselves within academia, as well as to determine which aspects of the novels have been subject to previous research, with the ultimate goal being to determine how much the topic of archetypes, which is at the core of this thesis, has already been explored, directly or by implication.

The perhaps most remarkable study on Ende's *Jim Button* is Julia Voss' *Darwins Jim Knopf* (2009) in which the novel's unlikely connection to the history of the Third Reich is explored, as well as parallels between the protagonist of the story and a boy from Terra del Fuego whose life is touched upon in Darwin's *The Voyage of the Beagle* (1839). Another study which aimed to connect the story with real-world occurrences is Kirsch's *Jim Knopf – oder Abenteuer rund um das Thema Adoption* (2014), although the paper is primarily focused on the psychological issues which can present themselves following adoption, with the novel serving primarily to illustrate common situations and problems concerning the aftermath of adoption. Given the diverse cast of heroes, it comes as no surprise that the question of race (Hermes, 2015) has also been discussed. Furthermore, Ewers made a considerable contribution to the research into literary impulses in *Michael Ende neu entdecken* (2019), in which the author notes the parallels to fairytales and medieval romances that can be observed in the novels. Another aspect of the story mentioned by Ewers is the prominence of technology[8] and logic as well as their

[8] Although most prominent in the *Jim Knopf* novels, technology continued to be a part of Ende's later works as well, albeit as a more sinister force. Kaminski notes that in *Jim Knopf*, the playful and creative aspects of technology are explored, as opposed to its depiction in the works that followed. "In den späteren kinderliterarischen Werken wird das Technische zum Zerstörerischen, sei es in der From der mechanischen Soldaten der Zauberin Xayíde, sei es in Form des Chemiewerks, das die Zauberwelt des Zirkus im *Gauklermärchen* zu zerstören anhebt. Technik entwickelt sich so vom Beherrschbaren, mit dem sogar spielerischer Umgang gepflegt werden konnte, zum Unbeherrschbaren, selber Herrschenden." (1985: 73)

intertwining with fantastical elements. These features of the novels were also explored by Tabbert (1996). Lohse (2017) detailed how the novels present young readers with monumental theories from the field of physics. The available research indicated that the topic of archetypes in the novels has yet to receive significant attention, but it is also noteworthy that much of the research focuses on connecting the story to real-world occurrences and problems, which is remarkable considering that the *Jim Button* novels appear to be the most removed from reality and have even been characterized as nonsensical.

In regards to *Momo*, the available research centers heavily on the depictions of time and modern society. The portrayal of time is at the core of Böhme's *Zeitphilosophie in Michael Endes "Momo"* (2007) as well as Sahmel's *"Momo" oder: Pädagogisch relevante Aspekte des Problems der Zeit* (1988). Further authors that approached the depiction and relevance of time in the novel include Sahmel (1988), Mikota (2009) and Armer (2000). Cánovas and Teuscher (2012) also explored the topic of time, although they approached it in regards to conceptual integration, while Dekhnich and Trofimova (2015) analysed the time metaphors used by the author and how these are preserved or altered in the novel's English language translation. Pandikattu explored the underlying criticism of modern society in the essay "Momo – Eine zeitgenössische Kritik der modernen Kultur" (2000), while Polster (2016) focused on how the novel presents a dystopian vision of capitalism. Duhn (2016) approached the topic of time in conjunction with childhood and imagination. The importance of imagination as it is presented in the novel is explored by Peck (1991), who also investigated how the significance of the art of listening is woven into the story.

Whereas the topic of archetypes appears to have been completely neglected in the case of the *Jim Button* novels, the research concerning *Momo* shows hints of interest for archetypal characters. Specifically, the heroine herself is mentioned by several authors (Kümmerling-Meibauer, 2003; Nikolajeva, 2010; Ewers, 2019) as a representative example of the Strange Child or one of the alternative names (das fremde Kind, Alien Child). Beyond these instances, an analysis of the archetype is limited to master's thesis by Bonin (2018), in which literary protagonists considered representative of the Strange Child were analyzed based on a list of criteria formulated by Kümmerling-Meibauer (2003).

In the case of *The Neverending Story*, the available research points to interest in a variety of aspects of the novel, ranging from the depiction of fantasy (Binder 1985, Elgohary

1991, Götze 2008), onomastics (Schirmer 1995, Kuttor 2010) and its unique narratological structure (Duenas 2000, Siebeck 2009, Bhadury 2013). What can be noted as prominent and what is simultaneously of significance for this thesis is the evidently great interest in the psychological aspects of the story, as well as the story's proximity to myths. The popularity of a psychological approach to the novel is noticeable starting from just a few years after its initial publication. In 1984, Kuckartz analyzed how the novel depicts Bastian's individuation process while also touching on several key archetypes in *Michael Endes* Die unendliche Geschichte*: Ein Bildungsmärchen.* Gronemann, too, interpreted the novel as a journey of individuation in *Phantásien: Das Reich des Unbewussten* – Die unendliche Geschichte *von Michael Ende aus der Sicht der Tiefenpsychologie* (1985), exploring how various characters represent archetypes related to individuation and to the discovery of the Self. Ludwig's *Was du ererbt hast von deinem Vater: Michael Ende's Phantásien – Symbolik und literarische Quellen* (1987) explores the novel's parallels to tales from Greek and Christian mythology, as well as prominent works of fantasy literature, while additionally noting the presence of archetypes. Müller also touches on archetypal characters in *Einmal Phantásien und zurück: Michael Endes „Unendliche Geschichte" – Hintergründe, literarische Einflüsse und Realitätsbezüge* (2013), although they form only a small segment of the research presented in the book.

Beyond these comprehensive studies, the archetypes in *The Neverending Story* have also been the subject of several research papers as well master's theses. Nikolajeva discussed narrative patterns in *The Neverending Story* in reference to Propp's *Morphology of the Folktale*. She pointed out archetypal patterns present in the story, while also debating if this put Ende's originality into question, ultimately concluding that these recognizable patterns do not diminish the quality of the novel. Instead, they aid in making "us recognize images and patterns that have been known before" while also stimulating "the reader's reflections on these objects" (Nikolajeva, 1990: 41). Schueler (1987), likewise, explored the archetypal narrative structure in *The Neverending Story*, opting for Frye's structure of romances. In *Michael Ende's "Die unendliche Geschichte" and the Recovery of Myth through Romance*, he laid out how both Atréju's and Bastian's journeys correspond to what Frye called the romantic mode, while also addressing how the novel deviates from the structure at certain points, modifications "which are important for the interpretation of the central message he intends to convey" (Schueler, 1987: 359). A part of Kim's (2018) master thesis *Storytelling Tricksters: A Reader's Coming-of-Age in*

*Young Adult Fantasy Fiction in Germany* deals with the Trickster archetype in Ende's *The Neverending Story*. Several archetypes, such as the Shadow and Wise Old Man, are touched upon by Rindler in her thesis *Phantásiens fabelhafte Bewohner: Über Michael Endes Kinder- und Jugendroman „Die unendliche Geschichte*" (2009).

Lastly, three publications deserve special attention for their contribution to the research on Ende's novels. The first one is the collection of essays *Zwischen Phantasie und Realität – Michael Ende Gedächtnisband 2000*, published in the year 2000, in which chief editor Jacek Rzeszotnik sought to both honor the (then) recently deceased author as well as to mirror the versatility of his work with a diverse anthology of essays that explore Ende's works from a variety of standpoints. The second one is Hans-Heino Ewers' *Michael Ende neu entdecken* (2019), in which the author strived to illustrate that Ende's novels have as much to offer to the adult reader as they do to the young one, if not even more. He compiled both existing theories in regards to the interpretation of each novel, as well as new standpoints that go beyond previous research. Finally, in light of Ende's ninetieth birthday, a compilation of essays with Ewers as the editor in chief was published in 2020 under the title *Michael Ende: Zur Aktualität eines Klassikers vom internationalen Rang*. While some of the essays do explore Ende's novels, others shift their focus to lesser known works, and a particularly unique contribution to the research into Ende's work are the chapters that deal with the reception of his works beyond the German speaking countries.

Prior to drawing any conclusions from this section, it should be noted that no research was deliberately omitted and that the author is aware that this section includes only English and German language publications. Given Ende's popularity outside of Europe, it is to be expected that his works have been written about in other languages as well, but the author is limited to including only the ones written in these languages (the status of Ende within academia in Serbia will be discussed separately in the section that follows).

Although inevitably incomplete, this overview does point to three conclusions regarding the research about Ende's work. Firstly, the research on all three novels points to a surge in interest starting from the early 2000s. Despite the immense popularity that each novel enjoyed right upon the initial publication, the reaction from academia appears belated in the cases of *Jim Button* and *Momo*. *The Neverending Story* presents itself as an exception, as interest in the novel is apparent starting from soon after its initial publication. This ties into the second conclusion,

which is that *The Neverending Story* has without a doubt received the most attention from academia. By comparison, the research on *Jim Button* and *Momo* focuses on a select number of aspects, whereas *The Neverending Story* has been explored from a variety of standpoints. The final conclusion is the most relevant for this thesis, and that is the topic of archetypes has only marginally been explored. In the case of *The Neverending Story*, archetypes were included in certain publications which approached the novel from a psychological standpoint. The titular character of *Momo* has been mentioned as the representation of an archetype, but other characters as well as the plot itself have not been discussed in relation to archetypes. In the case of *Jim Button*, no publications could be found that dealt with the archetypes in the novel. Lastly, it should be noted that, while each novel received varying degrees of interest, no publications were found which dealt with comparisons between the novels, nor could any comprehensive studies be found which sought to encompass all three novels and analyze them from the same standpoint.

### 1.4. The Reception of Ende's Work in Serbia

As one of the goals of this thesis is to offer a contribution to the study and research of German children's literature at institutions of higher education in Serbia, this final section concerning the research into Ende's work will focus on the reception of the author in Serbia, specifically in academia. This warrants a short discussion about the position that children's literature holds in the curriculums of universities where German Language and Literature is taught, as well as an overview of how accessible Ende's work is to the Serbian readership.

It should first be noted that German Language and Literature is taught at four out of six public universities across the country that offer philological majors. While literature courses form an integral part of the curriculum at all four universities, German children's literature is offered as a separate course only at the Department of German Language and Literature in Kragujevac, which also covers Ende's novels. At the Department of German Language and Literature of the University of Novi Sad, an elective course titled Genres of German Children's Literature was taught during the summer semester of 2018, which encompassed Ende's novels.

The fact that the number of students that are introduced to Ende's work within the setting of higher education is quite limited naturally does not mean that his works have gone

completely unnoticed by Serbian readers. The Serbian translation of *Momo* was available in 1978 (translated by Drinka Gojković) and the translation of *The Neverending Story* appeared in 1984 (translated by Mirjana Popović). It would take more than two decades for the *Jim Button* novels to appear in Serbian bookstores, with the first part being published in 2006 (translated by Spomenka Krajčević). Other works which were translated include *The Mirror in the Mirror* (1996, translated by Jovan Bojić), *The Night of Wishes: Or the Satanarchaeolidealcohellish Notion Potion* (2010, translated by Mirjana Popović) and *The Magic School and other Stories* (2010, translated by Smiljka Blažin and Spomenka Krajčević). Therefore, although Ende might not be part of the canon of German literature, his works have found their way into the hands of Serbian readers, which is a prerequisite for them to receive wider recognition and elicit critical discussions and research. Moreover, *The Neverending Story* can be found on reading lists for Serbian class in elementary school, meaning that the potential of his writing has been recognized by the education system.

That Ende has also attracted the attention of academia can be seen on account of several research papers centered on his works which have been published in journals based in Serbia and the BCMS speaking countries. In these papers, Ende's works are approached by hightlighing questions concerning narrative theory (Opačić, 2006; Perišić, 2013), imagination (Gajović, 2021), translation (Zobenica, 2015), and otherness (Zobenica, 2016). Although written in English, a notable research paper for this thesis is one titled „The Token's Hero's Journey: Reconceptualizing the Literary Hero" by Akbarov and Milak published in 2015 in the journal *Philologia* of the University of Belgrade, and the authors of the paper are affiliated with the International Burch University in Sarajevo, Bosnia and Herzegovina. Notably, *The Neverending Story* was included in Tropin's Magister thesis about the motif of Arcadia in children's literature (Tropin, 2006). However, thus far there has been no PhD thesis defense at a university in Serbia that centers on Ende's work.

Conclusively, it can be said that Ende's stories have been accessible to Serbian speaking readers for a number of years, but his inclusion in elementary school Serbian class no doubt impacted the awareness young readers have for his works. An engagement with his works at university level classes is still limited, but this has not prevented a steady increase in the interest for his works among literary researchers in the past two decades.

## II. ARCHETYPES: CARL GUSTAV JUNG'S CONTRIBUTION

Carl Gustav Jung is credited as the founder of analytical psychology, with his theory of the collective unconscious being his most significant contribution to the field of psychoanalysis. It is from this theory that the meaning and importance of archetypes within the context of psychology is derived from. In his writings, Jung combined psychology with mysticism, literature and visual art, resulting in a complex notion of what archetypes are, a notion that cannot be grasped within a singular definition. Considering that Jung himself included literature and visual art in his writings on the subject, it comes as no surprise that the term would eventually find application in other fields as well. The following section will be devoted to offering a brief overview of Jung's development of the theory of the collective unconscious and, by extensions, to his theory about archetypes.

### 2.1. The Origin of Jung's Research on the Unconscious

By the time that Jung was a young student of medicine in the late nineteenth century, ideas about the human mind and its workings had already been a subject of interest within the field of psychology. It was right around the time that Jung was beginning his studies that significant milestones[9] had been reached, milestones which signaled that the century ahead would be of great importance for psychological research. With the interest in the unconscious rising, Jung's fascination with the human psyche came at the appropriate time.

The well-known anecdote which led Jung to delve deeper into the working of unconscious dates to the year 1896, when he learned of a 15-year-old girl who claimed that she was a somnambulist. Although the individual would prove to be a fraud, this incident was instrumental in sparking Jung's interesting for the unconscious.

> I was impressed with the fact that, notwithstanding appearances, there must be a hidden life of the mind manifesting itself only in trance or in sleep. [...] Of course I became deeply interested

[9] "It is probably appropriate to date the coming of a modern experimental and theoretical psychology at around 1880 to 1890 with the establishment of the first formal laboratory in 1879 by Wilhelm Wundt (1832–1920), the creation of independent chairs in psychology, and the publication in 1890 of *The Principles of Psychology* by William James (1842–1910)." (Mandler, 2007: xv)

> in all these things and began to try to explain them, something I could not do as I was only twenty-one at the time, and quite ignorant along these lines. (Jung, 2012: 3–4)

Jung's search for answers led him to theories about the mechanisms of the human mind that had marked the previous century, as well as recent ones that had caused a stir in the scientific community. He remarked having first looked for answers in the works of Arthur Schopenhauer (1788–1860) and Eduard von Hartmann[10] (1842–1906). However, it was Sigmund Freud (1856–1939) that had the most profound impact on Jung. Being Jung's senior by 19 years, Freud would become a teacher, friend and kindred spirit in Jung's search for answers regarding the human psyche. Jung approached Freud with admiration but also reservations, calling him a "persona non grata in the medical world at that time" (2012: 15). One of the key points of disagreement was the role of sexuality and libido, which Freud viewed as crucial, while in Jung's theory they don't hold as much weight. More importantly, Jung and Freud could not see head to head regarding the question of the unconscious, with Jung's idea of the collective unconscious differing from Freud's idea of the structure of the psyche. Their "alliance and cross-fertilization [...] lasted from 1907 to 1913" (Douglas, 2008: 29), ending with Jung's *Psychology of the Unconscious* (later revised as *Symbols of Transformation*).

Jung's research into the unconscious was not limited to one field: early on, he turned to prominent works from sociology, ethnography and anthropology[11]. Beyond this extensive research and his collaboration with Freud, the key factor in Jung's development of the theory of the collective unconscious was the time he spent practicing at the Burghölzli psychiatric hospital.

[10] The name Eduard von Hartmann may pale in comparison to Schopenhauer from today's viewpoint. Near the end of the 19th century, Hartmann would publish a book that would leave few among those interested in the human psyche indifferent. *The Philosophy of the Unconscious* (*Philosophie des Unbewussten*, 1869) resonated in Germany as well as England and France, eliciting both praise and criticism, and establishing Hartmann as a key name in Jung's research of philosophy. He would later state: "The philosophical influence that has prevailed in my education dates from Plato, Kant, Schopenhauer, Ed. v. Hartmann and Nietzsche. These names at least characterize my main studies in philosophy." (2011b: 500-501)

[11] Notably Emile Durkheim's (1858-1917) concept of *conscience collective* ("The totality of beliefs and sentiments common to the average members of a society" (Durkheim, 1984: 38/9)) and Adolf Bastian's (1826-1905) theory of *Elementargedanken* (alternatively *leitende Grundgedanken*, *Grundtatsachen des Bewusstseins*, *psychologische Elementarstoffe*; "Eine allgemeine Gesetzmäßigkeit und sozialpsychologische Disposition […] die auf der Grundlage sozialer Bedingtheit der menschlichen Existenz in Form der *Völkergedanken* manifestiert wird (Seidensticker, 1977: 1326)).

At the time of Jung's studies at this establishment, the Burghölzli was known as an innovative treatment center for mental illnesses. While treating patients, Jung came to the conclusion that the unconscious was not as simple as he had previously thought it to be. He recalled during a lecture: "I thought of the conscious as of a room above, with the unconscious as a cellar underneath and then the earth wellspring, that is, the body, sending up the instincts." (2012: 23). This realization of a more complex structure of the psyche, coupled with his previous research and spiritual and occult thought all came together in the theory of the collective unconscious.

That Jung turned to writings of great thinkers from a variety of fields already indicates that his theory of the collective unconscious and the idea of archetypes would ultimately go far beyond the field of psychoanalysis. This would, in the long run, be to the detriment of his theory and his credibility within the scientific community, coupled with the overall standpoint that his theory lacked the necessary proof and that his approach was far too inconsistent and speculative. In fact, Jung's interest in the psyche[12] was always closely tied to his interest in the occult, possibly present since his childhood and stemming likely from his mother's fascination with the paranormal (Douglas, 2008: 29). While his writings also suffered from inconsistencies, it is the integration of speculative ideas that is thought to be the main reason as to why Jung was "dismissed as an unscientific and mystical thinker" (Douglas, 2008: 30).

Although Jung's theory has since been debunked, the enduring fascination with archetypes proves that, despite not being scientific, the theory of the collective unconscious resonated with people and opened the possibility of new approaches to art, literature and film. Notwithstanding that Jung's writings entail many contradictions and lack clear definitions, an attempt will be made in the following section to offer a concise overview of the theory of the collective unconscious and of the term archetype.

### 2.2. Jung's Theory of the Collective Unconscious

Discussed at length in *The Archetypes and the Collective Unconscious*, the theory of the collective unconscious postulates that the psyche is composed of three parts. The first layer is the

[12] Jung goes into great detail about the psyche in *Structure and Dynamics of the Psyche.* For the purpose of this paper, the simple statement that it is the "totality of all psychic processes, conscious and unconscious" (Jung, 1975a: 178) will suffice.

*conscious*, composed of everything we are aware of and, akin to a crust, only constitutes a minor part of the psyche in comparison to the layers that lie beneath it. At the center of the conscious is what Jung refers to as the *Ego.* The Ego differentiates the outer world from the inner and its role is to protect the conscious, to act as a sort of gatekeeper in our experience of the world and effectively decide what will enter the conscious. Naturally, the Ego cannot simply eliminate insignificant, uncomfortable or traumatic experiences – while they do not become a part of the conscious, they are nonetheless absorbed into the psyche subliminally, where they become part of the second layer, the *personal unconscious*.

> Everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do […]. (Jung, 1975a: 245)

The personal unconscious is unique to each individual and from it Jung distinguished the part of the unconscious that is not unique, but rather universal – the third part of the psyche, the *collective unconscious*.

> I have chosen the term *collective* because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. (Jung, 1955: 3–4)

Jung seemed certain both of the uproar his theory would elicit as well as of its credibility, stating that "the hypothesis of a collective unconscious belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions" (Jung, 1955: 3). What the collective unconscious proposed was the idea that humans are not born *tabula rasa*. Although Jung did not deny that we are influenced by our environment, he argued that we possess certain structures in our psyche that are inherited from our ancestors and which are situated in the collective unconscious. These are universally the same, regardless of where and when we live.

The key to Jung's theory was the information he gathered during sessions with his patients. In these sessions, Jung noticed similar symbols emerging in the dreams[13] and fantasies described by his patients, pointing him in the direction that these all must stem from a layer of the unconscious which is common to all humans. The symbols were not only present in his patients' dreams; he had noticed them in his study of religion and mythology as well. These contents of the collective unconscious which would emerge in the conscious in dreams, but also art and mythology are what Jung called *archetypes*.

### 2.3. The Etymology and Origin of the Term Archetype

Tracing the term *archetype* back to its origin in Greek, it becomes apparent that we are dealing with a compound term consisting of the words *arche* (meaning *first* or *original*) and *typos* (meaning *form* or *model*). The etymology of the term is reflected in the definitions offered by English dictionaries. The Merriam-Webster dictionary defines archetype as "the original pattern or model of which all things of the same type are representations or copies". Similarly, the Cambridge dictionary defines the word archetype "as a typical example of something, or the original model of something from which others are copied". However, when speaking of archetypes in Jungian terms, this definition does not apply. Jung's decision to use the term archetype to denote the structures of the unconscious is not rooted solely in the etymology, but also – or rather, more so – in the history that the term possesses. Before defining archetypes in Jungian terms, the history of the word should be taken into account, given that it reflects the spiritual aspects of Jung's theory.

Jung himself details how the term *archetype* can be traced back to writings from the early centuries of the Common Era, listing examples from texts originating in various parts of the world. In Jung *Archetypes and Collective Unconscious*, he himself acknowledges the long history the term has in theological and philosophical writings, simultaneously revealing how he

[13] As to why dreams were so important to his studies, Jung wrote: „Die Träume enthalten Bilder und gedankliche Zusammenhänge, die wir nicht mit bewusster Absicht erzeugen. Sie entstehen spontan, ohne unser Zutun, und stellen somit eine der Willkürlichkeit entzogene, psychische Tätigkeit dar. Der Traum ist daher eigentlich ein höchst objektives, sozusagen ein Naturprodukt der Psyche, weshalb man von ihm zum mindesten Hinweise und Anspielungen auf gewisse Grundtendenzen des seelischen Prozesses erwarten darf." (1972: 183)

settled to his particular term to be at the core of his theory of the collective unconscious. The word archetype was adopted from the *Corpus hermeticum*[14] (*Hermetic Body of Writings*), where the syntagm *archetypal light* is employed in reference to God[15]. It is also found in other writings dealing primarily with Christian theology, such as in *De caelesti hierarchia* (*On the Celestial Hierarchy*) and *De divinis nominibus* (*The Divine Names*) by Dionysius the Areopagite[16] as well as Irenaeus[17] in *Adversus Haereses* (*Against Heresies*). The long history of the word archetype is in fact embedded in the meaning that Jung ascribes to it, as "we are dealing with archaic or [...] primordial types, that is, with universal images that have existed since the remotest of times" (Jung, 1955: 5).

Although Jung's definition of archetypes is far more complex than the meanings that were ascribed to it in these texts, the fact that it is a term with a history in theology and philosophy already indicates its abstract nature as well as the difficulty of giving a precise, all-encompassing definition. The following section will therefore attempt to give a comprehensive definition of the archetype in Jungian terms so as to facilitate the understanding of the word within the ramifications of archetypal criticism, as well as to enable a clear distinction between the meanings it has in psychology, on the one hand, and literary criticism on the other.

### 2.4. Jung's Definition of Archetypes

Regarding the task of defining Jung's archetype, Jolande Jacobi, having thoroughly researched his writings, states that "the best we can hope to do is to suggest its general implications by *talking around* it" (Jacobi, 2002: 31). Jung never offered one clear definition for

[14] A collection of texts written around the 2nd century AD by unknown authors in Egypt. Considered to be the foundation of the Hermetic tradition.

[15] This is stated by Stevens (2006: 79) and aligns with Jung's reference to the *Corpus hermeticum* in *Archetypes and the Collective Unconscious*. However, in *Instinct and the Unconscious*, Jung states that he took the term *archetype* from St. Augustine (1919: 21), which is at odds with his statement in *Archetypes and the Collective Unconscious*, where he states that "the term *archetype* is not found in St. Augustine, but the idea of it is" (1955: 4).

[16] Presumed to have been a Syrian monk who lived in the 5th century and who wrote several notable theological texts using this pseudonym. Occasionally referred to as Pseudo-Dionysius The Areopagite to avoid confusion with the biblical Dionysius The Areopagite, whose story is conveyed in the *Acts of the Apostles*.

[17] 2nd century Christian theologian and bishop of Lyon.

archetypes[18] and this lack of a clear theoretical framework may be the reason why the term is used in somewhat different meanings, as well as why there was a continuous resistance towards accepting the theory within the field of psychoanalysis.

The concept of archetypes can be traced back to Jung's early writings, although it did undergo certain changes during the course of his research. Initially and as early as 1912 he employed the term *primordial image*[19], which he would later replace with *archetype* in 1919[20] and ultimately differentiate the two terms (Jacobi, 2002: 35). Throughout his extensive writings on the topic of the psyche, Jung would focus on different aspects of the archetype, occasionally giving rise to somewhat contradictory statements. Despite there being no singular definition of the term, previous research into Jung's work has aided in structuring his ideas regarding archetypes into several categories which encompass different aspects of the archetype and thus, when combined, form the most complete definition. Knox identified four aspects of the archetype: archetypes as biological entities, as organizing mental framework, as core meanings and as metaphysical entities (Knox, 2005: 23).

Jung makes an argument for archetypes as biological entities in *Instinct and the Unconscious*, in which he sought to differentiate between archetypes and instincts, both of which are part of the collective unconscious. Considering the collective unconscious to be innate and inherited from our ancestors, Jung saw both instincts and archetypes as parts of it. The difference between the two lies in a) instincts being present in other life forms apart from humans, which does not apply to archetypes, and b) while instincts elicit a physical reaction, archetypes "coerce intuition and apprehension" (Jung, 1919: 19).

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[18] Jung himself seemed aware of the fact that his theory lacked consistency and clarity. In his own words: "I fancied I was working along the best scientific lines, establishing facts, observing, classifying, describing causal and functional relations, only to discover in the end that I had involved myself in a net of reflections which extend far beyond natural science and ramify into the fields of philosophy, theology, comparative religion and the humane sciences in general." (2001a: 149)

[19] Jung borrowed the term from fellow Swiss Jacob Burckhardt (1818-1897), culture and art historian. After a brief period of using *archetype* and *primordial image* interchangeably, Jung decided to settle on *archetype*. The decision to change the terminology stems from the realization that the contents of the universal unconscious were not always expressed as images – they could manifest themselves as ideas or feelings or behavioral patterns. (Stevens, 2006: 76)

[20] In the essay *Instinct and the Unconscious*, published in *The British Journal of Psychology*.

In *A Psychological Approach to the Dogma of the Trinity*, Jung notes how archetypes exude their influence on the conscious, defining them as "factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce." (Jung, 1975b: 140). Being inherited, archetypes are innate structures "which play a large part in determining the way we perceive the world around us and which organize and give meaning to the multitude of information which our senses receive every second of our lives." (Knox, 2005: 11) Thus here we can observe the second category of meaning – archetypes serve as a means of organizing mental framework.

Though they are inherited, it would be wrong to presume that archetypes are as such fully determined. Jung stresses that it is only their form which is a part of the collective unconscious, whereas the content only becomes defined once it transverses into the conscious layer, when it becomes "filled out with the material of the conscious experience" (Jung, 1955: 79). Until this occurs, archetypes are "merely possibilities of images" (Vannoy Adams, 2006: 108), universal and impersonal. It is important to note that Jung differentiated between the archetypal image and the *archetype itself*. The archetypal image comes into existence once the archetype itself has been filled with the content of the personal unconscious and found its way into the conscious. The archetype itself can never be expressed, and the archetypal image is regarded as a symbol, not a sign[21]. Archetypes are therefore core meanings, which become fully shaped only once they are combined with the uniqueness of an individual's conscious.

Although extensive in his writings on the topic, Jung wasn't always completely scientific in his approach. It was, after all, partially his interest for the mystical which gave rise to the theory of the archetype in the first place. Therefore, it does not come as too much of a surprise that he also ascribed a certain supernatural quality to archetypes, stating that it "did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself" (Jung, 1975b: 149), whereby what Knox referred to as the metaphysical aspect is apparent.

[21] "A sign is a token of meaning that stands for a known entity. By this definition, language is a system of signs, not symbols. A symbol, on the other hand is an image or representation which points to something essentially unknown, a mystery. A sign communicates abstract, objective meaning whereas a symbol conveys living, subjective meaning." (Edinger, 1992: 109)

Conclusively, Jung's definition of the archetype draws from (amongst other fields) biology, psychology and spiritualism, making it impossible to provide one concise definition that would encapsulate all of these. Nonetheless, several key points can be drawn from these statements regarding the archetypes:

1. They are situated in the collective unconscious and therefore universal for all humans.
2. They are merely a structure and cannot be depicted visually.
3. Their manifestation depends on the uniqueness of the other two layers of the psyche.

With the definition and general characteristics of the archetype at hand, the question that arises is – how and where is it that archetypes manifest, and what role do the archetypes play in our lives? For, rather than the origin and biological and psychological implications of archetypes, it is their manifestations which would ultimately give rise to the archetypal approach to literature.

### 2.5. The Significance of Archetypes

Jung primarily observed the manifestation of archetypes in dreams, but he also discussed their presence in myths and lore as well as visual arts. However, he also linked them to the human experience and discussed how they are present in the people and events we encounter and experience. While we may be inclined to think about archetypes first and foremost as figures, this would in fact encompass only one category of archetypes that can be found in Jung's Collected Works. Stevens (2006: 84) makes the distinction between four categories of archetypes: archetypal events (Birth, Initiation, Death), figures (Mother, Child, Trickster, Wise Old Man), symbols (Mandala, Cross) and motifs (Creation, Apocalypse). In order for us to experience an archetype, it needs to be actualized: This occurs when the unconscious interacts with the conscious, which requires us to encounter a person or event linked to an archetype. The conscious experience links with the unconscious structure which is the archetype itself, and thus the archetype is actualized[22].

[22] Jung and his followers used the term *evocation* and *constellation*.

> Actualization [...] of an archetype seems to proceed in accordance with the laws of association worked out by psychologists at the end of the nineteenth century. Two of these laws are particularly apposite: they are the law of similarity[23] and the law of contiguity[24]. (Stevens, 2006: 85)

Stevens notes that the mother archetype is actualized in a child's psyche once it encounters a woman "whose characteristics are similar enough to the innate anticipations of the maternal archetype for the child to perceive her and experience her as *mother*." (Stevens, 2006: 85–86) The mother archetype is one of many archetypes that are fundamental to human experience. Neumann notes that the actualization of certain – human archetypes – such as Mother, Father and Wise Old Man, occurs at an according time in a child's development upon "a primary evocation through an experience in the world" (Neumann, 2002: 82). Moreover, the actualization of one archetype necessitates that of another. In the case of parental archetypes, the actualization of the Mother archetype would necessitate that of the Father archetype (Neumann, 2002: 126).

The actualization of an archetype signifies an expanding of the conscious as it integrates the contents of the collective unconscious. This process through which the individual integrates part of his or her unconscious into the conscious is called individuation. Jung stated that "individuation means becoming a single, homogeneous being, and, in so far as *individuality* embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own Self" (1972: 236). The integration of archetypes into the conscious "through a process of symbolic analysis" (Gill, 2018: 398) is a crucial part of individuation.

The final goal of individuation is the actualization of the Self, a term used by Jung to denote "the total personality which, though present, cannot be fully known" (Jung, 1959: 3). The Self is considered by Jung to be the prime archetype which he conceptualizes as the union of opposites. As the total personality, the Self is the merging of conscious and unconscious, which is achieved through the actualization of the unconscious structures, the archetypes.

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[23] "The law of similarity holds either that like causes like [...] or appearance equals reality." (Rozin & Nemeroff, 2002: 201)

[24] Contiguity = closeness. "According to this law, events that occur in close proximity to each other in time or space are readily associated with each other." (Powell et al., 2009: 7)

The idea of individuation as the process of becoming aware of the various parts of oneself and maturing into a unique individual is something that has been depicted in literature and folklore for centuries. Von Franz states that "individuation is a natural, ubiquitous phenomenon which has found innumerable symbolic descriptions in the folk tales of all countries. One can even say that the majority of folk tales deal with one or another aspect of this most meaningful basic life process in man." (1990: vii) In turn, the archetypes which Jung discussed as being a fundamental part of individuation have also been observed in narratives from across the world in the form of characters, motifs and symbols which emerge again and again. Therefore, while Jung used archetypes as a means of treating his patients by analyzing how they manifest in their dreams and what information this manifestation can offer about the disturbances in their psyche, it is the fact that archetypes have found their way into expressions of human creativity that gave rise to archetypal criticism.

# III. THE ARCHETYPAL APPROACH TO LITERATURE

## 3.1. The Influence of Jung and Frazer

It was previously mentioned that Jung pursued his interest in the unconscious at a fortuitous point in time, as it was time when psychological research was receiving increased attention in Europe. The early twentieth century was also a turning point in the study of literature, which had long been determined by theories from other fields. The idea that literature required unique approaches was only just beginning to spark, and Jung's theory about archetypes would become the foundation of one such approach.

That Jung's theory of archetypes should influence the development of an approach to literary texts is hardly surprising. Jung often referenced works of literature; it is particularly in the essay *Psychology and Literature* that Jung explores expressions of the psyche in literary texts, stating that "the human psyche is the womb of all the arts and sciences" (Jung, 1971: 112). Another key essay concerning Jung's views on analyzing literature from the standpoint of analytical psychology is *On the Relation of Analytical Psychology to Poetry*, where he also points out the strong link between art and psychology: "In practice, art is a psychological activity, and, just in so far as this is the case, it can and, indeed, should be subjected to a psychological consideration" (1971: 214). While Jung clearly saw that art can be discussed from a psychological standpoint, he also noted that such an approach must be unique and separate from the field of analytical psychology:

> Before analytical psychology can do justice to the work of art, it must entirely rid itself of medical prejudice, for the art work is not a morbidity, and demands, therefore, a wholly different orientation from the medical. The physician must naturally seek the prime cause of a sickness in order to eradicate it, if possible, by the roots, but just as naturally must the psychologist adopt an entirely contrary attitude towards the work of art. He will not raise the question, which for the art-work is quite superfluous, as to its undoubted general antecedents, its basic human determinants, but he will enquire into the meaning of the work, and will be concerned with its preconditions only in so far as they are necessary for the understanding of its meaning. (1971: 219)

A discussion about the development of the archetypal approach to literature necessitates the introduction of one other name aside from Jung. Between 1890 and 1915, the Scottish anthropologist James Frazer (1854–1941) published *The Golden Bough* in 12 volumes, the result of his extensive research into myths of various cultures and people across the globe. The extent of this study came as a surprise to Frazer himself, as the idea behind it was initially to "explain the remarkable rule which regulated the succession to the priesthood of Diana at Aricia" (Frazer, 1990: v), which he originally supposed would be quite brief, but would ultimately span 12 volumes.

> But I soon found that in attempting to settle one question I had raised many more: wider and wider prospects opened out before me; and thus step by step I was lured on into far-spreading fields of primitive thought which had been but little explored by my predecessors. (Frazer, 1920: vii)

*The Golden Bough* explores myths from various cultures which are the basis of various rituals, which in turn impact the order of the society (Nohrnberg, 2012: 907). This includes myths behind rituals of succession, fertility, death, as well as things that impact day to day life such as harvests and weather. Though fundamental to these cultures, these rituals were previously viewed simply as primitive or even "bizarre and barely human by those who first encountered them through European colonisation." (Hauke, 2006: 60). Frazer believed that myths served an important purpose, as they aided in shaping the world-view of the cultures he explored. He explains myths as being "a fiction devised to explain an old custom, of which the real meaning and origin had been forgotten" (Frazer, 1990: xxv). Frazer's research highlights parallels between the myths of cultures that had no interaction, thus laying "the foundation for a method that permits the critic to find similarities amid a labyrinth of differences." (Chirila, 2011: 42)

Gill (2018) noted that the significance of *The Golden Bough* as a founding text of archetypal literary theory is difficult to overstate. Both Jung and Northrop Frye, one of the key figures associated with the archetypal approach, learned the comparative method from Frazer, the critical juxtaposition of comparable narratives and symbols for analysis. Frye in particular maintained that the primary importance of *The Golden Bough* was not anthropological but concerning the study of literature (Gill, 2018: 397). Joseph Campbell, another important name

for the archetypal approach, was also familiar with Frazer's *magnum opus*, referencing it throughout his *Hero with a Thousand Faces*.

Jung and Frazer both introduced the idea that there are common patterns which permeate cultures, art and literature, be they in the form of rituals, figures or symbols. From today's perspective, the idea that there are common patterns in literature seems given. Which avid reader has not encountered heroes whose adventures seem familiar, from an evil force they are destined to win over, to the characters they meet along the way? Nevertheless, in the first half of the 20th century, the idea of an archetypal approach to literature – and literary theory in general – was nothing short of revolutionary. Frye's account on the state of literary theory at the time gives a clear insight into the pre-structuralist period. He called for a criticism of literature that would derive its principle from literature itself, stating that "critical principles cannot be taken over ready-made from theology, philosophy, politics, science, or any combination of these" (Frye, 1973: 6–7). A similar approach was already postulated by New Criticism and would only gain momentum with the emergence of Structuralism, most notably with Roland Barthes proclaiming the death of the author and thus liberating literary texts, for "to give an Author to a text is to impose upon that text a stop clause, to furnish it with a final signification, to close the writing." (Barthes, 1977: 147)

The heart of the archetypal approach to literature lies in three key works, all of which sought to identify common patterns in literary texts. Before these texts are examined, the common ideas and goals of this approach, as well as the criticism it has received, will first be discussed.

### 3.2. The Archetypal Approach to Literature: Definitions, Potential and Criticism

The archetypal approach to literature – alternatively archetypal literary theory or archetypal criticism – wedges itself chronologically somewhere between New Criticism and Russian Formalism (Abrams–Harpham, 2012: 405), overlapping with both slightly, time-wise and idea-wise. Its approach to literature is centered on the "identification and study of recurring symbolic and mythic patterns" (Chirila, 2011: 41), the archetype. As Gill puts it:

> Archetypal criticism (which is central to but does not encompass the field of "myth criticism") theorizes the existence of discrete and interrelated symbols, including narrative forms and

> character types, in ancient and traditional myths, and examines their recurrence in and uses them to critically interpret later literatures and cultures. (2018: 396)

Gill mentions myth criticism as being closely linked, while also different from archetypal criticism. The two are used interchangeably by some (Abrams–Harpham, 2012; Staton, 1987), while others, like Gill, view them as being connected but not synonymous. Ray differentiates them based on the field of focus; while archetypal criticism focuses on patterns, figures or symbols, myth criticism focuses on elements of myths, thereby involving a story element (Ray, 2002: 194).

What should be noted from the beginning is that, although archetypes are commonly associated with Jung, not every author who analyzes archetypes is considered Jungian. Staton points out that while some authors believe that archetypes reside in the collective unconscious, others reject the idea of archetypes being biological entities that are inheritable and instead believe that archetypes are transferred through culture (1987: 97).

Friedmann and Sugg (2012) judge archetypal criticism to have three central merits: Firstly, it can aid in interpreting works of art in which the artist, consciously or unconsciously, integrated archetypes. Secondly, this approach can aid in re-imagining archetypes in mass media, as the archetypal critic is familiar with archetypes original form, which Friedmann and Sugg see as having been reduced and simplified over time. Finally, this approach can draw attention to impulses that the author may have unconsciously integrated into his work, as it steps back from the formal aspects of literature (Friedmann–Sugg, 2012: 78).

The archetypal approach has gained acknowledgement for its contribution to the analysis of stories from religious writings and myths, which are used in the works of the most prominent names from this school as a means of illustrating the presence of archetypes. Some also stress the impact archetypes have on the individual; they can propel the reader from an isolated world into an understanding of the cyclical reality of life. The issues and dilemmas we face today, which can feel individual and alienating, have been a part of human life for centuries and were felt by our ancestors, just as they will be felt by generations to come (Knapp, 2003: 3). Archetypal criticism brings these similarities, which can span not only time but also space, to the foreground. It is precisely for this reason that there have even been discussions about the applicability of archetypal criticism in the classroom, as a means of analyzing cross-cultural

communication and furthering students' understanding of other cultures (see: Chesebro et al, 1990).

Despite the popularity that archetypal and myth criticism enjoyed there has been no shortage of disagreement and skepticism about the archetypal approach, in literature as well as in anthropology. The fundamental issue with archetypes within the field of anthropology concerns the notion of cultural universals. Some have argued that the similar patterns noticed among different cultures always carry a meaning and context unique to each culture, which can often be overlooked when the aim is solely to identify similarities (Friedmann–Sugg, 2012: 77). Specifically within the field of literature, the criticism directed towards the archetypal approach centers, on the one hand, on its limited applicability in comparison to other theories, and, on the other, its overestimation of the importance of a symbol (Friedmann–Sugg, 2012: 78). Brown (1970) also mentions that archetypes may not be significant in every text – a work's importance could also be reflected in the language used, rather than the symbols it may allude to, which also argues for the limited applicability of this theory (Brown, 1970: 465). He furthermore draws attention to the tendency of archetypal critics to disregard aspects of the story that do not fit perfectly into the mold of the archetype (Brown, 1970: 466). The topic of criticism will be revisited in the sections devoted to Frye's and Campbell's work, as these two authors have – in terms of the names associated with this theory – received the most attention from both academia and the general public and have as such also been the target of the most criticism.

Just as archetypes form the core of Jung's theory of the collective unconscious, so are they at the heart of the archetypal approach to literature. Although the meaning and significance of archetypes in the context of psychoanalysis have already been discussed, the term has its own definitions and peculiarities in the context of literary theory, which will be discussed in the following section.

### 3.3. Archetypes in Literature: Defintion and Distinction

Although defining archetypes within the ramifications of literary theory comes with certain challenges, it is a considerably simpler task than formulating an all-encompassing definition for archetypes in the Jungian sense. These challenges concern distinguishing what the term designates within literary theory from how it is used otherwise, as well as separating it from

other terms. Therefore, the first step to understanding archetypes in literature will be to observe how the term is used in general. Brunel summarized the three most common ways in which it is utilized:

1) Archetype as a *prototype* (occasionally used to define archetypes), "the first real example." (Brunel, 2016: 111)
2) Archetype as an *ideal mode*, which implies a similar meaning as the previous, differentiated only by "a value judgment" (Brunel, 2016: 112). An archetype in this sense need not be the first to exist, but rather one that is most exemplary and embodies all what is considered characteristic and desired for the archetype.
3) Archetype as a *supreme type*, "the absolute, the perfect image that transcends particular circumstances because it goes straight to the essential point wherever one chooses to tap it whether the context is religious, mythical or fictional." (Brunel, 2016: 114)

What is apparent from these definitions is that they are difficult to apply to literature. As the goal of the archetypal approach to literature lies in detecting patterns, it is evident that none of these uses of the term are concerned with the identification of common occurrences in literature. Archetypes in literary theory require their own unique definitions which might overlap somewhat what the other uses of the term, but will nonetheless be particular to field they are pertaining to. Before several such definitions are examined, it needs to be specified that, although the Jungian term that was adopted by literary theory is *archetype*, what is actually meant within archetypal criticism is the *archetypal image*, not the *archetype itself*, as an archetype "can never be fully manifest in the conscious mind, let alone in a literary text" (Rowland, 1999: 3). As Seth and Knox put it, it is "better to think of them as blankets cast over the archetypes, giving temporary shape to the mutable structures beneath" (2005: 65).

In the numerous definitions provided by various scholars, certain common characteristics of how literary archetypes are explained can be observed. Lee defines the literary archetype as a "typical or recurring image, character, narrative design, theme, or other literary phenomenon that has been in literature from the beginning and regularly reappears." (Lee, 2000: 508) *Typical* and *recurring* are criteria by which Cuddon formulates his definition, elaborating with many examples, ranging from characters to animals to situations:

> Certain character or personality types have become established as more or less archetypal. For instance: the rebel, the Don Juan (womanizer), the all-conquering hero, the braggadocio [...] , the country bumpkin, the local lad who makes good, the self-made man, the hunted man, the siren, the witch and femme fatale, the villain, the traitor, the snob and the social climber, the guilt-ridden figure in search of expiation, the damsel in distress, and the person more sinned against than sinning. (Cuddon, 1998: 52)

Friedmann and Sugg offer a slightly broader definition of the term:

> In poetry, an archetype may be an image, symbol, plot, character, or setting that evokes in the reader a sense of its heightened significance because it represents a culturally or psychologically privileged— whether revered or condemned—object, value, or belief. (Friedmann–Sugg, 2012: 76)

Abrams and Harpham integrate the reader's emotional response in their definition of the archetype:

> In literary criticism the term archetype denotes narrative designs, patterns of action, character types, themes, and images which recur in a wide variety of works of literature, as well as in myths, dreams, and even social rituals. Such recurrent items are often claimed to be the result of elemental and universal patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the attentive reader, because he or she shares the psychic archetypes expressed by the author. (Abrams–Harpham, 2012: 16)

Based on these definitions, a parallel that can be drawn between archetypes in the Jungian context is that, within literary criticism, archetypes do not necessarily denote characters, although they are most often associated with them. Archetypes can refer to symbols, plots or themes just as they can to character, with the key aspect being that they are recurring and that they can be traced back to the earliest forms of literature, to myth and folklore.

Regarding archetypal characters, Vogler's observation that within literature archetypes are in fact character functions, or masks worn by characters temporarily, will be of great significance for this thesis (Vogler, 2007: 24). This function is determined by a set of characteristics as well as the direction in which the character carries the plot or influences and/or relates to other characters. While certain traits of archetypes are set, they are for the most part only outlines. There are countless ways in which an archetype can manifest, regarding both its physical appearance and personality. Vogler noted that one character may in fact embody several

archetypes at different stages of the story. Archetypes are therefore not fixed, and as the characters change and the plot progresses, we may observe a character shed the contours of one archetype and replace them with those of another.

Another step that is required in order to fully understand the term is to set it apart from other terms that it is either used interchangeably with, or which it is falsely associated with. One term which is very close to archetypes but nonetheless has a clear distinction from them is *motif*. Firstly, it should be observed what sets motifs apart from other units of a narrative. One of the most outstanding contributions to the study of motifs in folklore is Stith Thompson[25]'s (1885–1976) *Motif Index of Folk Literature* (1955–1958). Thompson defined motifs as follows:

> A mother as such is not a motif. A cruel mother becomes one because she is at least thought to be unusual. The ordinary processes of life are not motifs. To say that "John dressed and walked to town" is not to give a single motif worth remembering; but to say that the hero put on his cap of invisibility, mounted his magic carpet, and went to the land east of the sun and west of the moon is to include at least four motifs—the cap, the carpet, the magic air journey, and the marvelous land. (Thompson 1972: 753, quoted in Garry–El-Shamy, 2005: xv)

According to Thompson then, a motif cannot be a usual figure or an everyday action. Here emerges a possibility to distinguish motifs from archetypes; archetypes need not be unusual, although they are also not banal. Regarding the specific example that Thompson used to illustrate the peculiarity of the motif, it is worth mentioning that a mother *is* an archetype, owing to the fact that she is a figure fundamental to all humans. Indeed, the difference between motif and archetype that becomes apparent when observing Thompson's statement is that a motif does not have to be something fundamental to the psyche or human experience. Motifs, too, are

[25] Along with Antti Aarne (1867–1925) and Hans-Jörg Uther (1944), Thompson is also credited for the Aarne-Thompson-Uther Index (ATU Index, although in some sources just AT Index), a numerical classification system for folk and fairy tales. While perhaps the most famous and most comprehensive to date, previous attempts to categorize folktales were made notably by Johann Georg von Hahn (1811-1869) as early as 1864. Other noteworthy names include the Finnish folklorist Julius Krohn (1835–1888), who is credited with developing the historical-geographic method, whose son Kaarle Krohn (1863–1933) would refine the method and apply it to Finnish folktales. His work would prove to be an important impulse for scholars from other countries to approach folktales from a comparative and historical standpoint. Aarne was one of his students, who would go on to publish *Verzeichnis der Märchentypen* in 1910, which would be translated and revised by Thompson in 1928, and again in 1961. Uther's revision, made in 2004, is the most recent one. (Garry–El-Shamy, 2005: xviii-xix)

present across various texts and cultures, but they do not necessarily have the antiquity nor the connection to individuation which is present in archetypes. This corresponds to the manner in which Garry and El-Shamy address the terminological confusion (their *Archetypes and Motifs in Folklore and Literature* draw from Thompson's *Motif Index*), distinguishing between the two as follows:

> While a motif is a unit of interest in a tale or some other genre such as a proverb, joke, ballad, or riddle, an archetype is a pattern of primary significance with deep psychic resonance that also occurs in various literary genres. (Garry–El-Shamy, 2005: xv)

If motifs are the building blocks of narratives, then they are a broader term than archetypes. Not every motif in a story is an archetype, but it can have an archetypal quality. As evident by the number and the scope of the existing indexes of literary motifs, they are far more numerous than archetypes. When observing the ATU-Index, one can pinpoint motifs which have an archetypal quality, but the ones that do not constitute a much greater portion of the list.

Another term that is sometimes closely associated with archetypes is *prototype*. This is easily understood, seeing as certain definitions of archetypes equate archetypes to prototypes. In terms of archetypes in literature, they are not the same as prototypes, as they are by no means the first, ideal type, as one would define prototypes. Archetypes in literature should be understood as archetypal images, which all bear a resemblance to what Jung calls the *archetype itself*. Archetypal images are manifestations of the archetype itself and should be, as previously stated, understood as outlines. The archetype itself is not truly defined, being a part of the unconscious, and can therefore not be considered an ideal type, as no one ideal type of it exists, or at least it is not feasible. The moment it becomes feasible it is no longer ideal, carrying the marks of the conscious which helped forge its shape.

It should briefly also be noted that *archetypes* are vastly different from *stereotypes*. A character stereotype is flat, over-simplified and generally perceived in a negative way. The term was first introduced in 1922 by Walter Lippmann in order to explain the human tendency to generalize based on select information. Upon recognizing a familiar trait, we proceed to "fill in the rest of the picture by means of the stereotypes we carry about in our heads" (Lippmann, 1998: 89). This is a cognitive structure which Lippmann believes is inevitable and necessary given the hurried nature of modern life, which prevents us from having the mental capacity to approach every new situation with a fresh mindset (Ebd. 88–89). Stereotypes in literature can

point out common attitudes towards a certain group of people, but they do not reflect common patterns which connect works of literature.

Archetypes are at the core of the archetypal approach. Understanding what they are in the context of literary theory is a prerequisite for fully grasping the framework itself. However, although it is possible to offer both a definition of the archetypal theory as well as archetypes, it is necessary to understand that the archetypal approach can be utilized in a number of ways. While the general goals of this approach are easily formulated, one cannot speak of one all-encompassing theory. Generally there are three names which are singled out as having shaped archetypal literary theory, all three of whom sought to identify overlapping patterns between literary texts in a different way.

### 3.4. Maud Bodkin: *Archetypal Patterns in Literature* (1934)

The first significant reception of Jung's theory of the archetype within the field of literary criticism stems from Maud Bodkin (1875–1967). In her 1934 book *Archetypal Patterns in Poetry: Psychological Studies of Imagination* she sought to "bring psychological analysis and reflection to bear upon the imaginative experience communicated by great poets, and to examine those forms and patterns in which the universal forces of our nature there find objectification" (Bodkin, 1968: v). Bodkin expanded on Jung's hypothesis that the primordial images, or archetypes, are the cause for the "stirring in the reader's mind" (Bodkin, 1968: 1), exploring specifically tragic poetry from Ancient Greece to the Romantic Movement in England. She sees the importance of archetypes in poetry in their power to forge a connection between the written word and the emotional experience of the reader, while also stressing that this is no easy feat; it requires both the skill of the poet as well as the receptiveness of the reader.

> When a great poet uses the stories that have taken shape in the fantasy of the community, it is not his individual sensibility alone that he objectifies. Responding with unusual sensitivities to the words and images which already express the emotional experience of the community, the poet arranges these so as to utilize to the full their evocative power. Thus he attains for himself a vision of the experiences engendered between his own soul and the life around him, and communicates that experience, at once individual and collective, to others, so far as they can respond adequately to the words and images he uses. (Bodkin, 1968: 8)

Bodkin's book can be viewed as a continuation of Jung's and Frazer's search for common patterns that span across nations and generations; while Jung's work focused primarily on the psyche and Frazer's on myth and ritual, Bodkin was the first to transfer this search onto the field of literature, and the first to explore "the symbolic figures and situations that commonly featured in such prominent works of literature as the plays of Aeschylus, Dante's *Inferno*, Shakespeare's *Hamlet*, and Coleridge's *The Ancient Mariner*" (Chirila, 2011: 174). Chirila summarizes this connection to Jung and Frazer in the following manner:

> *Archetypal Patterns in Poetry* moved the language of archetypal analysis away from the purely anthropological and psychological while retaining the most important feature of Frazer's and Jung's work: an emphasis on the enduring ability of archetypes to engender an emotional and potentially transformative response in an individual or group. (Chirila, 2011: 43)

The archetypes Bodkin mentions are all established in Jung's work, e.g. the Rebirth archetype and the Heaven-Hell archetype, as well as the Shadow and Hero archetype. The connection to Jung's research is obvious from the very beginning of the book. It even opens with a quote of his, and it is due to this close connection to his work that Bodkin is said to have "bridged the spheres of literary criticism and analytical psychology" (Chirila, 2011: 43). Nonetheless, she distances herself from Jung in one crucial aspect, namely the biological aspect of archetypes. Rather than viewing archetypes as being inherited, she considers them to be passed down from generation to generation through folklore and literature, and argues that they are particularly visible in poetry, stating that "if we would contemplate the archetypal patterns that we have in common with men of past generations, we do well to study them in the experience communicated by great poetry that has continued to stir emotional response from age to age" (Bodkin, 1968: 22).

Although Bodkin's book presented an innovative approach and carries the significance of implementing the archetypal approach to the analysis of literature, her analysis of the mentioned works was in part based on her own emotional reactions to said works, as well as those of other critics. She herself calls it a "subjective confession" (Bodkin, 1968: vi) and while she is repeatedly referenced as being the first to introduce the archetypal analysis into the field of literature, her work did not resonate as much as Campbell's and Frye's. This could be attributed to the subjectivity of her analysis, the lacking of a clear definition of an archetype, as well as the unclear motivation behind the archetypes she selected.

### 3.5. Northrop Frye: *Anatomy of Criticism: Four Essays* (1957)

The development of Frye's theory and his monumental contribution to archetypal theory have a much different genesis than Bodkin's. His interest in archetypes originated from an interest in the works of William Blake[26] (1757–1827), the result of which was the book *A Fearful Symmetry* (1947). Ten years after the publication of *A Fearful Symmetry*, Frye published *Anatomy of Criticism: Four Essays*[27]. Unlike *A Fearful Symmetry* which was focused solely on the works of Blake, *Anatomy of Criticism* is conceived as what Frye refers to as "a sort of morphology of literary symbolism" (Frye, 1973: vii), one that can be applied to various works of literature.

Frye's desire to create a "morphology of literary symbolism" stemmed largely from his views on the state of literary theory at the time. He explained the need for a science of literature, as well as any field, as follows: "The presence of science in any subject changes its character from the casual to the causal, from the random and intuitive to the systematic, as well as safeguarding the integrity of that subject from external invasions." (Frye, 1973: 7)

What he saw as necessary was to "get rid of meaningless criticism: that is, talking about literature in a way that cannot help to build up a systematic structure of knowledge" (Frye, 1951: 94) and that "what is at present missing from literary criticism is a coordinating principle, a

[26] Blake's work is considered notoriously difficult to interpret. Over time, Frye came to the conclusion that it "consisted almost entirely in the articulation of archetypes" (Frye, 2005: 203), noticing imagery stemming mostly from the Bible and Classical myth. It would take Frye 12 years to fully articulate his interpretation of Blake's work, the final outcome being the book *A Fearful Symmetry* (1947). Frye "was primarily concerned with the recurrence of universally familiar characters, landscapes, and narrative structures within genre and text" (Chirila, 2011: 41) and he considered Blake's poetry to be "not only mythic but emblematic of all literature." (Gill, 2018: 399)

[27] Frye notes that the book "forced itself on [him] while [he] was trying to write something else, and it probably still bears the marks of the reluctance with which a great part of it was composed" (Frye, 1973: vii). Namely, upon completing *A Fearful Symmetry*, Frye moved on to attempt to implement his approach to Blake's work on that of another author, Edmund Spenser (1552-1599), more specifically his epic poem *The Faerie Queene* (1590). As Frye recounts, he "soon found [himself] entangled in those parts of criticism that have to do with such words as 'myth', 'symbol', 'ritual', and 'archetype'. and [his] efforts to make sense of these words in various published articles met with enough interest to encourage [him] to proceed further along these lines." (Frye, 1973: viii)

central hypothesis which, like the theory of evolution in biology, will see the phenomena it deals with as parts of a whole[28]" (Frye, 1951: 96).

Frye suggests that in order for literary criticism to be able to have a truly scientific approach we must assume that there is a "total coherence" (Frye, 1973: 16) in all works of literature. Therefore, in the four essays Frye lays out different hypotheses – different in regards to which part of the literary text they relate to – which prove that there is a coordinating principle between literary texts written at different times in history and across different parts of the world. The book covers archetypal structures in genre and narrative patterns, as well as imagery and characters.

While each essay builds on the previous one, thus connecting the archetypal patterns in genre, narrative, and imagery (as well as establishing a unique terminology), the part that is most often cited and applied by other authors is the analogy of the seasons and genres. This is found in the third essay, *Archetypal Criticism*, although it makes up only a fraction of Frye's ideas regarding archetypal patterns in literature. Nonetheless, it contains the idea of a central unifying myth, which is of importance to the analysis that will follow in later chapters.

Namely, Frye draws a parallel between genres (or *mythoi*, as Frye refers to them) and seasons, in which he also outlines the most frequent plot patterns to be found in each genre. He forges an even greater connection between the genres, presenting them as the essential parts of the "central unifying myth" (1973: 192), the quest-myth:

[28] Frye by no means claimed that this idea was uniquely his, as he very much drew from Aristotle's *Poetics*, of whom he said: "He seems [..] to approach poetry as a biologist would approach a system of organisms, picking out its genera and species, formulating the broad laws of literary experience, and in short writing as though he believed that there is a totally intelligible structure of knowledge attainable about poetry which is not poetry itself, or the experience of it, but poetics." (Frye, 1973: 14)

Table 1: Characteristics of the four mythoi according to Frye

| **Season** | **Mythoi** | **Stage of quest-myth** | **Common narrative patterns and motifs** | **Frequent characters** | **Examples** |
|---|---|---|---|---|---|
| Summer | Romance | *Agon* | Quest or adventure, dragon-slaying | Dialectical opposites: hero-villain, companion-trickster | *The Legend of St. George*, *The Faerie Queen*, *Exodus.* |
| Autumn | Tragedy | *Pathos* | Fall of the tragic hero, revenge, fate, torture, end of a society | Tragic hero, tyrant, helpless women | The tragedies of Racine and Shakespeare, *Paradise Lost*. |
| Winter | Irony and Satire | *Sparagmos* | Grotesque, absurd, continuity unchanging | Omphale archetype, giant-killer | *Don Quixote*, *Don Juan*, *Gulliver's Travels.* |
| Spring | Comedy | *Anagnorisis* | Love, parental interference, marriage, creation of a new society | *dazons* (impostors), *eirons* (self-deprecators), *bomolochoi* (buffoons) | The comedies of Shakespeare, Aristophanes and Moliere, *The History of Tom Jones.* |

> *Agon* or conflict is the basis or archetypal theme of romance [...] *Pathos* or catastrophe, whether in triumph or in defeat, is the archetypal theme of tragedy. *Sparagmos*, or the sense that heroism and effective action are absent, disorganized or fore doomed to defeat, and that confusion and anarchy reign over the world, is the archetypal theme of irony and satire. *Anagnorisis*, or recognition of a newborn society rising in triumph around a still somewhat mysterious hero and his bride, is the archetypal theme of comedy. (Frye, 1973: 192)

It is clear that, in comparison to Bodkin, Frye didn't draw as much from Jung's archetypes, nor would it be appropriate to label him a Jungian. Nonetheless, he acknowledges both Jung's and Frazer's work regarding the study of myth (Frye, 1951: 106). Another similarity with Bodkin is the rejection of the idea of a collective unconscious, which he considers to be an unnecessary hypothesis. Contrary to Bodkin, Frye did not apply the Jungian archetypes. Rather,

he drew from the idea of the primordial image while also developing his own morphology of plot, symbols and characters.

Gill refers to the significance of Frye's work for literary criticism as "seismic", which is according to him due to "its basis in literature and Frye's many publications on specific genres, authors, and texts" (Gill, 2018: 401). Furthermore, he states that Frye's theory would ultimately contribute to the ideas of Structuralism (Gill, 2018: 401). Naturally, Frye's work was not only praised but also criticized. Particularly noteworthy is Deanne Bogdan's feminist criticism. Bogdan, who approached Frye's work from a postmodern and feminist point of view, assessed that archetypal criticism, although on the surface devoid of an ideology, does actually invoke a patriarchal world view, as well as overlooking problematic issues, such as homophobic or racist elements (Bogdan, 1992: 274–278). This is connected to the central role the Hero has in archetypal narrative structures, as well as the often marginal role given to female characters, whose functions mostly center on furthering the Hero's progress. Campbell, too, received criticism for similar reasons, which is hardly surprising considering that the Hero is even more central to his theory than Frye's.

### 3.6. Joseph Campbell: *The Hero with a Thousand* Faces (1949)

Whereas Bodkin focused mostly on archetypal characters, and Frye tried to synthesize plot, characters and genre, Campbell's *The Hero with a Thousand Faces* explores how stories from across the globe have essentially the same narrative structure; what Campbell refers to as the monomyth or as The Hero's Journey. Unlike Frye, Campbell does not discuss the need for literary criticism, and his book is by comparison less theoretical – Campbell lets the examples speak for themselves. He makes this clear at the very beginning of the book, by stating that:

> It is the purpose of the present book to uncover some of the truths disguised for us under the figures of religion and mythology by bringing together a multitude of not-too-difficult examples and letting the ancient meaning become apparent of itself. (2004: xxi)

Throughout the biggest portion of *The Hero with a Thousand Faces*, Campbell illustrates the Hero's Journey by using examples from Greek mythology, the Bible, myths from Africa, China, India and Europe to name just a few. In doing so, Campbell argues that the basic

structure of the monomyth is universal and infinitely repeated across time and space. He does not, however, argue that the monomyth is proof that there are no differences across cultures:

> There are of course differences between the numerous mythologies and religions of mankind, but this is a book about the similarities; and once these are understood the differences will be found to be much less great than is popularly (and politically) supposed. (2004: xxii)

Campbell divides the monomyth into the three rites of passage: Separation, Initiation and Return. The Hero who is as the center of the journey must pass each rite of passage. In its most basic form, the monomyth resembles Jung's process of individuation, and indeed the Hero's Journey is symbolic of the maturation and transformation of the Hero. Campbell expands each rite of passage into five to six further steps. While the three main stages are found in every Hero's Journey, the number of sub-stages present in a story may vary.

That the Hero's Journey resembles Jung's theory of individuation is no mere coincidence, given that Campbell was well acquainted with Jung's ideas. He credited Jung's contribution to the field of archetypal and myth criticism: "Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times" (Campbell, 2004: 4). To call Campbell a Jungian would nonetheless be false, as he – similar to Bodkin and Frye – distances himself from the mysticism inherent to Jung's writings, as well as the biological aspect of the archetype. However, Campbell draws more from Jung's writings than Frye, as he includes in his layout of the Hero's Journey several archetypes which can be traced to Jung's writings. These include the Hero, the Herald, the Trickster and Wise Old Man, all of whom are either mentioned by Jung or based on his writings. While the Hero is the main character whose arc is portrayed through the Hero's Journey, the other characters are encountered by the Hero and act either as an ally or a foe. Regardless of their allegiance, the interaction between the Hero and these archetypes furthers the journey and brings the Hero from one stage to the next.

Being the central character of this journey, Campbell devotes a lot of attention to the Hero himself. In the third chapter – *Transformations of the Hero* – Campbell looks at how the Hero changes throughout the quest, which roles he can assume, as well as what characterizes his life even before the beginning of the journey. He points out that heroes tend to be bestowed with miraculous gifts upon birth or even upon conception, that their birth itself can be mysterious or even virgin, and that they spend a period of their childhood in isolation before reemerging, just

as the call for adventure arrives. Moreover, the Hero can assume various roles during his journey – Campbell isolates the Hero as a Warrior, a Lover, an Emperor or Tyrant, a World Redeemer or Saint, and that his story can continue even after death: "The hero would be no hero if death held for him any terror" (Campbell, 2004: 329). Just as with the sublevels of the monomyth, the Hero doesn't have to assume each of these roles, especially since some of them are mutually exclusive.

One thing that distinguishes Campbell from Bodkin and Frye is his popularity outside of academia. Even though his book was published before Frye's, it was only posthumously in the 1980s that Campbell's theory of the monomyth garnered popularity with the public, eventually even becoming the *New York Times'* bestseller in 1988[29]. The popularity of Campbell's book in comparison to the works of Frye and Bodkin might also stem from the manner in which Campbell presented his ideas. While Bodkin's book carries the burden of subjectivity and lacking methodology, Frye's *Anatomy* laid out a complex theory which encompasses genre, narrative and symbols, and thus, though offering an objective insight into common patterns in literature, presents itself as quite difficult to apply, and even more difficult to communicate to an audience unfamiliar with his terminology. Campbell's theory, on the other hand, gives a clear outline of the *monomyth.* By comparing myths from across culture, Campbell effectively illustrates the recurring patterns in literature, while also enticing the reader to search for the monomyth in other works of literature. Moreover, in illustrating the various sublevels of the monomyth through various examples, Campbell creates a story that is accessible even to those unfamiliar with literary criticism or archetypes.

The significance of the Hero's Journey has transcended the field of literary criticism[30]: Its application in the field of movie-making is perhaps the least surprising one. In the first

[29] This rise in popularity can be attributed to two things: For one, in 1988 PBS broadcasted the documentary series *The Power of Myth*, which featured interviews with Campbell in which he discussed the monomyth. The second potential cause is Campbell's influence on George Lucas' *Star Wars* franchise, which he addresses in the series (recorded on Skywalker Ranch, a secluded estate in California belonging to *Star Wars* creator George Lucas). (Spitzer, 2014: 277) The *Star Wars* series had, at the time when *The Power of Myth* was aired, already accumulated a devoted following, which would have no doubt been intrigued by Campbell's connection and influence on the series' creator.

[30] Beyond the realm of media, the monomyth is mentioned in books about self-help (see: Carnes, 2012; Le Grice, 2013; Craig, 2017). This, too, is not quite as surprising, as Campbell himself talked about the fact that the hero's

episode of *The Power of Myth*, a documentary series featuring an in-depth interview with Campbell, he stated that Star Wars did "the cycle [of the monomyth] perfectly". In the realm of movies, the monomyth has proven to be especially fruitful in the sci-fi and fantasy genres, with movies such as *Dune* (Palumbo, 1998a), *Star Trek* (Palumbo, 2013 and 1998b), *The Terminator* (Palumbo, 2008) and several others (Palumbo, 2014) having been analyzed and proven to follow the steps of the monomyth.

Christopher Vogler further developed the idea of the monomyth and Jung's archetypes into a guide for writers titled *The Writer's Journey*, aiming to relay them out of conviction that "the principles of the Hero's Journey have had a deep influence over the shaping of stories in the past and will reach even deeper in the future as more storytellers become consciously aware of them." (Vogler, 2007: xv). Vogler's book also offers an overview of archetypes commonly encountered in literature, drawing clearly from Jung's writings and detailing not only the function that certain archetypal characters have in the plot, but also their psychological significance.

Notwithstanding the popularity and applicability of Campbell's monomyth, the faults in his theory have also received attention, in particular from the standpoint of feminism. Nikolajeva called his theory of the monomyth an "overtly masculine analysis" (2002: 44). Pearson and Pope re-examined the Hero's Journey from a feminist perspective, criticizing Campbell for reducing females to the roles of Mother, Goddess or Temptress, despite initially claiming that the Hero can be both male and female (1981: 4). Nicholson states that Campbell "does not adequately deal with woman as hero" and that he "falls foul of the traditional gender norms of both modern and mythic time" (2011: 189). Pratt criticized Campbell for "depicting women as auxiliaries to men" (1982: 8) and offered a feminist contribution to the archetypal approach with the book *Archetypal Patterns in Women's Fiction*.

There is, of course, validity to this criticism, just as there is a value to the approach itself. Seeing as the archetypal literary theory can aid in understanding how certain symbols, characters and narrative structures are indicative of the process of individuation, using this approach it is possible to highlight these aspects of a literary work and to interpret certain events

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journey applies to all of us, albeit in a more spiritual and psychological manner - a callback to Jung's process of individuation.

and characters as suggestive of this process. The story of individuation is at the core of countless works of literature, but it is particularly noticeable in children's literature. Therefore, the archetypal approach can yield valuable insight into the understanding of these texts and can pose a particularly fruitful standpoint to adopt when approaching this kind of literature.

### 3.7. Children's Literature and the Archetypal Approach

In the introduction of this thesis, some light was shed on the peculiarity of Ende's position within German literature. Specifically, it was mentioned that, on one hand, his stories enjoy overwhelming popularity, and on the other hand, there is a disproportionate lack of interest for his work from academia, considering how celebrated of an author he is. This disbalance between popularity and the regard of the academic community is not a singular phenomenon – the same applies to children's literature in general. This paradox was summarized by Hunt in the following manner:

> They [children's books] are overtly important educationally and commercially – with consequences across the culture, from language to politics: most adults, and almost certainly the vast majority of those in positions of power and influence, read children's books as children, and it is inconceivable that the ideologies permeating those books had no influence on their development. The books have, none the less, been marginalised. (2005: 1)

Hunt's *Understanding Children's Literature* is not meant as a lamentation of the marginalized position of children's literature[31], but as a starting point for the development of a specific framework for approaching it. In 2010, Nikolajeva observed that while many marginalized literatures have since established a theoretical framework – such as feminist theory, postcolonial theory, queer theory – there has been no such breakthrough for children's literature (Nikolajeva, 2010: 1–2), and it is questionable if there ever will be. In the context of the discussion about theoretical frameworks suitable for children's literature, the archetypal approach has found its place.

[31] In particular, Hunt notes that with the "unprecedented production and sales of children's books" as well as the "unprecedented level of general interest in the field", the future of children's literature in academia seems optimistic. Moreover, he notes that there has been "a steady consolidation of 'children's literature' as an accepted subject in universities across the world" (2005: 10-11).

The applicability of this approach is deeply rooted in the significance that individuation has in children's literature. As Nikolajeva states "The view of children's fiction as a depiction of the maturation process is by no means a revolutionary idea." (2000: 1) The archetypal literary theory explores the presence of archetypal images, symbols and motifs, all of which are inherently connected to the process of individuation. With maturation being at the heart of children's fiction, such a theory which aids in analyzing how the process is covertly depicted lends itself as a potentially highly productive framework. It is for this reason that Bosmajian says that: "In Jungian literary criticism children's literature is often seen as privileged, just as the 'primitive psyche' of the child is in Jungian psychoanalysis." (2005: 107)

Several other authors have discussed the applicability of the archetypal approach on children's literature: Anderson and Groff devoted a section in the introductory part of *A New Look at Children's Literature* to archetypes and stressed the importance of archetypes in children's literature, saying that "childhood literature, when a part of a great tradition of symbol making, puts the child in touch with what all the people from the beginning of human existence have seen as the picture of reality" (Anderson–Groff, 1974: 34). Hourihan (2005) mentions the central unifying myth, as well as certain stages of the monomyth in *Deconstructing the Hero: Literary Theory and Children's Literature*, but these instances are marginal, as the book focuses on a feminist look at children's literature. Nikolajeva also offers a feminist view of archetypal patterns in Chapter 2 of *The Rhetoric of Character in Children's Literature*: In the section *Female Archetypes and Children's Fiction*, she draws heavily from Annis Pratt's *Archetypal Patterns in Woman's Fiction*, which she refers to as "a feminist reply to Campbell's overtly masculine analysis of a hero" (Nikolajeva, 2002: 44). Nikolajeva also mentioned Campbell's monomyth in "The Changing Aesthetics of Character in Children's Literature", noting that it "corresponds exactly to the 'basic plot' of children's fiction, identified as home, away, and homecoming" (Nikolajeva, 2002: 431), but she also mentions that authors usually deviate from and deconstruct the narrative in some way, as it would otherwise be formulaic (Nikolajeva, 2002: 433). That the presence of archetypal narratives in children's fiction is not only of value for the understanding from the standpoint of academia, but also for the young audience is something that Stephens and McCallum discussed. They address both the conscious retelling of myths and fairytales, as well as the integration of familiar – archetypal – patterns in the form of motifs, characters in symbols.

> When compared with general literature, the literature produced for children contains a much larger proportion of retold stories. In part this is because some domains of retellings, especially folk and fairy tale, have long been considered more appropriate to child culture than to adult culture, but this relegation is not entirely because such materials might seem ingenuous and accessible to children. Rather, retold stories have important cultural functions. Under the guise of offering children access to strange and exciting worlds removed from everyday experiences, they serve to initiate children into aspects of a social heritage, transmitting many of a culture's central values and assumptions and a body of shared allusions and experiences. (1998: 3)

Stephens and McCallum mention that folk and fairy tales constitute a significant part of children's fiction, and that it is particularly in these stories that – as they phrase it – shared allusions and experiences can be observed. This statement already points towards the genre of children's literature that is the most receptive for the archetypal approach, and that is fantasy. The reason why it is particularly in fantasy literature that archetypal patterns readily emerge is perhaps best summarized by von Franz's observation: "*Fantasy* is not just whimsical ego-nonsense, but comes really from the depths; it constellates symbolic situations which give life a deeper meaning and a deeper realization." (1970: 103) Archetypes are images which come from these *depths*. Indick makes a similar connection between fantasy and the unconscious: "Similarly, fantasy is a sort of dream—an expression of a parallel reality, an alternative consciousness—which can be explored and interpreted in much the same way that both nighttime dreams and conscious daydreams are studied by psychoanalysts" (2012: 1). In being distant from reality, fantasy gains the potential to utilize symbols "to tell the truths that the conscious mind cannot grasp or fears to face" (Attebery, 2014: 21). Therefore, while children's literature as a whole can be a fruitful field for the archetypal approach given the great importance that maturation has in fictional works for young readers, fantasy children's literature is an additionally enticing area for this approach due to the deep connection between the fantastical and unconscious.

There is one further characteristic of fantasy children's literature which makes the archetypal approach a suitable framework for analysis. This is not exclusively a trait of *fantasy* children's literature, but it certainly is more prominent in works interwoven by the fantastic. Fantasy children's literature often has a striking proximity to myth. Myths are "primitive explanations of the natural order and cosmic forces" (Cuddon, 1998: 526) told through tales of gods and supernatural beings. Often, at the core of myths lies the story of creation, such as the

origin of the seasons (Demeter and Persephone) or the creation of man (Prometheus and Athena). Aside from myths from Ancient Greece and Rome, Egyptian, Norse and Celtic myths are also often retold in children's fiction (Gamble–Yates, 2008: 104). Belonging to the earliest narratives, myths are overflowing with archetypal imagery. Jung incorporated myths in his explorations of archetypal figures, symbols and events. It is precisely because of the sheer richness of archetypal patterns that can be found in myth that archetypal criticism is alternatively also referred to as myth criticism.

What is meant here with the proximity of fantasy children's literature to myths does not concern the retelling of the myths themselves, but the retelling of their narrative patterns. "Retellings of these myths use familiar story elements such as clearly defined beginnings and endings, coincidence, prophecy, and the recurrence of motifs and actions to present narrative form not only as an explanation but, beyond that, as a teleology" (Rudd, 2010: 214). E.T.A. Hoffmann's *The Nutcracker and the Mouseking*, for example, bears a striking resemblance to the story of Persephone: like the maiden from the myth, Hoffmann's Marie descents into an unknown world and departs from the parents, but she does also return. The proximity of children's literature to myth is not only related to the content of the stories, but also to how they are told. "Since myths and folktales are conditioned by plot, operating with flat and static characters, early children's books, imitating folk narratives, also concentrated on the plot, mainly exploring characters to clarify the morals of the story" (Nikolajeva, 2002: 12).

To summarize, the potential that children's literature has as a subject of interest for the archetypal literary theory has long been known. The fact that it is fantasy children's literature in particular that is suitable for this approach has three central reasons. Firstly, it often contains retellings of familiar stories, whereby it is already embedded in certain patterns that have the potential to be archetypal. Secondly, the presence of the fantastical indicates the existence of symbolic representations of the unconscious. Lastly, fantasy children's literature has a distinct proximity to myth in its narratives, characters and symbols, and these aspects of myths are often expressions of archetypal images.

In concluding this section devoted to the theoretical framework of the thesis with a discussion about the applicability of the archetypal literary theory to fantasy children's literature, the analysis of Ende's novels can be embedded in a broader context. As they, too, fall into the category of fantasy children's literature, it can be assumed that this approach will have much to

offer in the analysis. Especially when looking at the merits that fantasy children's literature has an area of interest for the archetypal theory, it should be noted that Ende's works contain the very traits that make this genre of literature so enticing for the analysis of archetypes. All of Ende's novels tell a story of individuation, they contain fantastical elements, and they are, at their core, the very story that is told in myths – the story of creation. *Jim Button* tells of the creation of a utopian society, *Momo* explores the creation of time, and *The Neverending Story* sees a whole world being created anew. What remains to be seen is how these stories about creation are interwoven with the personal journeys of the characters, and what archetypal images are embedded in them.

## IV. ARCHETYPAL NARRATIVE STRUCTURE

This section of the thesis focuses on identifying the presence of the pattern of the Hero's Journey as described by Campbell in Ende's novel *Jim Button and Lucas the Engine Driver*, *Jim Button and the Wild 13*, *Momo* and *The Neverending Story*. The four novels will be analysed by order of publication, and this sequence will remain for the rest of the analytical portion of the thesis. The essence of the Hero's Journey was described in section 3.6, but in order to facilitate the analysis, a comprehensive table which includes all sublevels of the three rites of passage as well as their descriptions will be offered on page 60.

The analysis will be conducted as follows: Each of the novels will be divided into the three rites of passage. Within each subsection that is devoted to the respective rite of passage, arguments will be made for the presence or absence of each sublevel as described by Campbell. Moreover, it will be discussed how these sublevels present themselves, whether it is in a manner reminiscent of myths or if they appear symbolically. Parallels will be drawn between how Campbell observed these sublevels in myths and how they present themselves in Ende's novels. Should a sublevel not be identifiable, it will be discussed if this is due to the nature of narrative. It should be stressed that Campbell did not claim that all myths have all of the sublevels for each rite of passage, whereby it is to be expected that some of them will be missing from Ende's novels as well.

Upon analyzing the rites of passage in each of the four novels, a conclusion will be drawn which will emphasize the presence and absence of sublevels, the similarities in the manner in which the sublevels present themselves in each of the novels, and most of all, if it was possible to encompass the plot of the four novels via the Hero's Journey and if it was possible to observe how the plot depicts the path of individuation for each of the central characters.

Table 2: The Hero's Journey according to Campbell

| Rite of Passage | Sublevel | Description |
|---|---|---|
| **SEPARATION** | The Call to Adventure | *Awakening of the self, appearance of a new world or the herald* |
| | Refusal of the Call | *Hesitation to leave the known behind and enter the new world* |
| | Supernatural Aid | *Appearance of a protective figure who supplies the hero with amulets* |
| | The Crossing of the First Threshold | *The hero accepts the call and enters the unknown* |
| | The Belly of the Whale | *The hero is swallowed by the unknown and encounters danger* |
| **INITIATION** | The Road of Trials | *The hero starts treading the road of adventure and may encounter battles* |
| | The Meeting with the Goddess | *Encounter with a powerful or even magical female figure* |
| | Woman as the Temptress | *The hero is tempted by a female to abandon his mission* |
| | Atonement with the Father | *Reconciliation with a father figure (may be symbolic in nature)* |
| | Apotheosis | *The hero achieves a greater understanding* |
| | The Ultimate Boon | *The end of the journey is reached* |
| **RETURN** | Refusal of the Return | *The hero refuses to return home* |
| | The Magic Flight | *The hero journeys home in a hurry, perhaps even running from danger* |
| | Rescue from Without | *An unexpected force aids the hero* |
| | The Crossing of the Return Threshold | *The hero passes the final task and returns home* |
| | Master of the Two Worlds | *The hero is free to move between the home and the world of adventure* |
| | Freedom to Live | *The hero begins the life of his choice* |

### 4.1. *Jim Button and Lucas the Engine Driver*

Prior to analyzing the Hero's Journey in the *Jim Button* novels, it needs to be specified how the two-part nature of the story will be approached. Namely, the first part of the story told in *Jim Button and Lucas the Engine Driver* presents itself as a relatively complete narrative with a circular structure, with only a few plot points remaining unresolved by the end. While the second part is inextricably tied to the story of the first one and holds the true resolution and closure of the narrative in its entirety, the incision created by the ending of the first novel necessitates the introduction of a new inciting incident, a new call to adventure and a new central conflict altogether. Having returned home and settled back into everyday life in Lummerland at the conclusion of the first novel, *Jim Button and the Wild 13* initially presents itself as a fresh journey for Jim, in which he departs from and returns home anew, with the unresolved plot points from the first part of the story finding their way into the narrative only in later chapters. Thus, Jim takes the reader on two journeys, each with its distinct theme and impact on the hero's development. It is for this reason that each phase of the Hero's Journey will be examined as it presents itself in each novel, rather than considering the novel as a whole, effectively treating the story as two connected yet independent wholes.

#### 4.1.1. Separation

A confounding factor in the analysis of the introductory stages of the journey in *Jim Button and Lucas the Engine Driver* is the fact that, at the very beginning of the novel, we do not have a clear understanding of who the hero of the story is going to be, were it not for the title which places Jim ahead of Lucas. Both the opening pages of the novel as well as the initial conflict relate more closely to Lucas than Jim, who is not even present at the beginning. Namely, the author uses the opening chapters to introduce the reader to Lummerland[32] and ordinary life as it transpires prior to Jim's arrival. With the introduction of Lucas, Frau Waas, Herr Ärmel and King Alfons, the reader quickly comes to understand the quaint and mundane life on the tiny island which the author, seemingly unironically, describes as "doppelt so groß wie unsere

[32] Karwath (2000) compares the impossible landscape of Lummerland to Picasso's Cubist painting *Mediterranean Landscape* (1953) (29).

Wohnung" (Ende, 2004a: 3), adding that "[sie] bestand zum größten Teil aus einem Berg mit zwei Gipfeln, einem hohen und einem, der etwas niedriger war" (Ebd.). However, despite the circumstance that the spotlight is on Lucas in the first couple of chapters, the fact that the reader is present when Jim arrives under mysterious circumstances not only creates an air of intrigue and raises the curiosity about the origins of the boy, but it also establishes Jim as different from the rest of the islanders; a wholeheartedly accepted outsider, but an outsider nonetheless, one whose destiny is clearly tied to something greater than the miniscule island that is Lummerland. What is more, upon closer consideration of the *Call to Adventure* and the significance that the impending journey will have on the two protagonists, Jim inarguably emerges as the true Hero of the story, both in a narrative and archetypal sense.

Despite the scarce land that belongs to the Kingdom of Lummerland, the island boasts not only several houses and a castle, but also a railway station and train tracks which lead across the island through a vast net of tunnels. And so it is the impossible proportions of the island which lead to an unprecedented issue: King Alfons begins to fear that when Jim grows up there will simply be not enough space on the island for everyone. His solution is a royal decree by which Emma the train engine, Lucas' trusty companion, is to depart from the island. Grief-stricken and incapable of parting with his train engine, Lucas makes the decision to leave Lummerland in order to avoid being separated from her, which would consequently leave Lucas not only without employment, but also without an integral part of his identity.

What needs to be taken into account is that Lucas, being an adult, mentally and emotionally fully developed man at the very start of the story and having no inner conflicts or unresolved internal dilemmas, would not experience a journey into the unknown as transformative as a young boy unaware of his true heritage. This would prove to be true as by the end of the story Lucas is the same old burly yet kind-hearted man. The same cannot be said for Jim.

Traversing the ocean on his trusty engine would have been a solitary path for Lucas, whereas for Jim the departure from the tiny island of Lummerland holds great significance in numerous ways. It not only sets him on a path to discovering the truth about himself, but also sets in motion the process of individuation. Therefore, when speaking of the Call to Adventure, the true Call is directed at Jim. Although his immediate motivation is the desire to accompany his best friend, it is clear that in Jim's case "the familiar life horizon has been outgrown"

(Campbell, 2004: 47). Simultaneously, Jim's departure marks the end of his childhood and the start of adolescence, a turning point which is not discernable in Lucas' case.

That leaving Lummerland marks the conclusion of Jim's childhood is emphasized by the thoughts that run through the boy's mind the night of the departure, as he worries about Frau Waas – his *de facto* mother – and becomes fully aware that the impending separation might be forever, forcing him to fight back tears. This brief moment of doubt can be viewed as the *Refusal of the Call*, another testament that the Call is directed to Jim and not to Lucas.

> Und als er das überlegt hatte, wurde es ihm so furchtbar wehmütig ums Herz, dass er am liebsten geweint hätte oder in Küche gelaufen wäre, um Frau Waas alles zu erzählen. Doch dann dachte er wieder an die Worte, die Lukas ihm zum Abschied gesagt hatte, und da wusste er, dass er schweigen musste. (Ende, 2004a: 26)

Although the boy is able to quickly overcome the emotional turmoil and regain his resolve to set off with his friend, this scene reveals the weight that the departure has on Jim: Leaving Lummerland simultaneously means leaving his mother, a pivotal moment in an individual's maturing process.

In children's literature, the Call to Adventure serves to separate the child hero from its parental figures, whereby the process of maturation is accelerated. Nikolajeva notes that this dislocation of the child hero can often be a temporary one in the form of a summer vacation, or one that is connected to the illness of the parent (2001: 431). Other commonly utilized means of separating the child hero from their parental figures include the death of one or both parents (Frances Hodgson Burnett's *The Secret Garden*, James Krüss' *Timm Tahler oder das verkaufte Lachen*, J. K. Rowling's *Harry Potter* series) or being sent away for boarding school (Frances Hodgson Burnett's *A Little Princess*, J. K. Rowling's *Harry Potter* series). The separation can thereby be either temporary or permanent, the former usually necessitating the introduction of a surrogate parent or family. In Jim's case, although he is separated from his mother, he is not really without a parental figure. However, the relationship between Lucas and Jim is such that, for the most part, they are equals.

In sailing away[33] from Lummerland on the train engine Emma, Jim and Lucas have *Crossed the First Threshold* and ventured into the unknown, as neither of them have experienced

[33] Heroes sailing the sea or ocean is a century old plotline, although Ende does present a unique reimagining by making the heroes sail on a train engine rather than a ship, an impossible feat which is nonetheless presented as a

life beyond the borders of Lummerland before, or at least have no recollection of it. Vogler says of this point in the story that it "marks the turning point between Act One and Two" (2007: 13), whereby Act One was in this case everything that transpired on the familiar territory of Lummerland. Concerning this point in the journey, both Campbell and Vogler speak of the Threshold Guardian.

> Such custodians bound the world in the four directions— also up and down—standing for the limits of the hero's present sphere, or life horizon. Beyond them is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe. (Campbell, 2004: 71)

Vogler notes of this archetype that it can "present a menacing face to the hero, but if properly understood, they can be overcome, bypassed, or even turned into allies." (2007: 49) In *Jim Button*, there are no guardians of the likes that Campbell speaks of, no monsters or ogres which test the hero's strength and weed out those unworthy of passing into the next part of the realm. There is no hindrance to Jim and Lucas' departure from Lummerland, although they will encounter Threshold Guardians later on, albeit of an unusual nature.

The second act of the story starts with the heroes' arrival on Mandala, a fictionalized version of China, where their adventure takes an unexpected turn. Initially intending to find a means of continuing the work of engine drivers – with Jim as Lucas' apprentice – their plans change upon discovering the great grief that has spread throughout the land as a result of the princess having been missing for over a year. In the hopes that saving the princess would put them in the Emperor's favor and thus enable them to pursue their work as engine drivers, Jim and Lucas decide to take on the task of finding the princess. Unbeknownst to them, and especially to Jim this decision will lead the heroes to discovering that the journey they are about to set out on is of a tremendous personal significance.

The next step of the rite of Separation would be the *Belly of the Whale*. The key idea behind this part of the first rite of passage is that the Hero is swallowed, annihilated and reborn. He must face a hostile force and overcome it, leaving him changed and thus ready for the second rite of passage. Although Jim and Lucas are not swallowed by a monster (as Campbell illustrates is not seldom the case in myths when this stage is arrived) they are faced with peril once they

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logical prospect. Other than commonly being utilized as a symbol of life, water in the Jungian tradition also represents the unconscious, perhaps even the "commonest symbol for the unconscious" (Jung, 1955: 18).

enter the palace of the Emperor of Mandala. The palace can indeed symbolically function as the "whale", the unknown which the protagonists enter and are faced with mortal danger, but succeed in re-emerging from it alive. Campbell speaks not only of monsters which the heroes are swallowed by, but also of guarded temples which heroes enter only to experience both self-annihilation and rebirth. It is precisely this which characterizes the Belly of the Whale – it is not only a descent into a (symbolic) underworld, but it represented the initiation in the Hero's Journey and a transformation of the Hero, one that makes him "a sadder or wiser man" (Lansing Smith, 1997: 58).

On the surface, the path that the narrative takes appears to lead towards the Belly of the Whale. Jim and Lucas enter the palace of the Emperor and fall victim to a ploy by a jealous government official who overhears their plan to rescue the princess, wishing the glory for himself. Thus he lures them into the palace and arranges an execution, which is halted only on account of the Emperor intervening. It is only then that the details of the princess' disappearance are disclosed, and Lucas, reading the letter the princess managed to send from captivity and in which she wrote the address of her captor, realizes an astounding coincidence. It is the very same address to which the package in which Jim Button arrived on Lummerland was posted. Having realized that saving the princess involves uncovering the truth about Jim's identity, Lucas reveals to the boy that he is an orphan who accidentally arrived on Lummerland. When observing all of these details about the narrative – the entrance into the unknown, the confrontation with death and the narrow escape, the truth about the Hero's past – it would appear that this episode is indeed the Belly of the Whale. However, the problem with labeling this part of the story as such is that it carries far too little weight for the rest of the narrative. The Hero is meant to emerge changed from the belly, either due to the narrow escape from death or due to a realization about himself. Although both of these reasons for a significant change are present, there is no noticeable impact on Jim. With a plot-focused narrative that forgoes deeper insight into the characters emotions, the story glosses over any deeper impact that the discovery might have had on the boy. Therefore, the events that transpire in the Emperor's palace only partially align with the significance of the Belly of the Whale.

While this final stage of the first rite of passage is not truly a transformation of the Hero, it does have a great significance for the further development of the plot. The discovery about the address where the princess is held and its overlapping with where Jim should have been mailed

to signals a tangling of plotlines. The initially simple goal of finding employment evolves into the search for a princess, which simultaneously promises the truth about the peculiar origin of the Hero. The first rite of passage is thus complete, the plotlines have become intertwined and the heroes are ready to set off with a clear and paramount goal in mind.

### 4.1.2. Initiation

The first phase of this rite of passage is the one that Campbell refers to as the "favorite phase of the myth-adventure" (2004: 89): *The Road of Trials*. It is the point in the story when the Hero faces great ordeals and battles, and in the case of *Jim Button and Lucas the Engine Driver* it comes with a rapid succession of landscapes, each with its own dangers. To reach the Dragon City, Jim and Lucas must traverse forests, mountains, deserts and volcanic landscapes, narrowly escaping death each time. The obstacles conquered during the Road of Trials can contribute to the Hero's development and even symbolically represent different stages of maturation, but in this case, as Ewers points out, the obstacles that are to be conquered are for the most part simply physical: "Die Landschaften, Gebirge, Täler erscheinen – ungeachtet ihrer symbolträchtigen Namensgebung – lediglich als rein physische Hindernisse, die von den Reisenden mit Ausdauer und technischem Geschick zu überwinden sind." (Ewers, 2018: 30) This is not to say that the young Hero has nothing to learn on his adventure, but the knowledge attained is primarily that of a scientific world-view, a rationalized approach to conflicts, as well as knowledge pertaining to technology.

It is on the Road of Trials that Lucas' role as a guiding figure comes to the foreground, as he is able to explain – both to Jim and the young reader – auditory and visual phenomena, explanations which serve not only to alleviate fear (Ewers, 2018: 30) but, perplexingly, rationalize a world that is no stranger to fantastical occurrences and creatures. When the engine Emma breaks down, there is no search for a spell or amulet that would fix the issue. The protagonists have to use their knowledge of technology to alleviate the issue, despite the fact that Emma is no ordinary engine. She possesses certain anthropomorphic qualities, whereby a magical healing would not seem out of place. Although there are obstacles which once overcome further Jim's emotional and psychological development, education in the sense of a fact-based

and scientific approach to events that a child may perceive as magical dominates the Road of Trials.

The Road of Trials is also the point in the story when the Hero faces adversaries and wins battles against foes, but for Jim and Lucas there are only two encounters on this road. One is with the giant Tur Tur, and the other with the half-dragon Nepomuk. Both are fantastical creatures, albeit Tur Tur is only a giant when observed from afar, and Nepomuk is actually half hippopotamus. Therefore, they are only partially the sort of creature that the Hero might encounter on his journey and battle with, but instead Jim and Lucas forge friendships with them. Both of them also embody the archetype of the Threshold Guardian (albeit only in the first part of the story), although here as well there is an inversion. While they initially appear as foes due to their physical peculiarities, they are amicable, insecure and lonely, searching for acceptance.

Three central sublevels of the second rite of passage could not be identified in the first of Jim's story; *The Meeting with the Goddess* and *Woman as Temptress*[34] (no female characters are present in this part of the plot, and the two that are present in the story – Frau Waas and Li Si – do not have this function in the narrative), as well as *Atonement with the Father* (this sublevel could have been anticipated given that Lucas functions as a sort of father figure to Jim, but there is no conflict or reconciliation in the story, nor could any part of the plot be symbolically interpreted as such). Therefore, the story goes directly from the Road of Trials to *Apotheosis*.

The Apotheosis in *Jim Button* might seem mundane, although it is in fact an important and timeless lesson. Moreover, it is a fitting pivotal moment for a child who is experiencing the world beyond the familiar boundaries of home for the first time. The encounter with Tur Tur, the giant that appears huge only from afar, but is truly of average size once observed up close, leads

[34] Nikolajeva commented on the difficult integration of these sublevels of the second rite of passage in children's literature, given that they symbolically depict the hero reaching sexual maturity. "One might argue that the central episode of Campbell's schema—the hero's meeting the Goddess—is not present in children's fiction, mainly since the purpose of such an encounter is marriage, involving initiation into sexuality. But the original myth is displaced in fiction, and in children's fiction, censorial filters may be imposed. Many child characters do indeed meet either a friend or an opponent of the opposite sex who initiates a turning point in the protagonist's life […]. Campbell mentions the figure of the goddess-temptress, an evil figure seducing the hero; we encounter this figure for instance as the Snow Queen in Andersen's fairy tale or the White Witch in *The Lion, the Witch and the Wardrobe*." (2001: 432) However, in this case it was not possible to identify even a subliminal integration of this sublevel.

Jim to understand two important things: That unknown situations should be approached with courage rather than fear, and that judgment based on appearances can be deceiving.

> Er schämte sich ganz gewaltig, denn in Wahrheit war es ja durchaus nicht mutig gewesen. Und im stillen nahm er sich vor, nie wieder vor irgendetwas oder irgendwem Angst zu haben, bevor er ihn oder es nicht aus der Nähe betrachtet hätte. Man konnte ja nie wissen, ob es nicht so ähnlich war wie mit Herrn Tur Tur. Er gab sich in Gedanken selbst das Ehrenwort, immer daran zu denken. (Ende, 2004a: 130)

Upon laying eyes on Tur Tur, Jim initially insists that he and Lucas flee, despite the giant pleading with them that he is not as dangerous as he might seem. Lucas' decision to trust the stranger ultimately leads to a new friendship which would prove important later in the story, and also offers the lonely and shunned Tur Tur solace.

While the final stage of the second rite of passage constitutes a major point in the plot, it is at this point that there is another deviation from the sequence of sublevels. The narrative doesn't move on to the Ultimate Boon after Apotheosis; rather, the Apotheosis appears as an interlude prior to the last leg of the Road of Trials. This consists of Jim and Lucas' arrival in the Land of Thousand Volcanoes and the encounter with Nepomuk, as well as their daring infiltration of the Dragon City. It is only then that they reach the final station of the Initiation: the *Ultimate Boon***.**

It is at this stage that Ende evokes the ancient motif of the battle against the dragon. Kordecki traces the appearance of dragons in myths as far back as the 3rd century B.C., while one of the first instances of a Hero battling a dragon is the Canaanite myth of Baal's fight against the seven-headed dragon Marduk (1988: 401). Prominent figures from (amongst other) Germanic, Norse, and Anglo-Saxons myths have also faced dragons who terrorized their kingdom or who possessed a treasure the Hero strived to obtain. Although not necessarily always appearing in conjunction, the battle with the dragon can be associated with the motif of the abducted princess, as is the case in *Jim Button.* Not only is the battle an ancient motif, but the abduction of the princess is reminiscent of the mythological tales such as that of Andromeda, and it belongs to the motifs mentioned by Propp (2009: 31). Considering how wide-spread and timeless this motif is, it is not surprising that it can be found in the Aarne-Thompson-Uther Index. The motif ATU 300 called *dragon slayer* encompasses various aspects of the Hero's fight

against the dragon, many of which are also present in *Jim Button*, although there are also several unique modifications.

Frau Mahlzahn is initially described as a dragon in the European tradition, where the creature is portrayed as a "guardian of remote, dark regions and often a beast to whom humans must be sacrificed" (Garry–El-Shamy, 2005: xvii). Not only does her nature align with portrayals of dragons in Western mythologies, but so does her appearance. Garry and El-Shamy explain that the dragon appearance, though primarily reptilian, incorporates physical aspects of mammals, fish or birds (Ebd. 67). The dragons of the Dragon City are noted for their gruesome appearance, of which a particular trait is that it does in way resemble any other animal – unless the dragon is "impure". Kordecki highlights the similarities between the numerous myths surrounding dragons; they are often challenged and defeated by a powerful Hero, tied during the battle, and guarding something of material value to humans but of no real value to the creature itself (1988: 402). Despite the numerous and significant changes made to this motif in *Jim Button*, these are all points that relate to the plot concerning Frau Mahlzahn. Nonetheless, it is the deviations that make this part of the Hero's Journey particularly interesting to observe.

Perhaps it is most interesting to single out the peculiarity of her imprisonment of children in a city which welcomes only dragons. This parallels the tales of dragons keeping treasures which hold value only to humans, and which can only be attained by defeating the beast. This deviation – or rather, reimagining of the familiar motif – leads into several other aspects of this motif which present themselves in a unique manner in Ende's story. Notwithstanding the fact that Frau Mahlzahn's appearance and demeanor appear to be in line with traditional depictions of dragons in myths of the West, certain details as well as the entire circumstances surrounding the princess' kidnapping and imprisonment reveal a parodist reimagining of this ancient motif. The dragon is given glasses and a bamboo stick and she stands at a teacher's desk in front of a black board. Before her are the children, chained to their desks and forced to study, with corporal punishment awaiting those who are not able to provide the correct answer, or who simply evoke the dragon's anger. The mythical imagery of the captive princess and the fearsome dragon is intertwined with the most commonly utilized mechanism for oppression in children's literature: school. The fierce and mighty mythical beast is a cruel teacher, the dungeon it guards is a classroom, the human sacrifices are children forced to attend the dragon's lessons.

Even the battle itself is a divergence from the expected narrative. The Hero does not face the dragon equipped with a powerful weapon or a mighty spell, but with the intention of persuading her to free the children of her own will. This not only strays from the established motif, but also appears as an anti-climactic confrontation, at least until considering the ramifications of the plot up until this point. In the case of *Jim Button*, a physical battle between the Hero and the dragon would have estranged the reader. Jim neither possesses great physical strength, nor is he trained in battle, nor was his journey one of gaining the strength and knowledge to defeat a monster. It is the story of a boy who leaves his home and learns about the world, how to be brave and open-minded, and how to approach the world with a rational perspective. Therefore, when Jim's negotiations with the beast fail, the physical confrontation is left to Emma, who is not only said to be of similar size to the dragon, but is even dressed up as one as part of the ploy to enter the Dragon City. It could be seen as a battle of equal (or at least similar) strengths, or as a confrontation of two symbols of two opposite worlds between which there is a constant tension; the dragon as the symbol of the fantastic world and the engine as the symbol of the rational technological world. Unsurprisingly, considering that rationality has been the guiding light of the heroes across their path of adventure, the engine emerges as the victor. Jim's lack of participation in the actual battle doesn't, however, reduce his status as the Hero, nor does it invalidate the journey. In summoning the courage to stand up to the dragon, Jim proves the progress he has made since the encounter with Tur Tur when he had wanted to flee out of fear. Thus, the significance of the confrontation with Frau Mahlzahn is evident, as the boy is able to fulfill tasks which would have previously been inconceivable.

The rescue and safe return of Princess Li Si is what is presented as the *Ultimate Boon* at his stage of the story. However, it is evident that this is not the final goal which is to be reached. Numerous questions remain open, specifically concerning Jim's identity. It is for this reason that the true Ultimate Boon, the one which will grant Jim's story a fitting conclusion can only be attaining in the second part of the story. At this point, the rescue of the princess serves the purpose of the Ultimate Boon, as it was the objective with which Jim and Lucas departed from Mandala.

### 4.1.3. Return

With the conquest of the dragon and freeing of the children both having been achieved, the heroes are faced with new danger as they must devise a plan to escape the Dragon City undetected and find a route that will lead them back to Mandala. They cannot retrace their steps, as the Road of Trials involved the destruction of certain landscapes as the only means of traversing them. There is no hesitation about the return, no *Refusal to Return*, and once Jim conceives an escape plan which should secure not only a safe escape from the Dragon City, but also a safe return to Mandala, the *Magic Flight* commences. With all the children aboard Emma and the dragon – whose life had been spared but who could not be left behind lest she reveals who defeated her – towed behind them, Lucas and Jim board the engine and sail along a secret river, securely avoiding encounters with other inhabitants of the Dragon City, for their discovery would mean certain death for everyone. The journey started by water and it comes to an end in the same manner. Traversing an underground river by night and escaping the last dangers they have encountered, the heroes emerge on open sea, as though emerging from a symbolic underworld which they depart from having obtained the boon.

Mandala is, however, not the final station to be reached: There is still the question of the return to Lummerland. It is here that one could speak of the *Rescue from Without*, for it is only with the help of the Golden Dragon of Wisdom, Frau Mahlzahn in her transformed state, now an embodiment of the benevolent Eastern dragon – that they are able to solve the issue of the lack of land in Lummerland, which ties back to the reason they departed from home in the first place. The Dragon, prior to succumbing to a transformative year-long sleep, instructs the heroes on how to resolve this issue by naming the coordinates to floating islands which can be added to Lummerland to expand its territory. This supernatural aid, a kind that had not been present in the story thus far, enables the resolution of the issue that sparked the Call to Adventure in the first place, and the heroes set out to the following sublevel; the *Crossing of the Return Threshold*, the final task to be solved which at long last opens the path to a return back home.

It is here that the novel ends, and one could speculate about whether or not the *Master of Two Worlds* stage is present here. Jim's engagement to Li Si does tie him to Mandala, therefore enabling him to cross the ocean again as he pleases and visit the kingdom. But the final stage – *Freedom to Live* – cannot be achieved at this stage. For this final level to be reached, the

remaining loose ends need to be tied up. The Hero cannot commence a life of choice when he is left with unanswered questions about his origins, questions to which he will find answers only once the Dragon has awoken. The closing chapter of the first part can be seen as the (temporary) end, or as an interruption, a suspension of the further journey, with the continuation needing to wait an entire year until the dragon awakes. With the Third Rite of Passage completed, Jim's *de novo* departure marks the beginning of a new cycle of adventures.

### 4.2. *Jim Button and the Wild 13*

Both the reader and Jim had to wait an entire year for the adventures to continue. While Ende did openly state the story was somewhat adjusted in order to facilitate the division into two parts, it is unknown what the contents of the original novel, in which the two parts were combined, looked like and how strongly the adjustments affected the narrative structure. Jim's departure anew draws a parallel between the story and Arthurian romances, in which the knight at the center of the narrative appears to have successfully reached his goal after the first series of trials only to depart from the court once again as it is revealed that his journey is, in fact, still incomplete. Unlike the knights of Arthurian romances, Jim did not consider his journey to be complete and longingly awaited the awakening of the Dragon of Wisdom so that he may reach his final goal. His second series of adventures would ultimately begin before the dragon's slumber ends and lead him in unexpected directions, only for all the threads to eventually come together to form a unified whole.

#### 4.2.1. Separation

Although the second part opens on Lummerland just as the first did, in this case the readers are revisiting a familiar landscape and are well acquainted with its few inhabitants, and with little re-introduction needed, the reader need not wait too long for the new adventure to unfold. With the Hero thoroughly established, there is no doubt about who the *Call to Adventure* is directed at.

Jim dreams of Tur Tur in the form of a bird, crying alone and lonely in the desert where he and Lucas met him during their travels. Prophetic dreams which foretell a Hero's doom or his

ascend to greatness are spread across mythologies of the world. Several entries in the ATU index relate to prophetic dreams, most notably variants of 671 *The Three Languages*. Tur Tur, already a mythical being of sorts, takes on the form of another mythical creature, the giant bird. While nowhere near as dignified as mythical birds such as the roc, griffin or phoenix, Tur Tur is given the ability to speak, an ability which mythical birds also possess. Mythical birds can be messengers of gods, so that we may observe Tur Tur in this dream as the Herald, thus occurs a shift from his previous appearance as a Threshold Guardian. Although a certain part of Jim's journey would have transpired even if he had not decided to look for Tur Tur, the cry for help he utters in Jim's dream leads to the conclusion of both his and Nepomuk's ark, which would have otherwise remained unresolved.

The significance of the dream becomes evident only once the issue of the lighthouse is brought up. Upon realizing that ships approaching the island in stormy weather are in danger of hitting land, King Alfons declares that the island needs a lighthouse. The task of building such a structure on Lummerland, which is already plagued with overpopulation and lack of space, opens the possibility of putting Tur Tur's unusual ability to use. If he were to hold a lantern he would be visible to ships from afar, while simultaneously not occupying nearly as much space on the island as an actual lighthouse would. However, the bizarre and motif-riddled vision of giant tears of a ragged bird crying atop a dying tree from Jim's dream is given no further significance or attention, other than it points Jim to Tur Tur once the issue of building a light tower in Lummerland emerges. Perhaps the only other prophetic aspect of the dream is the fact that Tur Tur was indeed as lonely as the bird in Jim's dream.

Unlike in the first part, there is no *Refusal of the Call***.** Jim does not hesitate as he did prior to setting off on his first journey, partially because he returned from it more mature, but the nature of this departure is starkly different in comparison to the first. Jim and Lucas leave Lummerland with a clear goal in mind, but also with the intention of returning home, whereas in the first part of the novel they left the island unsure of not only where to go, but also if they would ever return at all. Sailing on the train engine Emma, they once again cross the *First Threshold*, once more by water, the agent of the unconscious.

Comparably to the first part, while the Call seemed to determine the direction in which the adventure would take the heroes, it is not until they cross the First Threshold that it becomes evident that their journey will take them down an unexpected path. The heroes encounter the sea

princess Sursulapitschi en route to the desert where Tur Tur lives, and become entangled in the quest to restore a mysterious light that illuminates the sea called simply *Meeresleuchten.* The decision to answer to the princess' plea for help while anticipating a short detour would ultimately result in several unexpected events which simultaneously reveal possibilities for unresolved plotlines from the first part to come to a conclusion.

Before moving on to further stations in the narrative, let us examine two new characters introduced at this point: the sea princess Sursulapitschi, a mermaid, and her fiancé, Uschaurischuum, a *Schildnöck*, a creature unique to Ende's fantastical world whose name is an amalgam of the words *Schild*, presumably taken from the German word for turtle (*Schildkröte*) and Nöck, a male water spirit (Grimm, 1835: 276). The heroes' encounter with a mermaid during their traversing of the sea is reminiscent of scenes from myths and folklore, as well as other works of literature. In Homer's *The Odyssey*, Odysseus was warned by Circe that sirens will try to lure him and his men to death with their song. Heine's *Lorelei* and Goethe's *Der Fischer* tell of men who lost their lives to the waves, enticed by the singing of mermaids. Stories like these as well as tales such as that of Melusine, a mermaid-like creature who marries a human but keeps her true form hidden, build the foundation for certain expectations of the encounter with the mermaid princess Sursulapitschi, which are ultimately completely subverted.

Not only is Sursulapitschi an amiable creature who would save Jim and Lucas from drowning later in the story, but she has no interest in humans other than that she asked for their help with fixing the magnet. What is more, she is already engaged to a fellow water creature, the merman Uschaurischuum, meaning that unlike many of her counterparts from literature and folktales, she found happiness among her kind and is not looking for a way to leave her realm. What stands between her and Uschaurischuum is, however, a task given to the merman by Sursulapitschi's father, the king of the sea, Lomoral: He is to forge an alliance with a fire being in order to be able to create the Crystal of Eternity, a task which requires both a water and a fire being and which has been made seemingly impossible due to the century long hostility between water creatures and fire creatures. Marriage tests are no uncommon motif, but the task Uschaurischuum was given is peculiar in that it doesn't involve the retrieval of a rare item, nor does it involve battle of any sort. Instead, it is about overcoming enmity with a different race, a fire creature nonetheless. It is to this race that dragons belong to, and they are indeed not seldom a part of this motif, but they are usually to be defeated and not reconciled with.

As the journey heads towards the Belly of the Whale, there is once again an episode which only partially corresponds with the characteristics of this stage of the first rite of passage. The task of fixing the mysterious magnet which controls with *Meeresleuchten* forces Jim and Lucas to descend into the depths of the Earth's surface. This journey bellow the ground is reminiscent of a descent into the underworld, which is not an unusual manner for this stage to manifest in a story. Faced with both extreme heat and gnawing darkness, the heroes manage to once again overcome all physical obstacles and discover the secret of the magnet, enabling them to fix it. This venture which opens the doors for certain plotlines to be resolved certainly is evocative of the descent and return from the Belly of the Whale, but it does not contribute to the development of the Hero. There is no symbolic rebirth, no acquisition of knowledge or powers previously unfathomable. Even in the first part of the story the Belly of the Whale is only superficially present, but it does involve some kind of change for the Hero, albeit this change is not elaborated upon given the plot-driven narrative. The fact that the second part of the story does not seem to include even a hint of this crucial aspect of the Belly of the Whale is, upon considering the entire narrative, not all too surprising. The question of Jim's identity has yet to be resolved, meaning that the consequences of the descent into the Belly of the Whale in the first part are still tangible. This gives rise to the question if the narrative would need the Hero to go through another transformation, when the first one is yet to be completed. Therefore, in the case of the second part, the narrative moves from the Crossing of the First Threshold directly towards the Road of Trials.

### 4.2.2. Initiation

Just as in the first part of the novel, the *Road of Trials* makes up a significant portion of the adventures in the second *Jim Button* novel. It once again takes the heroes across diverse landscapes, but there is nonetheless a considerable difference between this and the first Road of Trials. In the first part, the Road took them straight to the City of the Dragons, which was established as their final destination during the first rite of passage. The second part of the novel displays far less linearity, as the heroes are this time faced with a number of tasks. They must bring Tur Tur to Lummerland so that he may stand as a lighthouse, bring Nepomuk to the Gurumusch Magnet where he is to stand guard and make sure the magnet is not broken again,

find the missing train engine Molly, chase down the Wild 13, and learn the truth about Jim's past. The resolution of one task is connected to the resolution of the following one, so that these adventures build on one another and are interconnected in a way that was not present in the first part. While new places and regions are introduced, old ones are also revisited and several places are returned to more than once. By comparison, the plot of the first part took the heroes in one direction and then back home via a shortcut.

A similarity to the first Road of Trials is that once again there are no battles, as the grand fight with the Wild 13 unfolds at the very end of the journey. The majority of the obstacles are yet again mere physical ones and while they do present themselves as potentially deadly, the heroes are able to overcome them each time, but they hold little or no symbolic value. There is, however, one trial that Jim must face which carries an emotional burden unique to the plot up until this point, and that is the loss of Molly, who was left behind on the island where the magnet lays hidden and awaited Jim's return. Discovering her disappearance, the heroes initially think that she has stumbled into the water and has sunken to the bottom. Only later would they learn that she was in fact taken by the Wild 13.

Despite being a young boy, Jim shows both courage and calmness when faced with perilous situations, to the extent that it can be often overlooked that there is a big age gap between him and Lucas. With Jim being treated like an adult by the other characters, the tears which he sheds upon realizing that Molly is missing are a testament to the fact that this situation carried a weight which cannot be measured with any previous event. It is the first time that Jim is faced with loss: "Und nun hielt es Jim nicht mehr aus. Bis jetzt hatte er sich tapfer beherrscht, aber nun stürzte er Lukas in die Arme und begann bitterlich zu schluchzen." (Ende, 2004b: 139)

In a story which, true to children's literature, does not elaborate on the feelings of characters beyond brief and rudimentary explanations, this scene, as well as Jim's changed behavior following their failed attempt to find the small train engine reflect the magnitude of this trial. It is a pivotal moment for the Hero and an obstacle to which no immediate solution is available and no amount of rational thinking can resolve. It is, moreover, the only event in the story which fundamentally impacts the Hero's behavior: "Jims Wesen war seit der letzten Rückkehr verändert. Er was enster geworden. Manchmal, wenn der Junge in Gedanken versunken und schweigend arbeitete, blickt Li Si ihn verstohlen und beinahe ehrfürchtig an." (Ende, 2004b: 157–158) The only event with a comparable, albeit thoroughly different impact on

the Hero, is the first encounter with Tur Tur and the realization that his initial judgement of the *Scheinriese* was deceptive. This event, along with the Apotheosis, represents the key moments in Jim's path to adulthood in the second part of the story.

A structural similarity to the first part concerns the timing of the *Apotheosis*. The nature of the Apotheosis is once again closely connected to the themes of the novel as well as the young Hero who is on the road of maturation. While in the first part Jim had to learn to be both brave and open-minded about differences in the world, one of the main conflicts that permeates the entire second part is Jim's refusal to study, most importantly to learn to read and write. This issue is brought up in the first part during one of his early conversations with Li Si, and even then does the Hero state his repulsion at the very idea of school or studying. After the adventures of the first part, Jim appears to value physical strength and street-smarts over academic knowledge, until he realizes that his illiteracy puts him at a disadvantage. This moment occurs upon his observation of the Wild 13:

> Diese Piraten waren tollkühn, bärenstark und verwegen. Aber nun sah Jim zum ersten Mal mit eigenen Augen, dass es nicht genügte, derartige Eigenschaften zu besitzen, wenn es dabei an Klugheit fehlte. Trotzdem konnte jeder von ihnen wenigstens einen Buchstaben, und er selbst? Keinen Einzigen. (Ende, 2004b: 210)

While this realization does not, as was the case with the Apotheosis in the first part, reveal itself to be valuable in defeating the enemy, it does prove to be of great importance at the very end of the story when Jim is proclaimed the King of Jimballa. The resolve to take up studying and to overcome his shortcomings makes Jim worthy of becoming the King of Jimballa as well as the sole heir of his bloodline. This realization precedes the final battle with the Wild 13 which also marks the end of the Road of Trials. Structurally, the timing of the Apotheosis corresponds with that of the Apotheosis in the first part, as it takes place before the end of the Road of Trials. The final battle of the Road of Trials in the second part is that with the Wild 13.

There is once again a subverted expectation concerning the nature of the final battle. Whereas in the first part the Hero is not the one to physically overcome the antagonist, Jim does end up being the one to face the Wild 13 alone, but he is able to overpower them not with strength, but with his perceptiveness.

"Im Auge des Sturms wirst du einen Stern erblicken, rot wie Blut und fünfstrahlig. Ergreife den Stern und mache dich zum Herren – so wirst du das Geheimnis deiner Herkunft

entdecken." (Ebd. 171–172) It is with this cryptic prophecy that the Golden Dragon of Wisdom directs Jim and his comrades to the battle with the Wild 13. The solution of the riddle presents itself to Jim as he observes the Wild 13 celebrating their victory of the Mandalan fleet. The red star is the pin worn by one of the Wild 13 marking him the leader (as, due to their identical looks, the brothers themselves cannot tell each other apart and require the pin as a physical designation of the leader), and the eye of the storm is the stronghold of the Wild 13, the *Sturmauge*, where they has taken their prisoners from the battle. In grabbing the star off of the leader during an inattentive moment, Jim not only pits the group of pirates against each other, but also establishes himself as their new leader.

That the final battle is not won by strength ties in once again with the nature of the Hero's Journey as well as Jim's character. The battle with Wild 13 was initially planned to be a physical one in which Jim would be aided by the sailors of Mandala, but this proved to be a futile attempt. Throughout the story, Jim demonstrates his ability to find a solution to seemingly hopeless situations, whereby his single-handed defeat of the burly pirate gang is a culmination of his aptness to resolve elaborate and perilous situations with his sharp mind rather than physical strength.

After the defeat of the Wild 13, the Hero is able to finally claim the *Ultimate Boon*, which is in this case both a treasure in the literal as well as symbolic sense. For one, the Boon consists of the crown jewels of Jamballa; the crown, scepter and orb are traditional symbols of Christian monarchs and represent the physical treasure. What is perhaps more valuable is the letter left behind by King Kaspar which finally reveals Jim's origin and names him the rightful king of Jamballa, later renamed Jimballa. The term Ultimate Boon is perhaps more fitting for the treasure claimed in this part of the story rather than the one gained by the end of the first part, as it resolves the biggest mystery of the story and gives Jim a new identity. Nonetheless, the acquisition of the Ultimate Boon does not equate to the end of the journey, as there remain a number of plot points to be resolved which will be addressed in the final rite of passage.

### 4.2.3. Return

Having learned his true heritage and having successfully overpowered the Wild 13, Jim's journey appears to be very near its end. Yet there are still monumental tasks to be

completed. The sunken kingdom of Jamballa, the land of his ancestors, needs to be restored and brought back to the ocean's surface. With pressing issues still at hand, there is no room for a *Refusal to Return*. But as the solution to returning the kingdom from the depths of the ocean is revealed, there is an unexpected *Rescue from Without*. It is up to the antagonists of the entire plot, the Wild 13, to restore balance. Jamballa had sunk to the bottom of the ocean many years ago through the intervention of the then malevolent dragon Frau Mahlzahn, who had long been an enemy of its people. In order to destroy the island, the dragon raised an island from the bottom of the ocean which was named The Land That Never Should Have Been, which disrupted the balance and caused Jamballa to sink and vanish. Thus the only way to raise the sunken kingdom is to sink The Land that Never Should Have Been, a feat which only the Wild 13 with their extraordinary strength could achieve.

It is only with their help that Jim is able to cross the *Return Threshold*. In an unexpected turn of events, Jim is able to return home not only to Lummerland but also to his new and rightful kingdom, as it emerges from below the ocean right under Lummerland. In a fairy-tale like conclusion, the island to which Jim was delivered by accident all those years ago turns out to be part of the land of his ancestors. Jim is now truly the *Master of Two Worlds*, crossing freely not only between his new home and Lummerland, but in marrying Li Si he has becomes tied to Mandala as well.

While the first novel couldn't end with the *Freedom to Live*, for Jim had yet to discover the truth about his identity, this stage of the final rite of passage is clearly present at the end of the second part. Jim not only restores the sunken kingdom, but also invites the children he had rescued from the Dragon City to live on Jimballa, creating a new kingdom of utopian diversity, with him as a benevolent and merciful monarch and princess Li Si at his side. The conclusion of the story is a utopic one, with the two children marrying and Molly, the only piece missing to a truly happy end, is finally returned to Jim. Despite being crowned king and despite having matured on his journey, Jim does not abandon his dream. Having reunited with his beloved train engine, Jim is finally able to become what he always truly wished to be – an engine driver. That he is able to both rule and pursue his childhood dream reflected the Freedom to Live in its entirety, and the utopian as well as humorous ending emerges as an organic conclusion to the story and its unique tone.

### 4.3. *Momo*

In contrast to Ende's other novels, *Momo* does not appear to draw as much from myth; there is no departure from home, no series of trials, no real quest that is the driving force of the narrative from start to finish. Therefore, on the surface, Momo's story does not present itself to be as suitable for the analysis of the three rites of passage of the Hero's Journey, at least when compared to the *Jim Button* novels and *The Neverending Story*. However, as the following analysis will show, the three rites of passage can very easily be observed even in novels like *Momo,* although their respective sublevels present themselves in unusual manners. Nevertheless, they retain the significance which they hold for the story according to Campbell.

#### 4.3.1. Separation

There is an extended delay to the beginning of Momo's journey: The novel is divided into three relatively equal parts (*Momo und ihre Freunde*, *Die Grauen Herren*, *Die Stunden-Blumen*), with the first part focusing solely on the everyday life in the unnamed Italian suburb and how Momo's arrival affects its inhabitants, as well as a few smaller adventures she experiences with the other children. While this part is integral in establishing Momo's character, her journey does not start until this peaceful routine is interrupted by the arrival of the Grey Gentlemen. Therefore, it is only in the novel's second part that Momo receives the *Call to Adventure*, which is directly linked to the disruption of the tranquil life.

After the reader has already been introduced to the Grey Gentlemen and their ploy to steal people's time, the untalkative Momo notices that a change has transpired: "'Ich weiß nicht', sagte Momo eines Tages, 'es kommt mir so vor, als ob unsere Freunde jetzt immer seltener zu mir kommen. Manche hab ich schon lang nicht mehr gesehen'" (Ende, 2015: 81). Upon hearing from the children that their parents have less and less time for them, and coming to the conclusion along with Beppo and Gigi that something has afflicted the adults in the tight-knit community, Momo resolves to help her friends. Whereas Jim's Call leads him to leave the familiarity of his home, Momo's Call echoes a desire to restore the harmonious life of her community which has been crumbling under mysterious circumstances. There is no need for the Call to displace her, as she has already been displaced at the very beginning and only recently

integrated into the new community. Sending Momo away on her adventure would invalidate the entire first part of the story which focused solely on the importance of community. This is not to say that Momo will not depart from the known into the unknown for the entirety of the story. In her case, however, the departure into the unknown will play only a minor role on her journey, in comparison to its central position in the stories of Jim, Bastian and Atréju.

Because Momo's adventure is to lead her on a path of saving her friends, she does not hesitate, wherefore there is no *Refusal of the Call*. The danger seems far too pressing and Momo is ready to act immediately, despite not fully grasping the length of the road ahead of her, nor the dangers she will need to confront. Although she is searching for answers straight away and seeking out the friends that no longer visit her, Momo's adventure is yet to truly start, as the First Threshold needs to be crossed and a Threshold Guardian must be faced.

Jim may have been able to *Cross the First Threshold* without any hindrance and sail into the unknown, but for Momo this stage inextricably ensnares her into the antagonists' net of conspiracies and is truly a point of no return. The threshold is not a palpable one, and Momo does not approach it knowingly. Rather, the threshold comes straight to her door in the guise of a Grey Gentleman who offers her a talking doll. This is Momo's first encounter with an agent of the mystifying organization and although much remains to be revealed, it is at this point that the girl becomes aware of the road that is ahead: "Momo fühlte dunkel, dass ihr ein Kampf bevorstand, ja, dass sie schon mittendrin war. Aber sie wusste nicht, worum dieser Kampf ging, und nicht, gegen wen." (Ende, 2015: 104) She is tested by the Threshold Guardian who tries to deter her from progressing, but Momo's power of listening, which she has used numerous times to help her friends by attentively hearing the worries and troubles out, enables her to see past the manipulative talk of the Grey Gentleman. By truly listening to him, Momo unwittingly prompts him to expose the secret of the Time Saving Bank.

Terrified of his actions and of the girl's unusual power, the Grey Gentleman flees, clinging to the hope that their power of being erased from the memory of those they encounter will take effect and his organization's secrets will remain unknown. By virtue of her abilities, Momo retains the memory of the meeting with the sinister agent, and has thus not only defeated the Threshold Guardian but also succeeded in crossing the first threshold, a point of no return, although she has not moved from the spot. The threshold is in this story of a symbolic nature and constituted by the acquisition of new knowledge and insight, rather than a physical threshold of

any kind. In crossing the threshold and becoming aware of the Grey Gentlemen, Momo might have a clearer knowledge of the enemy she is facing, but she has also made herself a target of the organization.

Unsure of how to proceed with her plan to save the people of the suburb and unaware of the danger the secret organization poses, Momo imparts the details of the encounter to Gigi and Beppo: "Ich glaub, es sind keine gewöhnlichen Männer. Der, der bei mir war, sah irgendwie anders aus. Und die Kälte ist ganz schlimm. Und wenn es viele sind, dann sind sie bestimmt sehr gefährlich. Ich hab schon Angst." (Ebd. 111)

What should transpire next on Momo's journey ought to be the annihilation and rebirth phase: *The Belly of the Whale*. There is in fact a great danger that threatens to swallow Momo: The organization has mobilized every possible agent and ordered the immediate capture of the girl who appears to be immune to their powers and might expose their plans. The Grey Gentlemen swarm the city, waiting behind every corner. It would seem that just as Momo did not approach the first threshold, she did not have to go to the "whale" either. The "whale" is forming around her, but the girl is nowhere to be found. Momo never enters the Belly of the Whale in which she is to face mortal danger and overcome it, emerging transformed. Although she manages to evade this dangerous predicament, what transpires next in many ways resembles the function of the Belly of the Whale, albeit with certain discrepancies.

In order to save her from the Grey Gentlemen, the keeper of time Master Hora sends his tortoise Cassiopeia. While the name draws from the vain queen of Greek mythology, the symbolism of the tortoise is of much greater significance for this character. The tortoise appears in myths from Asian countries such as China, Japan and India, as well as in those of the indigenous people of North America. Despite the geographical distance and cultural differences between these countries, there is an apparent similarity in the significance that the turtle holds. Its first emblematic meaning is one that is derived from the animal's life-span, namely longevity. What is more interesting is that the tortoise is connected to several myths about how the Earth and Heavens are supported. In North American mythology, the World Turtle[35] supports the Earth on its back. A Chinese myth tells of the legs of a giant tortoise being used to prop up the sky. By

[35] American English sees the two names – turtle and tortoise – being used interchangeably. In British English, the two designate different reptiles of the same family, with the primary difference being that the tortoise is a land-dwelling relative of the turtle, who is aquatic.

contrast, the tortoise is barely present in European myths, but it is interestingly associated with evil in the Bible: “These also shall be unclean unto you among the creeping things that creep upon the earth; the weasel, and the mouse, and the tortoise after his kind” (Leviticus 11:29).

Therefore, Cassiopeia appears more closely related to the tortoises of the myths from the East. As an emblem of longevity, she is the perfect companion of Master Hora, who we can assume is immortal given that his task lies in guarding time. Ende bestowed the mythical animal with an unusual manner of communication, namely the ability to make words appear on her shell. Utilizing this ability, Cassiopeia guides Momo to the Nowhere Street where the house of Master Hora, the Never House, stands. This is the unknown that Momo enters, but it is no place of danger and mortal peril. Instead, it is a safe haven where Master Hora intends to protect Momo, as well as inaugurate her into the secret about time.

Ende uses the imagery of blooming and wilting flowers to symbolize time, a process which also involves a nostalgic smell: “Der Duft allein schien ihr wir etwas, wonach sie sich immer gesehnt hatte, ohne zu wissen, was es war.” (Ende, 2015: 181) More importantly, the creation of time involves a sound, one that the keen listener Momo is able to hear and comprehend.

> Und Momo vernahm immer deutlicher, dass dieses Tosen aus unzähligen Klängen bestand, die sich untereinander ständig neu ordneten, sich wandelten und immerfort andere Harmonien bildeten. Es war Musik und war doch zugleich etwas ganz anderes. Und plötzlich erkannte Momo sie wieder: Es war die Musik, die sich manchmal leise und wie von Fern gehört hatte, wenn sie unter dem funkelnden Sternenhimmel der Stille lauschte. [...] Und es überkam sie etwas, das größer war als Angst. (Ebd. 183–184)

Momo discovers the voice of the stars and gains an understanding of time which was no doubt only possible on account of her listening abilities. Although she wishes to share what she had heard, Master Hora notes that “Dazu müssen die Worte dafür in dir erst wachsen” (Ebd. 186). Promptly following this experience, Momo succumbs to a slumber. Unknown to her, although she will only spend one day in the Never House, Momo will be absent from the human world for an entire year.

Ende once again introduces a pause in the Hero’s Journey, similar to how Jim’s adventure was put on halt for an entire year while the Dragon slept. In Momo’s case, her absence in light of the appearance of evil is not an unusual occurance in the myth about the Hero.

> Indeed it effectively detaches the hero from the troubled phase, so that he is uncontaminated by the evil prevailing after the first usurpation. He can put an end to the negative phase because he is not responsible and returns from afar innocent and fit at once to transform evil into good. (Liverani, 2007: 153)

Similarly, Momo will be able to vanquish the evil precisely because she was absent when it took hold of her community. Her absence from the suburbs is a symbolic death in the eyes of her friends, as they move on and all but Beppo give up her. Her return is symbolic of the rebirth of the Hero after she emerged from the belly. Therefore, Momo's sojourn at the Never House exhibits key traits of the Belly of the Whale, with the symbolic death and rebirth being her departure and return to the human world, while the new understanding about the nature of time constitutes the transformative aspect of this stage. However, it deviates from the usual belly in that it is not a place that the Hero can never return to: Momo will in fact revisit the mysterious house once she finds herself cornered in her fight against the Grey Gentlemen. Still oblivious about the magnitude of the mysterious struggle between the Grey Gentlemen and Master Hora, Momo awakens back in the amphitheater after her day at the Never House is over, and must now continue onto the next rite of passage.

### 4.3.2. Initiation

What sets Momo's *Road of Trials* apart from those of Ende's other Heroes is that it does not take her far from home; for the most part, it consists of familiar places which have drastically changed in her year-long absence. Rather than facing monsters and battling against dragons, Momo has to track down her friends and piece together what happened to the community that so lovingly took her in when she arrived in the city. Her trials consist of realizing that her friends' lives have changed due to the meddling of the Grey Gentlemen, and that there is no longer a place for her.

> Du bist allein, armes Kind. Deine Freunde sind unerreichbar für dich. Es gibt niemand mehr, mit dem du deine Zeit teilen kannst. Das alles war unser Plan. Du siehst, wie mächtig wir sind. Es hat keinen Sinn, sich uns zu widersetzen. Die vielen einsamen Stunden, was sind sie jetzt für dich? Ein Fluch, der dich erdrückt, eine Last, die dich erstickt, ein Meer, das dich ertränkt, eine Qual, die dich versengt. Du bist ausgesondert von allen Menschen. (Ende, 2015: 257)

After three failed attempts at restoring the relationship she once had with her friends, Momo meets the Grey Gentlemen and learns of their intentions. The first part of the Road of Trials consists of these three encounters – with Nino, Gigi and the children that used to play at the amphitheater. Each encounter transpires similarly, with Momo's once close friends having no time to talk or listen to her as they are swept up in a busy life created by the Grey Gentlemen. Her meeting with Gigi can be seen as a variation of the *Woman as Temptress* stage, although in this case the tempter is a man, albeit not in a romantic or sexual way. Rather, the basis of the offer is their unique relationship which is built on Gigi's story-telling and Momo's keen listening ability.

> "Hör zu, Momo", sagte er so leise, dass die Umstehenden es nicht hören konnten, "bleib bei mir! Ich nehme dich mit auf diese Reise und überallhin. Du wohnst bei mir in meinem schönen Haus und gehst in Samt und Seide wie eine richtige kleine Prinzessin. Du sollst nur da sein und mir zuhören. Vielleicht fallen mir dann wieder wirkliche Geschichten ein, solche wie damals, weißt du? Du brauchst nur Ja zu sagen, Momo, und alles kommt in Ordnung. Bitte, hilf mir!" (Ebd. 233)

Though the proposition Gigi makes opens with the offer of a comfortable life, what he is actually tempting Momo to do is to abandon her mission and help only him. Even Momo's hesitation relates to the idea of being able to help Gigi: "Aber sie fühlte, dass er wieder Gigi werden musste und dass es ihm nichts helfen würde, wenn sie nicht mehr Momo wäre." (Ebd. 233–234). Momo feels that living such a life would equate to abandoning her identity, but more importantly it would ultimately not save Gigi. Although Gigi might have intended to tempt her with promises of luxury, it was his plea for help that made Momo's heart ache, as that was what she truly desired. Nevertheless, Momo quickly resists this temptation and moves on with her journey.

Having failed to find her place in the changed city, Momo is called to meet the Grey Gentlemen and learns of the reason behind her friends' estranged behavior. Prior to meeting them, however, Momo has to grapple with both the fear of facing the unknown and powerful enemy, as well as the exceeding feeling of loneliness and boredom. Having reached her lowest point, the girl experiences an inner change.

> Momo wollte nicht mehr fliehen. Sie war davongelaufen in der Hoffnung, sich zu retten. Die ganze Zeit hatte sie nur an sich, an ihre eigene Verlassenheit, und ihre eigene Angst gedacht!

> Und dabei waren es doch in Wirklichkeit ihre Freunde, die in Not waren. Wenn es überhaupt noch jemand gab, der ihnen Hilfe bringen konnte, dann war sie es […] Als sie so weit gedacht hatte, fühlte sie plötzlich eine seltsame Veränderung in sich. Das Gefühl der Angst und Hilflosigkeit war so groß geworden, dass es plötzlich umschlug und sich ins Gegenteil verwandelte. Es was durchgestanden. Sie fühlte sich nun so mutig und zuversichtlich, als ob keine Macht der Welt ihr etwas anhaben könnte, oder vielmehr: Es kümmerte sie überhaupt nicht mehr, was mit ihr geschehen würde. (Ebd. 248)

This is a pivotal moment for Momo, her *Apotheosis*. What is remarkable about it is that it is reached by the girl's own strength and will. There is no singular event which leads her to the epiphany as was the case with Jim, who became aware of his shortcomings upon observing those around him. Momo musters the courage to face the enemy after realizing that she must fight for others, rather than for herself. Similarly as with Jim, this crucial moment occurs on the Road of Trials, in Momo's case somewhere down the middle. Having confronted her inner turmoil and reached a new strength and resolve, she is ready for the next ordeal, which is the battle against the Grey Gentlemen.

Just as in *Jim Button*, Momo does not actually battle the enemy. As a child who is clearly outnumbered and overpowered, Momo must seek help from her friends, in this case Master Hora. She must rely on his powers and aid him in his plan to destroy the sinister enemy, a plan that includes halting time and destroying the organization's secret supply of hour flowers, stolen from those they entangled in their time-saving scheme and imperative for their survival. Although Momo's adventure has long started, it is only now that the narrator says: "Ihr größtes Abenteuer hatte unwiderruflich begonnen." (Ebd. 276)

The last ordeal she has to face is quite a remarkable one, as it is up to her to pursue the Grey Gentlemen in a world devoid of time, aided by a single hour flower and tasked with saving not only her small community but arguably everyone who has ever been lured into the time-saving scheme of the Grey Gentlemen. The true extent of their evil remains unknown, but Momo does not need to personally intervene much on this last adventure. The greediness of the sinister agents leads them to destroying one another in a fight for survival. All Momo must do is follow the men back to their stronghold and close the door leading to their supply of hour flowers. This seemingly simple yet profoundly perilous task for a young child marks the end of Momo's Road

of Trials. She manages to defeat, or rather completely destroy the Grey Gentlemen, with the final one standing whispering "es ist gut –, das nun – alles – vorbei – ist." (Ebd. 295)

Momo's Road of Trials is thus composed of two parts, with the first one culminating in her realization that she must face the evil that has corrupted her community in order to save everyone, while the second part consists of the ordeal involving the plan to destroy the Grey Gentlemen. Before we move on to the Ultimate Boon and what it is that holds this kind of significance for Momo, the missing parts of the second rite of passage need to be discussed. The *Meeting with the Goddess* and *Atonement with the Father* are not a part of Momo's journey. The Atonement with the Father necessitates that there is a need for reconciliation with a father figure, but Momo never has any kind of disagreement with any of the characters that could function as the father figure. Regarding the Meeting with the Goddess, the encounter with Cassiopeia does reflect certain aspects of this stage, but it is placed before the beginning of the Road of Trials and resembles more of a *Rescue from Without* rather than the Meeting with the Goddess.

Returning to the question of the *Ultimate Boon*, the main issue in identifying it is that Momo's journey does not gravitate towards a material or even palpable goal of any sort, nor is it evident from the beginning what it is that she will ultimately have to reach and acquire. When she sets out from the Never House into a world in which time has stopped, pursuing the Grey Gentlemen who had up until that point always been the ones on her trail, Momo is trying to reach their hidden bank of hour flowers. The flowers are eventually located, but are they really the Ultimate Boon? They emerge as a sort of prize to be acquired only near the end of the story, whereas another prize functions as the driving force and the ultimate goal to be reached; returning the lives of her friends to what they used to be and rekindling the community of which she had become a part of at the very start of the story. The Ultimate Boon is the liberation of the suburb community from the grasp of the Grey Gentlemen and the reestablishment of daily life as it once was. That this has successfully been achieved is revealed once the third rite of passage is completed, but Momo is not alone in striving for an Ultimate Boon which is neither palpable nor clearly established from the very beginning. In *The Neverending Story*, the journeys of Atréju and Bastian reflect that the Ultimate Boon can be profound rather than material, and they also reveal that the value and nature of the Ultimate Boon can be deeply connected to the journey itself.

### 4.3.3. Return

Out of all of Ende's heroes, Momo has the shortest final rite of passage. When the Grey Gentlemen are defeated, there are only a handful of pages remaining to complete the tale and tell of the girl's journey back home. There is no question of a *Refusal to Return* here. With Momo's Ultimate Boon being the liberation of her friend's from the clutches of the Time Saving Bank and the return to the mundane everyday life she found great joy and fulfillment in, this kind of prolonging would be completely out of place. Moreover, Momo never entered a fantastical world which she might crave to continue exploring. In her case, it was a matter of the fantastical intruding into her world.

As Momo is somewhere within the organization's stronghold at the moment when the last Grey Man vanishes and all of the captured hour flowers fly away in what seems to her to be a warm spring storm, a *Rescue from Without* is necessary in order to take the girl back to her friends. The world was still frozen in time, and it is the storm of hour flowers which spreads the blossoms of these magical flowers that returns the world to normal. The blossoms also carry Momo away from the organization's stronghold and back to Beppo. In returning to her friends who begin to gather at the amphitheater just as they used to before the ordeal, Momo crosses the *Return Threshold*. As the mysterious storm carries her through the skies one could also speak of the *Magic Flight*.

While there are two worlds within the universe of the story – the one of the humans and the one of Master Hora – Momo is not able to travel back and forth between them. Therefore, the *Master of the Two Worlds* stage cannot be realized. As the driving force of Momo's journey was to regain the life she once had, the conclusion of the story which sees her relishing in having achieved just that can be regarded as the *Freedom to Live* stage. Momo ends her journey right where she had started it, never having wanted to change anything and having found herself an unwilling Hero who nonetheless succeeded in restoring balance.

## 4.4. *The Neverending Story*

A thorough examination of the narrative structure in *The Neverending Story* necessitates a twofold analysis of the Hero's Journey. This is due to the fact that the story has two Heroes –

Bastian and Atréju – who each go on their own journeys. While the adventures of the two are ultimately and inseparably intertwined, each Hero faces obstacles that are specific to them, and they each pursue their own goals. Nevertheless, a complete understanding of one boy's journey requires grasping how the quest of the other one transpired. As Atréju is the Hero of the first half of the story, his journey is the first to be analyzed.

### 4.4.1. Atréju's Journey

#### 4.4.1.1. Separation

While all of the Ende's novels fall into the category of fantastic literature, *The Neverending Story* is the only one that can be considered a high fantasy, and as such has a much closer proximity to myth than the other two. This concerns primarily the story within the story, namely the journey of Atréju. Especially for the first rite of passage, Atréju's story seems to lend itself remarkably well to the structure of the Hero's Journey, with fewer divergences than Jim's and Momo's story, although ultimately this novel would prove to be the biggest subversion of familiar narratives.

Prior to meeting the Hero of the first half of the story, the perilous situation that has befallen Phantásien is introduced. The world of imagination faces extinction due to a mysterious force called the Nothing which has been causing parts of the land to simply cease to exist. This is linked to the puzzling illness of the Childlike Empress, the ruler of Phantásien, which no doctor has been able to find a cure to. Schueler notes that, as the hyperbolic statement „Die vierhundertneunundneunzig besten Ärzte des ganzen phantäsischen Reiches waren hier versammelt [...] Aber keinem war es gelungen, keiner kannte ihre Krankheit und deren Ursache, keiner wußte, wie man sie heilen konnte" (Ende, 2004c: 37) indicates that the illness is not of corporal nature and that this hints that the cure is to be a spiritual force instead. (Schueler, 1987: 359) While the Hero's Journey is yet to start, the plot already introduces several archetypal motifs, such as the damsel in distress or the incurable disease. That a Hero is selected to retrieve the mysterious cure appears to indicate a tale which could resolve in the marriage of the Hero and the healed princess which he rescues, but Ende completely forgoes such a narrative pattern.

Neither the cure (typically an herb, fruit or water from a healing spring) nor the damsel in distress are as simple as they appear to be.

Caíron takes on the role of the Herald and journeys to convey to Atréju the *Call to Adventure*. Rather than following the story from Atréju's point of view and experiencing the arrival of the Herald as an unexpected event which disrupts the Hero's life, we see Atréju for the first time from Caíron's eyes. The Call arrives at an unwelcome time for Atréju, as he was just about to complete a ritualistic hunt that signifies the beginning of adulthood. That he never managed to complete this ritual would later prove to be instrumental to him having been chosen as the champion of the Childlike Empress, although at this point one might be inclined to think that the journey Caíron is about to send him on will take the place of the ritual into adulthood. This would, ultimately, not be the case.

There is no *Refusal of the Call*, but rather a surprised reaction to the impending doom which has befallen his world and which the Hero has been oblivious to. Atréju promptly accepts his role and receives AURYN as a *Supernatural Aid*. Thus far Atréju is the first of Ende's heroes to receive a form of Supernatural Aid and as such his journey is the first which includes this stage of the first rite of passage. According the Campbell, The Supernatural Aid can be given to the Hero by an ally[36] or a Wise Old Man. It is often in the form of an amulet which can help the Hero in slaying the dragon, or otherwise conquering whatever evil may lie on the road ahead (Campbell, 2004: 63). While it is evident that Ende draws from this motif, he subverts its usual function: AURYN neither gives the Hero strength nor power. Moreover, it lays the foundation for further subversions of the usual Hero narrative, as well as its psychological significance as a symbolic representation of the process of individuation.

> AURYN wird dich schützen und führen, aber du darfst niemals eingreifen, was auch immer du sehen wirst, denn deine eigene Meinung zählt von diesem Augenblick an nicht mehr. Darum mußt du ohne Waffen ausziehen. Du mußt geschehen lassen, was geschieht. Alles muß dir

[36] Campbell names a variety of figures who assume the role of the helper and provider of supernatural aid. "The helpful crone and fairy godmother is a familiar feature of European fairy lore; in Christian saints' legends the role is commonly played by the Virgin." (2004: 63) Although the figure can be feminine, Campbell notes that "not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears to supply the amulets and advice that the hero will require." (2004: 66)

> gleich gelten, das Böse und das Gute, das Schöne und das Häßliche, das Törichte und das Weise, so wie es vor der Kindlichen Kaiserin gleich gilt. Du darfst nur suchen und fragen, aber nicht urteilen nach deinem eigenen Urteil. (Ende, 2004c: 49)

That Atréju is not permitted to pass any judgment and must simply allow things to transpire begs the question: How can this journey impact him? In adding this condition to the bearer of the token, Ende dissolves a central aspect of the Hero's Journey which concerns the inner growth that the Hero accomplishes through the sequence of adventures his quest takes him on. The significance of AURYN will therefore be revisited in the section dealing with Atréju as a possible embodiment of the Hero archetype.

The consequence of the rules associated with carrying AURYN which has a more imminent effect concerns the forbidden use of weapons. Although Atréju is established to be an archer, such skills – typically indispensible for a Hero – will not be of any use on his journey. While the introduction to Jim and Momo immediately established them as heroes who will not be able to resort to weapons and physical strength on the trials that lie ahead, Atréju is initially depicted as a high fantasy Hero. The rules surrounding AURYN, however, quickly dissolve any semblance of familiarity concerning the journey Atréju is about to depart on.

That Atréju does not set out on his journey alone with riding his horse Artax evokes the imagery of medieval knights riding off on their adventure. But just as Atréju is still a boy – quite unlike the medieval knights and mythical Heroes – his horse is no stallion but a sort of miniature horse. That the boy rides this animal is not necessarily meant to be a parodist depiction of the knight riding his horse, as Artax is stated to be the fastest horse far and wide, and is even able to communicate with Atréju. Moreover, the sinister tone and the fear of the impending doom of Phantásien leave little room for such an interpretation, despite the clear deviation from an established imagery. The small stature of the animal makes it a more fitting companion for the young boy, but the horse will indeed play a role in creating a distance from typical heroic romances later on in the story.

The *Crossing of the First Threshold*, the start of the adventure, occurs seamlessly after Atréju accepts the task that was bestowed upon him. "Damit sprengten sie davon, und die Dunkelheit der Nacht verschlang sie." (Ende, 2004c: 51) There is no Threshold Guardian, nor would it be fitting that Atréju should have to face any obstruction given that the fate of the entire realm rests on him. Moreover, the opening pages of the story made it clear that all of Phantásien

stood united in the search for a way to prevent the Nothing from entirely consuming the world. That the journey will not be without enemies is, however, hinted at just as the boy departs on his quest:

> Zur gleichen Zeit geschah an einer anderen Stelle Phantásiens etwas, das niemand beobachtete und wovon weder Atréju noch Artax und auch nicht Caíron das geringste ahnte. Auf einer weit entfernten nächtlichen Heide zog sich die Finsternis zu einer sehr großen, schattenhaften Gestalt zusammen. (Ebd. 51)

Despite this yet unknown shadow creature being introduced shortly after Atréju's departure, the boy will not encounter it for a considerable amount of time. Although the narrator interjects at numerous points in the first part to note that the shadow is tailing the Hero, it never quite manages to catch up with him. The epic confrontation between the Hero and the embodied force of evil will never take place, and how could it when the Hero has no weapons? Their belated encounter will ultimately serve a completely different purpose than what the Hero's defeat of the evil is meant to symbolically represent.

The first real danger that the Hero will come across, the one which will signal a point of no return, are the Swamps of Sadness. Atréju unknowingly enters the Swamps of Sadness which function as the *Belly of the Whale*. The boy is oblivious to the danger which literally threatens to swallow him and his companion. Though the Swamps may initially appear to simply be a physical obstacle, their true nature is revealed once Artax begins to despair and lose hope that their journey will have a formidable outcome: "Bei jedem Schritt, den wir weitergehen, wird die Traurigkeit in meinem Herzen größer. Ich habe keine Hoffnung mehr, Herr. Und ich fühle mich so schwer, so schwer. Ich glaube, ich kann nicht mehr weiter." (Ebd. 63) As they come to understand that Atréju is protected from the powers of the swamps by virtue of the amulet of the Childlike Empress, the two must face that while Atréju must continue the journey, Artax will not be able to leave the Swamps. The knight, first deprived of his weapons is now also deprived of his companion. A different animal companion is, however, not too far away, although it is a creature knights usually fight against rather than forge alliances with. As the first rite of passage is completed, Atréju must continue his journey alone and will come to face various dangers on the Road of Trials which lies ahead.

#### 4.4.1.2. Initiation

Atréju's *Road of Trials* can be separated into three encounters with either menacing or unknown forces. Despite facing creatures which one might expect the Hero would fight, as he has no weapons with him, Atréju must overcome such obstacles in a different manner. Just as the Empress rules Phantásien by accepting each creature as it is, so Atréju must permit everything to transpire as it is meant to and not fight it.

The first life-threatening encounter is that with the spider monster Ygramul. Ygramul's existence and fear-instilling appearance are announced long before Atréju comes face-to-face with her and this encounter marks Atréju's first attempt to interfere with the lives of Phantásien's creatures. He orders Ygramul to spare the dragon Fuchur who she has captured in her net and is preparing to devour, but as Ygramul tells the boy: „Du hast kein Recht, Ygramul darum zu bitten, auch wenn du AURYN, den Glanz, trägst. Die Kindliche Kaiserin läßt uns alle gelten als das, was wir sind. Darum beugt sich auch Ygramul ihrem Zeichen." (Ebd. 82) This would be the first testament that what Caíron said is true – Atréju cannot change what needs to transpire, at least not by force. While unable to persuade the spider to release the dragon, Atréju does receive help from the monster, albeit it in a treacherous form which leaves him severely ill. Ygramul injects the boy with her poison which grants him the ability to teleport himself to any part of Phantásien, but if not treated within one hour it can lead to his death. Atréju overcomes this first trial by displaying courage and accepting the condition that he will suffer greatly in order to come one step closer to finding the cure for the Empress. That he does not die from the poison is only due to a Wise Old Man and Wise Old Woman who appear at just the right time.

The encounter with Ygramul stands out in one other regard; it is the first time that the reader begins to grasp that there is a connection between Bastian and Atréju. As Ygramul's form is fully revealed, Bastian lets out a scream which echoes through the canyon where the encounter between the Hero and the monster is taking place. As Atréju's Road of Trials leads him further through Phantásien, this will not remain the only instance in which the connection between the two boys and their respective worlds is implied.

The second trial is simultaneously a chain of trials which the Hero needs to master in order to find Uyulála, the only lead Atréju has on his quest for the cure. Guided by Engywuck's knowledge about the trials of the Southern Oracle, Atréju must pass through three gates behind

which the mysterious entity Uyulála resides. The gates function as Threshold Guardians, but they require unusual or unconscious feats from the Hero. As these gates will be revisited in further section, it will at this point suffice to summarize that the trials are successfully passed. Although not a near-death experience in the sense that the encounter with Ygramul was, Atréju must nonetheless make sacrifices as he proceeds through the Southern Oracle. He loses his memories of not only himself but also his quest, thus almost abandoning his search upon reaching the third gate. This series of trials once again deepens the impression that there is a profound connection between Bastian and the world of the book he is reading. Not only is Bastian able to call out to Atréju and prevent him from turning his back on the final gate, but Atréju sees Bastian in the mirror which represents the second gate. These instances will prove instrumental in discerning the Ultimate Boon as well as explaining how attaining it is deeply tied to the trials which Atréju mastered on his journey.

Having opened all three gates, Atréju encounters Uyulála, a disembodied female voice thought to be a manifestation of the Childlike Empress. This encounter at the end of the Road of Trials is reminiscent of the *Meeting with the Goddess*, the encounter with a powerful female figure who provides aid to the Hero. Uyulála provides Atréju with two things: She reveals to him that giving the Childlike Empress a new name is something that only the sons of Adam and daughters of Eve are capable of, and she returns Atréju's memories which he had lost on his way through the Southern Oracle.

The last of the life-threatening encounters is the meeting with Gmork, the evil which had persistently been trailing Atréju. Ende completely foregoes the battle between the Hero and the embodiment of evil, opting instead to have them meet completely unaware of who the other is and with the evil chained and stripped of the strength to devour the Hero. Atréju, in introducing himself as Nobody (having chosen to abandon his identity out of shame over what he perceives to be a failed mission) manages to gather information from Gmork which reveals more to the Hero and the reader about the nature of Phantásien and its relationship with the human world. This meeting can be regarded as the *Apotheosis* of the Hero, as he learns about how both worlds are succumbing to darkness, albeit the one that has infected the real world is less visible and even more difficult to overcome than the Nothing.

As this encounter reveals both to Atréju and Bastian that there is a strong connection between their worlds, this part of the Road of Trials also plays an important role in Atréju

reaching the Ultimate Boon. Upon discovering the truth about the Nothing that is devouring Phantásien as well as learning that his own world is falling victim to an invisible evil force which is hampering the connection that humans have to Phantásien, Bastian decides that he must actively take part in resolving the issue:

> Eines stand jedenfalls fest: Auch er hatte dazu beigetragen, daß es so schlimm um Phantásien stand. Und er wollte etwas tun, um es wieder gutzumachen. Das war er Atréju schuldig, der zu allem bereit war, nur um ihn zu holen. Er konnte und wollte Atréju nicht enttäuschen. Er mußte den Weg finden! (Ende, 2004c: 162)

As Gmork revelation exposes a deep connection between the human world and Phantásien, Schueler notes that this, along with the connected journeys of the two heroes is an "extended allegory for the desired fruitful interplay between the two worlds" (1987: 364). The encounter with Gmork bears a resemblance to the *Atonement with the Father* stage, with the long drawn-out confrontation between the champion of good and evil finally taking the stage. However, it falls short of representing this stage of the second rite of passage, as Gmork uses the last of his strength to attempt to defeat Atréju once he discovers that before him stands the very boy he was sent out to kill.

The final sublevel of the second rite of passage which remains to be discussed is that of the *Ultimate Boon*. What Atréju was instructed to do by the centaur Caíron was to find the cure for the Childlike Empress, a goal he feels he has failed to achieve. The acquisition of the Ultimate Boon is in Atréju's case quite peculiar, for as we come to learn more about the cure, it becomes apparent that it is not palpable, nor is it fully clear at this point how it is to be obtained. Although Atréju is not in possession of the cure as the second rite of passage comes to a close, there were clear signs throughout his journey that his efforts were not in vain. The moments during the Road of Trials when the divide between Phantásien and the real world blurs, when Bastian's actions appear to influence the story, these moments are indicators that Atréju's journey is heading the right way. They show that Bastian is invested in the story, and this is a prerequisite for him to want to enter Phantásien. This is, ultimately, what the Empress wanted to achieve. While Atréju might believe that his ultimate goal is to save the Childlike Empress, this is in reality only partially what is to be accomplished. The Second Rite comes to a close with the Hero believing that he has failed, as it is only upon his return that he will fully understand why the Empress sent him on this quest in the first place.

#### 4.4.1.3. Return

Unlike the *Jim Button* novels or *Momo*, where a clear distinction between the three rites of passage could be made, an intertwining of the various stages of the rites of passage can be observed in *The Neverending Story*. This becomes most apparent in the third rite of passage, which is not as linear as in the other three novels.

Concerning Atréju's journey, plot points related to the Return phase can be pinpointed before the Initiation phase comes to an end. It is Fuchur who first suggests to Atréju that they should head back to the Ivory Tower and inform the Childlike Empress of what they have learned about the cure she sent the boy out to find. Atréju, unsure if he has truly completed the quest he was entrusted with, hesitates to do so. The *Refusal to Return* reflects the Hero's desire to fulfill his task as well as the ambiguous nature of the task itself.

> „Die Kindliche Kaiserin ist todkrank", sagte der Drache, „weil sie einen neuen Namen braucht. Das hat dir die Uralte Morla verraten. Aber diesen Namen geben, das können nur die Menschenkinder aus der Äußeren Welt. Das hat dir die Uyulála offenbart. Damit hast du deinen Auftrag erfüllt, und mir scheint, du solltest dies alles bald der Kindlichen Kaiserin berichten" „Aber was hilft es ihr", rief Atréju, „wenn ich ihr all das nur mitteile und nicht gleichzeitig ein Menschenkind mitbringe, das sie retten kann?" (Ende, 2004c: 137)

The refusal to head back is initially meant to be a short one, as Atréju decides to continue exploring Phantásien for just another hour while riding on Fuchur. Within this hour, however, the two would become separated and Atréju would lose AURYN, whereby the boy's journey is extended just long enough for him to meet Gmork and learn more about the intricate connection between Phantásien and the human world. As was previously discussed, this encounter marks the Apotheosis, a crucial part of the Initiation phase, whereby the intertwining of the two rites of passage becomes apparent.

Atréju's meeting with Gmork ends with the werewolf using the last of his strength to injure the Hero before plummeting into the abyss created by the Nothing. The injured Hero being unexpectedly saved by Fuchur from whom he had previously been separated is a prime example of the *Rescue from Without*. Fuchur was the only one who could have saved Atréju at that moment, and that the dragon should have retrieved the seemingly irreversibly lost token AURYN and been guided by it to find Atréju in the nick of time reflects that the Empress does possess the

power to influence the Hero's Journey at least to the extent that he should not perish before it is completed.

The hasty return that is the *Magic Flight* reflects Atréju and Fuchur's journey back to the Ivory Tower. While they may not be fleeing from enemies, they are both weakened and painfully aware that the Nothing has consumed the majority of Phantásien. With the Ivory Tower not being located at an identifiable place – it simply is at all times at the center of Phantásien – the duration of the Magic Flight is unclear, but it is characterized as a flight through the darkness with the Ivory Tower shining a light of hope that the difficult journey is nearing its end. But just as the heroes from myths, Atréju must pass one last obstacle before he may *Cross the Return Threshold*: he must climb up the Ivory Tower and make his way to the pavilion where the Childlike Empress resides, a grueling task given his exhaustion and the injury he sustained from Gmork. The final task is, nonetheless, completed and Atréju finally comes face to face with the Empress.

Due to the intertwined nature of Atréju's and Bastian's journeys, Atréju's journey comes to an abrupt halt here. What he learns upon crossing the return threshold is that he was indeed successful on his journey, but all the same the quest is not quite yet finished. However, it is now Bastian's turn to experience the beginning stages of the Initiation phase, so that Atréju's story fades in the background while Bastian emerges as the fated hero. It is only near the end of the story that Atréju's journey is truly concluded, as he makes the decision to complete all of the stories that Bastian started during his time in Phantásien. In doing so, Atréju relieves Bastian of this burden which would have otherwise prevented him from returning home. This is Atréju's *Freedom to Live*, or rather the choice he makes regarding what his role in the newly restored Phantásien is going to be. Atréju is not a *Master of Two Worlds*, as the unwritten rules which connect the human world and Phantásien do not allow for such a feat. The creatures of Phantásien can only exist as such within the world of imagination, for as Gmork explained it, they turn into lies once they find their way into the human world. Given that Atréju is bound to the world of imagination, this decision should not be viewed as a restriction of his existence, but rather as a discovery of his new purpose, as both of his previous tasks – drawing Bastian into the world of Phantásien and escorting him back home – have been completed. Atréju's journey concludes but a new one begins. That stories from Phantásien are left unfinished is at this point completely unsurprising: The narrator had at various points noted that a character who became

separated from the main plot went on to experience new adventures, but that this was a story to be told another time. The same rings true for Atréju, who lives on not only in Phantásien but also in Bastian's thoughts.

### 4.4.2. Bastian's Journey

#### 4.4.2.1. Separation

Given the intertwined nature of Atréju's and Bastian's stories as well as the profound connection between their respective worlds, it is unsurprising that the Separation phase of Bastian's journey encompasses both the events in the real world as well as in Phantásien. Although Bastian's actual journey as the Hero does not begin until he enters the world of imagination, central stages of the first rite of passage can be observed while he is still in the real world. A key moment and a prerequisite for the plot to transpire at all is when Bastian feels drawn to the mysterious book in Koreander's bookstore:

> Bastian wurde sich bewußt, daß er die ganze Zeit schon auf das Buch starrte, das Herr Koreander vorher in Händen gehalten hatte und das nun auf dem Ledersessel lag. Er konnte einfach seine Augen nicht abwenden davon. Es war ihm, als ginge eine Art Magnetkraft davon aus, die ihn unwiderstehlich anzog. (Ende, 2004c: 10)

Unbeknownst to him, the book's sole purpose is to captivate the boy so that he may begin reading it and thus find his way into the troubled Phantásien. The actual Call to Adventure happens much later though. It is only once Atréju's objective is completed that it is time for Bastian to receive the Call and assume the mantle of the Hero.

The *Call to Adventure* is in the case of Bastian quite unusual and deeply tied to the unique structure of the plot. As Atréju learns of the true nature of his search for the cure to heal the Childlike Empress and save Phantásien, Bastian is simultaneously informed that the cure is in actuality a name given to the Empress by a human child, one that has accompanied Atréju on his journey. Bastian quickly realizes that they mean none other than him: "Er braucht nichts zu tun", antwortete die Kindliche Kaiserin, „als mich bei meinem neuen Namen zu rufen, den nur er weiß. Das würde schon genügen." (Ebd. 191)

This moment is of pivotal importance, as it, on the one hand, reveals that the world which Bastian inhabits and the one in which Atréju's journey is taking place are connected, and, on the other, it also suggests that Bastian is in fact the true Hero of the story. However, while the boy had longed to go on an adventure similar to the one Atréju experienced, now that he is identified as the savior he begins to doubt if he should in fact do as the book is telling him. The *Refusal of the Call* is drawn out and ultimately leads to the encounter between the Childlike Empress and the Old Man of the Wandering Mountain[37] who writes down everything which transpires in Phantásien. The Empress' demand that he read everything to her that was written down creates an infinite loop of the events of the first half of the book.

> "Erzähle sie mir!" befahl die Kindliche Kaiserin. „Du, der du die Erinnerung Phantásiens bist, erzähle sie mir - von Anfang an und Wort für Wort, so wie du sie geschrieben hast!" Die schreibende Hand des Alten begann zu zittern. „Wenn ich das tue, so muß ich auch alles von neuem schreiben. Und was ich schreibe, wird von neuem geschehen." "So soll es sein!" sagte die Kindliche Kaiserin. (Ebd. 207)

Bastian's hesitation to accept his role as the chosen one is the consequence of his, on the one hand, disbelief that the book is calling out to him, and, on the other hand, of his fear of stepping into the unknown and being deemed unworthy due to his appearance. However, the unsettling nature of the loop that the Childlike Empress created as well as Bastian's ultimate acceptance that he is in fact part of the story lead him to finally take up the call and end the cycle by calling out the name he has coined for the Childlike Empress the moment he discovered that she needed a new one: Mondenkind.

In Bastian's case, there is a double displacement. He initially isolated himself from his father and his classmates by skipping class and hiding in the school's attic, having no precise plans as to how long he would stay hidden. Runaways are no unseen sight in children's literature. In fact, Jim is one as well, even though his displacement didn't separate him from parental guidance as completely as Bastian's does. Namely, Bastian first leaves home by lieu of running

[37] This meeting between the Empress who embodies Phantásien and thereby imagination itself and the person tasked with writing down the stories of the imagination, the poet, holds a deep symbolic meaning: "The meeting between the Empress and 'der Alte vom Wandernden Berge' symbolizes an inner dialogue between the poet and his creative, shaping spirit which directs him to turn his creation into something more than an endless mirror of its undisplaced reality and to relate it to the sphere of everyday human endeavor." (Schueler, 1987: 365)

away, only to be subsequently transported to Phantásien in a manner that is reminiscent of Dorothy's awakening in Oz or Alice's fall into the rabbit hole. But even these parallels can only be drawn to a certain extent; while it is true that *The Neverending Story* is a portal fantasy[38] the unique feature is that Bastian was already familiar with the world he was about to enter having experienced it in the same manner the reader is experiencing the human boy's story.

Following Bastian's acceptance of the Call, he finds himself in Phantásien, or rather, what is left of it. He encounters the Childlike Empress in a seemingly endless void which would soon turn into a new incarnation of Phantásien with the help of Bastian's wishes. The moment Bastian accepted the Call, he also crossed the *First Threshold*, as the act of giving the Childlike Empress a new name transported him into Phantásien.

The void space in which Bastian finds himself can be regarded as the *Belly of the Whale*, the unknown which the Hero enters, although there are no dangers to be found here. Nonetheless, once Bastian leaves the unknown, he emerges changed, as is characteristic of the Hero who manages to escape the unknown which swallows him. Bastian's transformation is both a physical and a psychological one. For one, once he leaves the darkness and observes the first landscape that was created in the newly reborn Phantásien, he realizes that his appearance has changed. He is no longer cross-legged and chubby, but rather a handsome and tall boy. What is of a much greater significance is, however, the fact that the surprise over this change is very temporary. As the reader will learn over the course of Bastian's adventure in Phantásien, each of his wishes comes at the price of a memory from his life in the real world. The wish to be beautiful took away the memory of his true appearance, and as his appearance played an important role in his inferiority complex, the eradication of this memory paves the way for a more confident Bastian to emerge. Therefore, similar to the Hero who is reborn upon emerging from the Belly of the Whale, Bastian, too, is transformed at the beginning of his journey across Phantásien.

[38] Mendelsohn's taxonomy encompasses four major types of the fantastic: the portal-quest, the immersive, the intrusive, and the liminal. "These categories are determined by the means by which the fantastic enters the narrated world. In the portal-quest we are invited through into the fantastic; in the intrusion fantasy, the fantastic enters the fictional world; in the liminal fantasy, the magic hovers in the corner of our eye; while in the immersive fantasy we are allowed no escape." (Mendelsohn 2008: xiv) It is important to note that Mendelsohn does account for stories in which there is a shift from one model to another, discussing such cases in chapter 5 of *Rhetorics of Fantasy*.

Although it is not quite clear at what point Bastian received the *Supernatural Aid*, this stage, too, is present. The Supernatural Aid which he receives is the same which was bestowed upon Atréju in the first part of the novel, but this time it is the Empress herself that grants Bastian AURYN. That the token will have a different significance for Bastian is evident once he realizes that there are words engraved in it which were not mentioned by Atréju; the words "Tu, was du willst" – do as you wish – are connected to the power which Bastian possesses, namely to mold Phantásien and its inhabitants as he pleases. Whereas the token was meant to protect Atréju as well as strip him of the ability to pass judgment on the events which transpire and the creatures he encounters, the token grants Bastian powers of an unimaginable scale. The exact moment at which he receives the token is not known, as he only notices it once the Empress has disappeared. The fact that he was, however, able to make his first wish – the changing of his appearance – prior to the moment when he realizes that he carries the sigil, indicates that this stage might have happened as the same moment as the Crossing of the First Threshold.

The first rite of passage for Bastian ends with him having been both transformed and equipped for the journey that lies ahead of him. Before him stands the vast land of Phantásien with all of its possibilities, but what is unique to the manner in which his first rite of passage ends is that, unlike Ende's three other heroes, he has no clear goal to pursue. Establishing what it is exactly that Bastian needs to achieve in Phantásien will constitute a central part of the second rite of passage.

#### 4.4.2.2. Initiation

Whereas Atréju's *Road of Trials* is one he treads with the sole purpose of arriving at the Ultimate Boon, the direction in which Bastian's journey is headed in and what its final destination is going to be is at the very beginning quite obscure. Atréju's selection as the champion of the Childlike Empress is preceded by a clear explanation as to why this journey is one that needs to be made and what its ultimate goal is. In Bastian's case, the pressing danger from the first part of the novel has been vanquished and there is neither an imminent danger nor is he given a point to strive towards – he is simply to make wishes, as many as possible, so that Phantásien can be reborn. His wishes would ultimately pave a painstaking path of anger, betrayal and loss before it would become evident to not only Bastian, but the reader as well, what the true

purpose of his journey was. As such and in a manner similar to Atréju's path, his Road of Trials can be divided into three distinct parts, albeit the structure does not emerge from confrontations with danger, but rather in changes of objectives.

The first portion of Bastian's Road of Trials appears as a series of unknown landscapes which he must traverse while learning more both about his powers and the true nature of Phantásien. This includes the night forest Perelin, the desert of colors Goab and the silver city Amarganth. Schueler compares the expansive forest Perelin to the Nothing, as it, too, appears to swallow everything around it until Bastian transforms it into the desert Goab.

> The juxtaposition of these opposing worlds, like the counterbalancing of the inscriptions on the two sides of the talisman, points to the principle of a fruitful dialectical interplay between opposing forces which alone can provide the basis for the growth of a balanced vision of life. (Schueler, 1987: 365)

Battles and foes are wholly absent, whereby there is a stark contrast to Atréju's journey on which he narrowly escaped death several times. The objective that Bastian follows on this section of his Road of Trials is to find Atréju. Once the boys are reunited in the city of Amarganth, the next and seemingly true objective of the journey is revealed; Bastian needs to find the path that will lead him back home. Interestingly, this realization about the direction in which his journey should go does not come from Bastian himself. Rather, Atréju is the one who realized hat the human boy cannot stay in the world of imagination. For the time being, Bastian accepts that this is the correct way to proceed, although he feels no desire to leave Phantásien. It is at this point the initiation phase begins to intertwine with the return phase, similar to how Atréju's journey is structured.

It is here that the second portion of Bastian's Road of Trials begins, with the goal now being the Ivory Tower. With neither boy truly grasping how it is possible to cross from one world to the other, the decision is made to visit the Childlike Empress in hopes that she possesses the knowledge needed to complete this objective. However, the mysterious laws which regulate Phantásien's geography coupled with Bastian's lack of desire to return to the human world make this an impossible task. Only those who wish to reach the stronghold of the Childlike Empress can do so, and with Bastian's desires lying in continuing his adventures in Phantásien, the Ivory Tower remains unreachable for an extended period of time. Once again there are neither battles nor perils, but instead a series of encounters, such as that with the Acharai or with the wise men

of the Star Monastery. These constitute the surface level of Bastian's journey, but the more significant aspects of this portion of the Road of Trials are the changes which Bastian experiences as a consequence of his dwindling memory of the real world. With every wish that serves to enrich the history, landscape and creatures of Phantásien, Bastian unwittingly loses parts of himself and begins a sinister transformation which will see him falling from grace.

Prior to observing what constitutes the third part of Bastian's Road of Trials, the character of Xayíde needs to be mentioned. The encounter with Xayíde and her subsequent manipulative scheming that furthers and accelerates Bastian's transition from Hero to villain reflect the *Woman as the Temptress* stage. Acting as a Trickster figure while simultaneously exhibiting traits of the Anima, Xayíde succeeds in both gaining Bastian's trust as well exploiting his insecurities regarding Atréju. These aspects of Xayíde's character will be explored in more detail later, but for the moment it is important to grasp that she is a crucial character for this stage of the Hero's Journey.

There is one other female figure that reflects a stage of the Hero's Journey, and that is Aiuóla. Her function is tied to the third segment of Bastian's Road of Trials; while the first part was centered on the exploration of Phantásien and the second on the attempt to reach the Ivory Tower and return Bastian to the human world, the third stage is perhaps the most arduous. On this part of his journey, Bastian wanders Phantásien alone while carrying the burden of the having caused an all-out war to take place. Coupled with his dwindling memories of the real world, these events see the Hero losing any semblance of purpose as he aimlessly traverses the landscape of Phantásien. It is at this point that the *Meeting with the Goddess* takes place. Aiuóla appears as a motherly figure that nurses Bastian back to health and the encounter leaves him with a new sense of purpose. Having recouped his strength and finally with a clear goal in mind, Bastian continues the journey in search for the Waters of the Life and in hopes of learning how to regain the ability to love. It is at this point in the Initiation phase that there is once again an intertwining with the Return phase. Given that the greater portion of Bastian Initiation is centered on him returning back home, it appears unsurprising that the two stages of the Hero's Journey should overlap at times.

Atréju's appearance at the very end of Bastian's journey holds significance as a stage of the Return phase, but within the Initiation phase this meeting between the two boys can be seen as the *Atonement with the Father*. The two Heroes were separated following the battle at the

Ivory Tower after which Atréju appeared to be lethally injured and Bastian had been plagued by guilt ever since he realized what his thirst for power led to. While not a father figure, atonement plays an important part on his segment of Bastian's journey as without it the journey in Phantásien would remain incomplete. Atréju's appearance at an unlikely moment just as everything seems to be lost for Bastian can therefore be regarded as having a two-fold significance for the Hero's Journey.

Just as with Atréju, the question of the *Ultimate Boon* is obscure until the very end. Atréju did not fully understand the ramifications of his journey, and Bastian set out on his journey not having any semblance of what it is that he hopes to achieve, his desired changing and evolving before finally solidifying. At a certain point in the plot, it would have seemed that the Ultimate Boon might be the status as the ruler of Phantásien, but this fixation was short-lived. Even as he is at the very last stage of his journey and about to cross the return threshold, it remains unclear what it is that he will gain once he drinks from the Waters of Life. This mysterious water leads the Hero to achieve not only the Ultimate Boon, but also the *Apotheosis*. Drinking from the water, Bastian regains his memories, but also gains a new understanding about himself and about life.

> Denn jetzt wußte er wieder, wer er war und wohin er gehörte. Er war neu geboren. Und das schönste war, daß er jetzt genau der sein wollte, der er war. Wenn er sich unter allen Möglichkeiten eine hätte aussuchen dürfen, er hätte keine andere gewählt. Denn jetzt wußte er : Es gab in der Welt tausend und tausend Formen der Freude, aber im Grunde waren sie alle eine einzige, die Freude, lieben zu können. Beides war ein und dasselbe. Auch späterhin, als Bastian längst wieder in seine Welt zurückgekehrt war, als er erwachsen und schließlich alt wurde verließ ihn diese Freude nie mehr ganz. (Ende, 2004c: 462–463)

That this Apotheosis was also the Ultimate Boon becomes evident only once Bastian crosses the return threshold. Although he had to leave behind all of the powers he held in Phantásien, the boy notices that the realization he made at the end of the journey stayed with him. He is more brave, confident and open about his feelings than he had been at the very beginning. With this inward transformation revealing itself to have been at the core of the story the entire time, Bastian's journey emerged as truly representative of the Hero's Journey as a quest of self-discovery and maturation. That the final treasure to be acquired was one which leads to an inner transformation that is carried over into the real world ties back into what the

Childlike Empress told Atréju: “Alle, die bei uns waren, haben etwas erfahren, was sie nur hier erfahren konnten und was sie verändert zurückkehren ließ in ihre Welt.” (Ebd. 168)

#### 4.4.2.3. Return

For no other one of Ende’s heroes does the third rite of passage of the Hero’s Journey carry as much importance as it does in the case of Bastian. The hesitation, outright refusal and eventual true desire to return back home are core aspects of Bastian’s journey. Owing to the fact that the return plays such an important role for the portion of the plot centered on Bastian, it becomes a point of contention fairly early in the second part of the book. For this reason it also intertwines with the Initiation phase, with certain stages of the Return phase emerging quite quickly but also not progressing consistently. In this regard, Bastian’s journey displays a structural similarity to Atréju’s.

The matter of Bastian’s return is first mentioned to Atréju and accepted by Bastian as a necessary if not quite desired course of action.

> Er wußte selbst nicht, daß er Atréjus Vorschlag eigentlich nur aus Freundschaft und aus gutem Willen beigestimmt hatte, daß er es sich in Wirklichkeit aber überhaupt nicht wünschte. Aber Phantásiens Geographie wird durch die Wünsche bestimmt, ob sie einem nun bewußt sind oder nicht. (Ebd. 304)

The *Refusal to Return* has a profound impact on the story given the rules of Phantásien. It is from this refusal that a considerable portion of the Initiation phase is made possible, whereby it has a unique significance for the progression of the plot. However, the refusal stage does not end at this point, as Bastian’s lack of desire to return home is woven through the entirety of the journey to the Ivory Tower, and it culminates in his decision to become the ruler of Phantásien.

The Return phase does not recommence until Bastian makes the decision to reach the Waters of Life. Although this decision is motivated by the desire to feel love, it actually signifies the beginning of Bastian’s realization that his existence as a human is the life which he should be leading. There is, however, no *Magic Flight* and no hurry to return – the search for the Yor who could provide him with the decisive bit of information needed to reach the Waters of Life is slow

and grueling. A hurried return does take place once Bastian is actually back in the human world and rushes to his family home to comfort his father.

Just as Atréju was aided by Fuchur in a seemingly hopeless moment near the end of the journey, so too does Bastian receive help just as all hope seems so lost. Atréju and Fuchur arrive as the *Rescue from Without,* with Atréju especially being instrumental in guiding Bastian to the Waters of Life and ensuring that the boy finds his way back to the human world. Beyond being there to guide him to the water and helping him in regaining his memories, Atréju is also to thank for the fact that Bastian is even able to *Cross the Return Threshold* at all. According to the rules of Phantásien, Bastian should have to stay in the world of imagination until he has completed every story he started. This would necessitate a prolonged stay, but Atréju offers to finish these stories in the place of the human boy. His act of friendship is what ultimately permits that Bastian's journey truly ends and that he can cross the final threshold.

As the laws which connect Phantásien and the human world do not permit that the threshold between the two realms is crossed at any given moment (the only one to whom this rule does not apply being Gmork), Bastian cannot become a *Master of Two Worlds*. Although it is hinted at by Aiuóla that the two worlds could unite one day, the threshold stands firmly in place and only humans who are chosen by the Childlike Empress are permitted to cross it. While in both journeys the *Freedom to Live* stage is identifiable, it is undeniable that this stage has a much greater significance for Bastian than for Atréju.

This conclusion is supported by the fact that the journey Bastian goes on is one of inner growth and development, whereas Atréju's journey has little to do with overcoming inner turmoils. While Bastian needs to overcome his insecurities and learn to love himself so that he can love others, Atréju's main struggle is to accept that things must transpire as they are meant to, without him interfering. But this does not lead to a profound change in the boy, nor does he maintain this attitude. If this were the case, he would have permitted Bastian to reign Phantásien as he saw fit, but he instead rebelled in order to save his friend. Atréju is, in the end, what he was from the very beginning, and he is able to live out this life for as long as the world of imagination continues to exits. Bastian's Freedom to Live consists of him utilizing the growth he has experienced in Phantásien to improve his relationship with his father, which goes hand in hand with his decision to be more confident and comfortable being who he is. This final stage of the journey reflects the deep impact the adventures in Phantásien had on Bastian and it is

revealed that he has gained (or rather, regained) the life he thought he had lost with the untimely death of his mother. Bastian's life of choice reveals itself to have always been within his reach, but the realization of this was obscured by his crippling sense of inferiority. Overcoming this is what ultimately permits his journey to close on a happy and optimistic note, even if he had to leave Phantásien forever.

### 4.5. Conclusion

To facilitate a comprehensive overview of the three rites of passage as they appear in each of the four novels, Table 3 has been added and can be found on page 111. To maintain conciseness, the journeys corresponding to each of the novels are marked by the name of the Hero rather than the title of the novel itself. As there are two *Jim Button* novels in this analysis, Jim 1 indicates journey from the first novel, and Jim 2 the journey from the second one.

The first observation that needs to be made is that it was possible to identify the sublevels of each rite of passage in each of the novels (twice in the case of *The Neverending Story*), whereby it can be concluded that the division into these three segments of the Hero's Journey does in fact correspond to the structure of the novels. As was hypothesized, not all sublevels are present in every novel, with some sublevels not appearing across all four novels. Firstly, the similarities in each rite of passage will be summarized.

For each of the four Heroes, the journey begins with a Call to Adventure. These calls presented themselves in varying manners, from more direct ones such as Atréju's summoning by the Childlike Empress, to more subtle ones such as Momo's realizing that her community is changing. Only two Heroes refuse the call, and in both cases it is due to fear. Both Jim (in the first novel) and Bastian have a moment of doubt before they accept that they must set out on a journey, with Jim's refusal being very brief, while Bastian's refusal has an effect on the land he is destined to save. Only Atréju and Bastian are recipients of Supernatural Aid, which is unsurprising as their journeys are more closely connected to the supernatural than Jim's and Momo's. For each Hero, there is a distinct moment when they pass the First Threshold which takes them to a point of no return. This is for the most part physical, as Jim, Atréju and Bastian all venture into the unknown. Momo is the only one who is not displaced, and to her the First Threshold is crossed by gaining insight into what is happening around her, making it impossible

for her to return to her previous life until this disruptance is abolished. Lastly, each Hero enters a Belly of the Whale, although for some it is only of formal significance. Jim enters an enclosed space which is reminiscent of the Belly of the Whale in both novels, but these instances do not lead to any internal changes, which are the central aspect of this sublevel.

The most prominent part of the second rite of passage is the Road of Trials. Each Hero has a Road of Trials which reflects the nature of their quest: Jim travels across a diverse landscape, Momo discovers how her community has changed, Atréju searches for the cure and Bastian explores Phantásien while losing parts of himself. In all four novels, the sublevels that involve encounters with feminine and masculine figures are only sporadically present. Notably, Atréju's journey involves a Meeting with the Goddess which is reflected in his encounter with Uyulála. Bastian and Momo both encounter a character who tempts them to abandon their journey. While Xayíde fits this role of the woman in this sublevel quite well, in Momo's journey this encounter is reflected in her meeting with Gigi, whereby a male character functions as a tempter. Gigi is unsuccessful in his attempt, which was never malicious in the first place, whereas Xayíde profoundly impacts Bastian's journey. All of the journeys involve an Apotheosis, and each journey eventually leads to an Ultimate Boon. This treasure that is acquired is never a palpable or materialistic treasure. Instead, it is either knowledge, restored balance or a profound realization.

Regarding the third and final rite of passage, it transpires quite swiftly for Jim and Momo. They face no dilemma about returning and both cross the Return Threshold seamlessly. To them, the return back home is a desired outcome and therefore does not need to be delayed. As Jim's journey is only truly complete at the end of the second novel, the first journey lacks the final two sublevels. It is only once all questions have been answered and balance has been restored by the end of the second novel that the Hero can continue his life as he choses to. Moreover, Jim is the only one who remains a Master of Two Worlds, a Hero that can freely commute between two worlds. This is due to the fact that in Jim's case, the plot never takes him to a world that is separate from his by means of magic. There is no portion of the world that becomes closed off to him as the journey ends. Instead, it remains open, and with his crowning as king and marriage to a princess of another land, he becomes bound to two different parts of the world and is free to travel in his engine as he pleases. For Momo, the world to which Master Hora belongs is one she no longer needs to enter, as the quest to stop the Grey Gentlemen has

been completed. Moreover, she had never desired to leave her community in the first place, whereby her remaining in one world is not a loss for her.

The specific structure of *The Neverending Story* makes the third rite of passage somewhat more complex for Atréju and Bastian. Atréju initially refuses to return to the starting point of his quest, as he feels that he has not achieved his goal of finding a cure. This portion of the third rite transpires while Atréju is still in the forefront of the adventure, and it is only once Bastian's journey comes to an end that Atréju's does as well. In Bastian's case, the third rite intertwines with the second one, with his return back home being a central plot point from early on.

Regarding the sublevels that are missing, a notable one is the Atonement with the Father, which was not identified in any of the journeys. This reason for this could lie in the absence of parental and mentor figures that could function as the father figure, either explicitly or symbolically. Bastian does atone with his father at the very end of the journey, but this occurs after he has already experienced an internal change, and the meeting is a result of this change rather than a factor that enables it to happen.

That the structure of the Hero's Journey is applicable to all of Ende's Heroes shows that each of these stories tells the tale of the Hero who is fighting against an evil and must venture into the unknown to conquer it. What is notable is that the battles these Heroes have to win are not to be determined by physical strength: instead, it is knowledge and insight that leads them to victory. The significance of such internal conquests is also reflected in the nature of the Ultimate Boons, which are all of intellectual or emotional significance as opposed to material. The Heroes must all abandon the surroundings they are familiar with in order to achieve a goal that concerns not only them, but also the people they love. Jim is able to start a new utopian society and restore balance, Momo saves her community, Atréju is instrumental in saving both Phantásien and Bastian, and Bastian is able to rekindle his relationship with his father.

The Hero's Journey is not only one of an external struggle with evil, but also of internal turmoil. It is noteworthy that Atréju's journey is the only one that does not involve an internal change. Atréju is the only non-human character and is not destined to grow old or mature. His story and his presence are a prerequisite for Bastian's path towards inner healing. Atréju's journey is the only one that has the structure of a Hero's Journey on the surface, while not fully reflecting the path towards individuation of the imaginary boy. Beyond this, the presence of this

narrative pattern shows that each of these stories is the tale of Hero who must go on a journey to change himself in order to help bring about change. At their core, all of Ende's stories tell about the path to individuation of the Hero, with this internal change being a prerequisite for an external one which goes beyond their own struggle. Therefore, all of the novels have a mythical structure and are as such told in a manner that has been a part of story-telling for centuries. While the way in which the stories transpire makes them appealing to children, the significance of the journeys Ende tells is one that carries meaning for all readers regardless of age, and that establishes a clear connection to an ancient literary tradition.

Table 3: Rites of Passage in Ende's novels

| Rite of Passage | Sublevel | Jim 1 | Jim 2 | Momo | Atréju | Bastian |
|---|---|---|---|---|---|---|
| **SEPARATION** | The Call to Adventure | ✓ | ✓ | ✓ | ✓ | ✓ |
| | Refusal of the Call | ✓ | | | | ✓ |
| | Supernatural Aid | | | | ✓ | ✓ |
| | The Crossing of the First Threshold | ✓ | ✓ | ✓ | ✓ | ✓ |
| | The Belly of the Whale | ✓ | | ✓ | ✓ | ✓ |
| **INITIATION** | The Road of Trials | ✓ | ✓ | ✓ | ✓ | ✓ |
| | The Meeting with the Goddess | | | | ✓ | |
| | Woman as the Temptress | | | ✓ | | ✓ |
| | Atonement with the Father | | | | | |
| | Apotheosis | ✓ | ✓ | ✓ | ✓ | ✓ |
| | The Ultimate Boon | ✓ | ✓ | ✓ | ✓ | ✓ |
| **RETURN** | Refusal of the Return | | | | ✓ | ✓ |
| | The Magic Flight | ✓ | | ✓ | ✓ | |
| | Rescue from Without | ✓ | ✓ | ✓ | ✓ | ✓ |
| | The Crossing of the Return Threshold | ✓ | ✓ | ✓ | ✓ | ✓ |
| | Master of the Two Worlds | | ✓ | | | |
| | Freedom to Live | | ✓ | ✓ | ✓ | ✓ |

## V. ARCHETYPAL CHARACTERS

With the word *archetype* designating a variety of aspects of a narrative, it is firstly important to note that in this chapter the term is used exclusively to refer to archetypal characters. While there is no complete list of archetypal characters, the ones discussed within the sphere of archetypal criticism are, for the most part, derived from Jung's writings. That this connection should exist correlates to the fact that archetypal figures as discussed by Jung play a crucial role in the process of individuation, which is in turn at the core of many narratives.

The archetypes which were selected for the analysis of Ende's novels are partially based on the archetypal figures which Jung highlighted as carrying a great importance for individuation, and partially on the archetypes which were mentioned by Vogler and Campbell as being prominent in literature and myth. Thus a list of nine archetypes was created: Hero, Divine Child, Shadow, Mother, Wise Old Man, Maiden, Trickster, Herald and Threshold Guardian. These archetypes will be approached as belonging to four different groups: archetypes that the main character embodies (Hero and Divine Child), archetypes which reflect aspects of the main character's psyche and are as such an extension of him (Shadow), archetypes embodied by characters who aid or disrupt the Hero on his journey (Trickster, Wise Old Man, Mother, Maiden) and archetypes whose appearance structures the stages of the journey (Herald, Threshold Guardian). Therefore, the analysis will first focus on the Hero, going outwards towards characters that are directly tied to him, to those who affect him on his quest, and finally those whose appearance marks the Hero's progress on his journey. As it will be noticeable that some characters are included in the analysis of several archetypes, it is important to remark that this analysis bases itself in Vogler's observation that archetypes are functions assumed by characters, and are as such subject to change throughout the progression of the plot.

The analysis of each archetype will consist of three to five parts, depending on the archetype. First, the significance that the archetype holds for the story will be explained, with regards to its psychological function. This will be followed by an explanation of the archetype's traits which allow its identification. If the archetype can present itself in several variants, these will be discussed following the pinpointed traits. For the archetypes that have a notable presence in myth and literature, examples will be given. Finally, the characters from Ende's novels that embody an archetype will be analyzed and it will be presented how they display the traits which

were previously identified as being indicative of the archetype in question. Each section devoted to a specific archetype will be rounded up with a conclusion.

## 5.1. The Hero[39]

### 5.1.1. Definition and Significance

Calling the Hero archetype the most ubiquitous of all literary archetypes is far from an overstatement. This archetype is found at the heart of myths, legends and folklore from all around the world and dating as far back as times of oral literature, and it still continues to appear reinvented in present day narratives. That the story of the Hero continues to captivate may not lie solely in the dramatic appeal, but this might as well be linked to the great psychological significance of the Hero and his journey. Jung sees the journey that the Hero goes on as one symbolic of human development and the path to individuation:

> The complete swallowing up and disappearance of the hero in the belly of the dragon represents the complete withdrawal of interest from the outer world. The overcoming of the monster from within is the achievement of adaptation to the conditions of the inner world, and the emergence ("slipping out") of the hero from the monster's belly with the help of a bird, which happens at the moment of sunrise, symbolizes the recommencement of progression. (Jung, 1975b: 57)

Just as Jung draws parallels between the Hero and his adversaries and obstacles with the journey to self-actualization, Campbell too, doesn't treat the Hero as a figure solely present in myths, but rather links the Hero and his ordeals with the life of the modern-day individual: "And so every one of us shares the supreme ordeal—carries the cross of the redeemer—not in the bright moments of his tribe's great victories, but in the silences of his personal despair." (Campbell, 2004: 362)

While the Hero myth often ends with the death of the Hero, this can be understood in a symbolic sense. The path of the Hero is nothing more than the journey towards self-discovery and maturity. Therefore, we need not identify the death of the Hero with that of the individual. Rather, the attained maturity is symbolically a death of the Hero's past self, a death that triggers rebirth and the end of the struggle towards self-realization.

[39] Parts of this section were published in Simurdić (2021).

### 5.1.2. Characteristics

The brief look at the psychological significance of this archetype denotes some of the defining traits of the Hero archetype as it appears in literature. While there is no set list of traits that designate the Hero as such, the commonly observed characteristics of this literary archetype concern, on the one hand, the motifs frequently associated with narratives in which the Hero is the central character. This includes battles, journeys, travels and struggles of all kinds, all of which lead the Hero towards attaining a goal and experiencing an internal change. Jung had already mentioned the motifs and characters that have become ingrained in our minds as fundamentally linked to the stories of Heroes:

> We meet dragons, helpful animals, and demons; also the Wise Old Man, the animal-man, the wishing tree, the hidden treasure, the well, the cave, the walled garden, the transformative processes and substances of alchemy, and so forth [...]. (Jung, 1975b: 380)

Many of these motifs are part of Campbell's model of the Hero's Journey, which on its own is a testament to the fact that the journey of the Hero is a crucial part of the archetype. Aside from the journey the Hero embarks on, another commonly observed trait of this archetype is that it is a chosen individual whose destiny is usually revealed right upon birth.

The birth itself is, particularly in myth, associated with powers beyond those of mortal humans. "The genesis of the hero almost always has supernatural qualities that mark it as special." (Fee, 2001: 199) Concerning the Hero's birth, Jung mentions several wide-spread motifs: The Hero's identity can be characterized by a "dual birth", a common motif in mythology "which makes the Hero descend from divine as well as from human parents"[40] (Jung, 1955: 68). The Hero's birth might also be associated with "something humble and forgotten" (Ebd. 141). Rank (2004) discusses various Hero myths in which the birth of the Hero is characterized as unusual or even wondrous. Linked to this unusual and often supernatural birth is that the Hero is

[40] Oftentimes, the father is divine and the mother is human (Heroes with such parentage include Herakles, Jesus, Gautama, Krishna). According to myth, Gautama was conceived by a white elephant carrying a lotus flower which Queen Maya dreamt of. Krishna, a manifestation of Vishnu, is removed from his mother's (Devaki) womb by divine intervention: king Kasma had discovered that one of Devaki's children would bring about his downfall, thus ordering their murder. Krishna is transferred by Maya into the womb of Rohini.

a “greater man” and “semi-divine by nature” (Jung, 1975b: 38). Campbell, too, sets the Hero apart from the everyday man, identifying him as someone with exceptional gifts, who is either held in high regard by society, or shunned. Speaking in the broadest sense, he calls the Hero “someone who has found or achieved or done something beyond the normal range of achievement and experience” (Moyers, 1988). The world the Hero lives in suffers from some kind of symbolic deficiency, which in turn requires the Hero to set out on his quest to bring about change (Campbell, 2004: 35).

Given that the Hero is at the center of a narratives ranging from myths to modern literature, it needs to be noted that the archetype has evolved. Many of the traits that Jung and Campbell refer to point towards a superhuman Hero, but in modern narratives the Hero can – and often is – an average person, albeit somehow branded as different from his surroundings. This evolution of the archetype as it appears in literature is best seen by observing the different types of hero archetypes that have been the subject of discussion.

### 5.1.3. Variations of the Archetypes

Both Campbell and Frye observed that Heroes may vary in terms of the powers they possess and the feats they are capable of achieving. By extension, not all Heroes are of semi-divine descent, nor do all Heroes achieve a goal which impacts the entire world. Rather than regarding the divine origins and superhuman powers as mandatory traits of this archetype, it is its status as a chosen champion, as the only one capable of completing a task by virtue of a trait that need not necessarily entail unusual powers or a connection to the gods. Moreover, a fundamental aspect of this archetype is a narrative built on the journey on which the Hero overcomes trials, experiences losses, and ultimately achieves a goal, be it of a universal or personal magnitude. Campbell’s classification of Heroes is derived precisely from the magnitude the Hero’s ultimate achievement holds, and as such he differentiates between four types of heroes:

> Typically, the **hero of the fairy tale** achieves a domestic, micro-cosmic triumph, and the **hero of myth** a world-historical, macro-cosmic triumph. Whereas the former – the youngest or despised child who becomes the master of extraordinary powers – prevails over his personal oppressors, the latter brings back from his adventure the means for the regeneration of his society as a whole. **Tribal or local heroes**, such as the emperor Huang Ti, Moses, or the Aztec

> Tezcatlipoca, commit their boons to a single folk; **universal heroes** – Mohammed, Jesus, Gautama Buddha – bring a message for the entire world. (Campbell, 2004: 35)

So while Heroes who possess semi-divine qualities exude their influence across the entire world, those who go on quests for reasons that affect them personally are no less of Hero. Frye, too, differentiates between different types of heroes, although rather than considering the scale on which they are able to exude their powers, he observed how five different types of heroes emerge based on their strength in comparison to those around them and the environment[41]. This categorization progresses from the tales of gods to legends and folktales to heroes of epics and, finally, the stories of everyday individuals. The outcome is a distinction between five types of heroes that correspond to Frye's five Modes:

1) The hero of myth, who is superior to both the men around him and the environment, and thus effectively a divine being;
2) The hero of romance, who is somewhat superior to other men and the environment and can perform marvels, but is considered to be human;
3) The hero of the high mimetic mode, who is superior to other men but not to nature and thus subject to the order of nature;
4) The hero of the low mimetic mode, who is superior neither to other men nor to nature, an average person;
5) The hero of the ironic mode, who is inferior to those around him in terms of power as well as intelligence. (Frye, 1973: 34)

Just as Campbell's categories encompass divine Heroes as well mortal Heroes, Frye's classification also reflects that a Hero need not necessarily possess a great power or a connection to the gods. [42]

[41] This classification being one of many examples of how Frye drew from and developed the ideas of Aristoteles, who spoke how characters are portrayed as being either better or worse than ordinary people. Aristoteles considered the ethical qualities of the characters when making this distinction, using the term *spoudaios* to refer to characters who are morally better than the average person, and *phaulos* to refer to those who are worse. (Frye, 1973: 33)

[42] Certainly, this narrative and this kind of hero is of a much newer age than the heroes with exceptional gifts and powers. As Frye states: "[A] new kind of middle-class culture introduces the low mimetic, which predominates in English literature from Defoe's time to the end of the nineteenth century. In French literature it begins and ends about fifty years earlier. During the last hundred years, most serious fiction has tended increasingly to be ironic in mode." (Frye, 1973: 34-35)

Speaking strictly of the literary Hero archetype, Vogler highlights the Hero as the archetype with which the reader is meant to identify with. As such, the Hero needs to be portrayed in a manner which will facilitate this identification; this entails a range of character traits which jointly forge a human character with flaws and shortcomings, while also avoiding stereotypical depictions. A central part of the Hero's story is growth (2007: 30–31). Growth is the basis of Campbell's plot model and is also reflected in the motifs Jung mentions as being connected to this archetype. The Hero's growth is an integral part of the journey he goes on, and oftentimes in fantastical stories the creatures that the Hero encounters symbolically depict generally human experience.

The Hero of the ironic mode presents an interesting – and according to Frye, modern – version of the Hero. With specific regards to children's literature, it can be observed that the Hero is often – although certainly not always – an ironic Hero. The heroes in children's literature are usually children themselves, and as such they possess both less strength and intelligence than the adults who are part of narrative (Nikolajeva, 2001: 430). An ironic Hero might present himself as a subversion of the Hero archetype, or tread on a path of growth and discovery and emerge as a true Hero at the end of the story. This is often the case in children's literature that depicts the process of individuation, be it overtly or symbolically. Rather than the strength of the Hero, what defines this archetype is the journey it goes on, one that is meant to lead him far from home and to achieving a goal which can hold both personal significance, or impact a community or even the entire world.

Pertaining specifically to children's literature, Naranjo observed these kinds of journeys and adventures as some of the defining traits of what he calls *patriarchal stories*[43]. What distinguishes these stories are elements of aggression, fighting against evil forces, the presence of magical worlds and magical elements, as well as a greater focus on plot than character descriptions (Naranjo, 2002: 16). The patriarchal Hero corresponds to the Hero archetype; he

[43] As Naranjo states, these two categories are based on the research of Dr. Ravenna Helson into the problem solving methods of male and female mathematicians. The research led her to distinguish between a patriarchal method - one that is systematic and goal-oriented - and a matriarchal method, which shows more openness to intuition and knowledge from the subconscious. Helson wanted to research these two types of creativity in writing, leading to an analysis of sixty children's books written between 1930 and 1968. Naranjo was invited to provide a deeper analysis of the statistical results, which showed two distinct clusters corresponding to the patriarchal and matriarchal writing styles. (Naranjo, 2002: 15-17)

carries most of the action and is characterized by a disdain for complacency and longing for adventure and excitement (Ebd. 30–31). As such, he inevitably sets out on a path of trials on which he battles evil forces and ultimately succeeds in restoring peace and harmony, with a happy ending being the most common resolution to patriarchal stories. Moreover, the journey the Hero goes on is one of maturation and one from which he emerges changed, thereby being not only a journey to restore balance or eliminate a deficiency which burdens the world, but also the journey to individuation (Ebd. 47–48).

While Naranjo's description of the patriarchal Hero does gave a framework for approaching the Heroes of children's literature, another study on the topic of the Hero of children's literature offers a more precise characterization of the young Hero as he appears in literature starting from the twentieth century. Cain observed the emergence of the Epic Child Hero archetype in literature from the beginning of the last century onward and describes it as an archetype separate to the Hero, but nonetheless one that stems from the collective unconscious. She links the appearance of this archetype to the specific socio-economic and political circumstances of the first half of the twentieth century that shaped the modern world.

> While war and trauma have always been part of the human world, something happened in the twentieth century that created a universal need for a new archetypal hero to be created. It is my belief that that "something" was the profound increase in technological discoveries and advances that allowed for the inventions of more efficient weapons as well as for the new possibility of rapid global communication. […] That the epic child hero is a new archetypal hero is certain, and after closely examining the primary texts which feature these heroes, it becomes clear that the growing fear of unrestrained warfare and of nations with access to powerful weapons of mass destruction has made manifest an intrinsic human need to believe that children and adolescents are capable of fighting the battles that adults cannot fight, and that it is only through these children that the world may ultimately be made safe. (Cain, 2018: 153–154)

The following traits apply to the Epic Child Hero as outlined by Cain: 1) They are young characters, and their youth is what qualifies them as heroes; 2) They accomplish great feats despite not possessing extraordinary intellect, strength or courage; 3) They are burdened with a task whose failing will negatively impact the entire world; 4) They are physically different from their peers, but this difference puts them at a disadvantage; 4) They are without parental oversight, but compensate with a surrogate family constituted of friends, as well a mentor figure;

5) They are inherently good and marked by a desire to do what they consider just even in the face of great adversity; 6) They must face a powerful adult enemy who they are inferior to in strength but manage to defeat nonetheless; 7) They must succeed in mastering their own fears; 8) They are willing to sacrifice themselves for their loved ones. (Cain, 2018: 13–15) The Epic Child Hero is thus reminiscent of the Ironic Hero, but the traits that are outlined here are specific to children's literature and as such of value when analyzing Ende's Heroes.

### 5.1.4. Examples from Myth and Literature

The Hero archetype is one that is present in myths from across the world. The semi-divine origin, powers superior to those of the average man, the task of completing a series of trials and a destiny linked to defeating an evil force or restoring peace are all aspects of Hero myths from around the world. The Sumerian hero Gilgamesh is two-thirds divine, possesses strength superior to those around him, and must fight mythical beasts (the Bull of Heaven). One of the more well-known myths from ancient Greece tells the story of Heracles, the son of Zeus, the king of gods, and Alcmene, a human who Zeus seduced by taking the form of her husband. The half-god displayed great strength already as an infant, and was pursued by enemies since his birth, being resented by the goddess Hera for embodying her husband's infidelity. Heracles, too, would have to fight mythical beasts (Hydra) while fulfilling a series of tasks referred to as the Labours of Heracles. Aspects of the archetypal Hero are also found in the figure of Jesus Christ, who is said to be both human and divine, as well as being born from a virgin. He faced adversaries his entire life: the Gospel of Matthew recounts a warning God gave Joseph in a dream to flee Bethlehem, as King Harod had sent his men to kill the infant which was born to be the King of Jews. He would eventually face death after being betrayed, a death that would be seen as a sacrifice for humanity. A mysterious conception is also present in the myth about King Arthur (see Fee, 2001: 120–121), whose great destiny is revealed when he removes the sword Excalibur from a stone, a feat no one else was able to achieve. The battle with the dragon, a motif commonly associated with the Hero's cycle, is also present in stories ranging from Greek to Germanic mythology, e.g. the myths about Perseus, Saint George, Tristan and Beowulf.

As the Epic Child Hero was noted as being particularly interesting for this thesis, several examples of this variation of the archetype also require mentioning. These include the

Pevensie siblings from *The Chronicles of Narnia* by C. S. Lewis, Harry Potter from *Harry Potter* novels by J. K. Rowling, Katniss Everdeen from *The Hunger Games* trilogy by Suzanne Collins.

### 5.1.5. Approaching the Hero Archetype in Ende's Novels

Through defining the traits of the Hero archetype and identifying the motifs that are commonly associated with it, the decisive factors in analyzing Ende's protagonists as examples of the Hero archetype can be summarized as being related to their appearance, their origin, their powers, and the significance of their journey. These aspects were coined so as to encompass both the traits of the Hero archetype as well as the Epic Child Hero. When exploring each facet of the archetype, an argument will be made as to whether the character corresponds more with the Hero archetype (and if so, with which kind) or the Epic Child Hero. In comparing how the stories of Ende's Heroes correspond to or deviate from known narratives about the Hero, it will be possible to forge a connection between Ende's novels and myths, as well as to highlight how the author subverts certain expectations about this archetype.

#### 5.1.5.1. Jim Button

Ende's first child Hero is one we follow from infancy until his crowning as the king of a utopian kingdom. As the analysis of his quest already showed, Jim's journey is one of maturation and self-discovery, although these aspects are approached with little insight into the characters psyche. Given this insight into the significance of his journey, that we are dealing with the Hero archetype seems given, especially when coupled with Vogler's understanding of the Hero as the archetype the reader is meant to identify with. What makes Jim an intriguing Hero to analyze is the nature of the story whose champion he is. Jim's world is riddled with both technological advancements and mythical creatures. As the heir of an ancient, mythical bloodline while also aspiring to be an engine driver, Jim stands between the two worlds, resulting in a unique unfolding of numerous motifs associated with the Hero.

#### 5.1.5.1.1. Appearance and Origins

The introductory chapter of the novels presents the reader with a mystery: A nameless child finds itself under curious circumstances in a parcel that is delivered by mistake to a small, peaceful kingdom. This introduction to Jim's character establishes him as a foundling, a rather common aspect of the mythical Hero's childhood, albeit the delivery by a postman in a package with an illegible address presents itself as a travesty of this familiar introduction to the Hero. The complete story of how he came to be in said parcel also evokes a motif from myth, as Jim was an orphaned infant found adrift in a body of water, who was taken in by a foster parent and raised unaware of his real identity, only to later discover it and fulfill great deeds. Heroes with similar origins are for instance Moses, who was found by the Pharaoh's daughter in a basket in the Nile, or Momotaro, a prominent Hero in Japanese folklore who is found floating on a river in a peach and taken in by a childless couple. Jim, too, is raised by a childless woman, Frau Waas, although with much of the circumstances surrounding the people of Lummerland remaining unknown, it is unclear if she ever even wanted children, or if she became Jim's caretaker and *de facto* mother by virtue of being the only female on the island. Jim's origins entail numerous elements typical of the mythical Hero, but they present themselves in a unique and almost comical manner, whereby it becomes inevitable to view the story as a sort of travesty of mythical motifs.

This overview of Jim's origins indicates that there are several plot points present which are inherent to the Epic Child Hero. Beyond the details regarding the boy's origin, crucial aspects of Jim's appearance also align with this archetype. Ende conceived Jim as a boy with striking physical traits which set him apart from the rest of the characters, which is a quality inherent to the Epic Child Hero. Surprisingly, he is the only character in the story with dark skin – surprising when considering how much the main heroes travel as well as the vibrant array of characters they encounter. Moreover, he has a peculiar outfit which is also his namesake: a pair of dungarees with a large button on the bottom.

The question of origin is one that is of significance to both the Hero and the Epic Child Hero. However, the exact details of Jim's origins are never fully disclosed. Although Jim's bloodline is revealed to the reader and it does allude to a mythical connection, the identity and the circumstances surrounding his parents remain a mystery. Furthermore, Jim does not seem to possess any sort of superhuman or divine power, and his lack of physical strength will play into

how certain plot points are resolved. This trait aligns with the Epic Child Hero, a Hero with no remarkable strength or intellect. However, while the boy may not possess any sort of power that would set him apart from those around him, there is some superstition and mysticism surrounding the boy, which is most notably manifested in the prophecy found in the letter from King Kaspar;

> Wer es errettet und aufnimmt in Liebe und Treue, dem wird es dreimal seine Güte königlich lohnen.Wer ihm aber Böses tut, dem wird es alle Macht und Stärke nehmen und wird ihn binden und nichten. Denn durch das Kind wird das Ungerade gerade. (Ende, 2004b: 219)

Once again, Jim's story forges a connection to ancient tales of Heroes, whose deeds are foretold in a cryptic prophecy, one not meant to shed light on the path that is to come, but rather to be understood only after fate has transpired, thus demonstrating the inescapable destiny. Various passages throughout the Bible foretell parts of Jesus's life and feats, as well as his demise. King Laius of Thebes tried to overturn the destiny predicted by the Oracle of Delphi and thus abandoned his son Oedipus, only to inadvertently open the predestined path for his son, which would ultimately lead to the prophecy being fulfilled.

Nonetheless, Jim is by no means a mythical Hero, neither by Frye's nor Campbell's understanding. His actions do not have a macro-cosmic nor world-historic impact. As the resolution of his story concerns, on the one hand, his own fate, and on the other the fate of Lummerland, he is most similar to what Campbell calls a tribal or local Hero, one whose actions affect a single group of people. From Frye's standpoint and considering Jim's age it would appear the most fitting to label him an ironic Hero, were it not for the questionable significance of Jim's age. Despite the fact that he is a child, Jim is treated as Lukas' equal and is more of a low-mimetic Hero – one who may not be superior to anyone, but is also not inferior as is the case with the ironic Hero.

#### 5.1.5.1.2. Powers and Abilities

That the boy will be the one to restore balance is a destiny Jim shares with many a Hero. Namely, a central aspect of the Hero archetype derives itself from the Hero's battle against chaos or evil, which commonly insert themselves into the story in the guise of a monster, most notably a dragon, and whose abolition ushers a new, peaceful, if not even utopic, world.

Frau Mahlzahn's interference with the balance of the world presents itself in two manners, both of which directly impact Jim: Firstly, as is revealed early on in the first part of the story, she imprisons children in the City of the Dragons, forcefully taking them from their homes and imposing a strict and seemingly purposeless education on them[44]. Jim would have also met this fate had his package not been mistakenly delivered to Lummerland instead. Secondly, Frau Mahlzahn is directly responsible for the destruction of Jamballa, which she achieved by raising another island from the sea, thus disturbing the balance and causing Jamballa to sink to the ocean floor. In these two separate interferences with balance, Fran Mahlzahn displays both traits of the Shadow archetype as well as of the Terrible Mother.

There are two separate events and the righting of both wrongs are connected to Jim's search for his true origins, but what subverts the traditional course of the Hero's Journey is that balance is not restored by eliminating the enemy. In being the Hero of a tale of education and rationality, Jim is not equipped to fight physical battles against powerful enemies. Therefore, he does not strike down his foe, and even once the foe is incapacitated, it is not killed but given a chance to repent, ultimately turning it into an ally. This is not only the case with the dragon, but also with the Wild 13, who operate on the dragon's incentive and contribute both to the chaos as well as to its ultimate obliteration. Frau Mahlzahn would be instrumental in solving the mystery surrounding Jim's origins, while the Wild 13 would become Jim's loyal companions without whom he could have never restored Jamballa. Jim therefore succeeded in converting his foes into allies, and an initial seemingly clear distinction between good and evil becomes blurred.

The Hero is able to conquer his foes and defeat chaos with, on the one hand, the help of his physically stronger allies, and, on the other, with his quick thinking and exceptional ability to find solutions to any problem he is faced with, an ability which he demonstrates throughout his journey. The manner in which the foes are defeated and balance is restored is not only a deviation from the usual Hero's Journey, but it, more importantly, establishes what kind of world will be created at the end of the journey. The rising of Jamballa from the depths of the sea and its renaming signalize that the world which once existed is irreversibly destroyed, and that while it is impossible to restore the past, a new future is born. Being the Land of Children and Birds, Jimballa not only embodies a modern, utopic and multicultural civilization, but with Jim as its

[44] Voss (2009) discusses the implications of the education system as it is shown in the novel in terms of its allusions to the school system in Germany during the Third Reich.

King it is established as a land of peace, a land led by someone who choses compassion and forgiveness over violence and punishment.

Jim's battle with evil is in many ways similar to the trials faced by the Epic Child Hero, with the main deviation being that the enemy he faces is a mythical creature, not an adult. However, Frau Mahlzahn presents herself as less of a mythical creature and more of a powerful adult figure, most notably by taking the role of a school teacher, thereby establishing an all too familiar power dynamic seen in children's literature. A school being depicted as an oppressive and authoritarian environment in which the child cannot thrive is a common occurrence in children's literature (Nikolajeva, 2010: 9). Frau Mahlzahn is, therefore, an amalgam of both the traditional foe of the Hero, as well as that of the Epic Child Hero, and by extension of literary child figures in general, whose adversaries are most commonly adult figures. That Jim is poorly equipped to deal with this enemy is a trait indicative of the Epic Child Hero rather than the Hero, and the defeat of both the dragon and the Wild 13 through forgiveness and generosity is also a conclusion more fitting to that of the Epic Child Hero.

Beyond the traits of the Epic Child Hero that concern the Hero's origins, family situation, powers and struggle against the enemy, the other traits that Jim exhibits are, for one, his conviction that he should do what is right and just. This is evident throughout the journey on which the boy constantly aids those in need of help, even if it temporarily deters him from his own goal. He is also willing to sacrifice himself for his friends, a readiness most clearly exhibited when he has to find a way to single-handedly outsmart the Wild 13 to save his friends. However, despite the fact that there are numerous and great dangers that the boy must face, unlike the Epic Child Hero, Jim is not burdened with the fate of humanity. His journey is primarily one of self-discovery and of righting the wrongs that relate to him and his ancestors. While this journey may not have the world-defining impact that is associated with journeys of some other heroes, it is nonetheless at the very core of the story, as the novels center around the travels of Jim and Lucas and the many tasks they are faced with. For Jim, who sets out on this journey as a child departing from the home for the first time, this journey is not only one of adventure, but also one of self-discovery.

#### 5.1.5.1.3. The Significance of the Journey

The greatest link between Jim and the Hero archetype is the journey. The journey Jim goes on is, on the one hand, the journey of a boy with a great destiny who is fated to restore a lost kingdom, and, on the other hand, the story of a boy growing up.

That the story of Jim is not only a thrilling adventure but also the tale of a boy maturing and stepping into adulthood can easily be overlooked, owing to the fact that the novel doesn't devote much attention to describing the emotional and psychological processes the boy goes through, focusing instead more on the plot. While this is no unusual feature for a work of children's literature, it does in this case diminish the importance of moments in the story when Jim is reacting emotionally to the events that transpire, events that serve to further his growth and coming-of-age. Nevertheless, the story includes pivotal moments in a coming-of-age tale including the pain of leaving home, the acceptance of one's shortcomings and the desire to overcome them, the realization of differences between people and embracing them, and the confrontation with the pain of loss. The climactic battle with the dragon may at surface level be a fight against a force of evil, but it is also symbolic of the confrontation with the unconscious (Green, 1997: 434). Therefore, Jim does not only possess traits of the Hero of myths, but also embodies what this archetype is meant to represent in our own lives, and that is the individual on its journey through life.

That the journey is one that impacts the boy further establishes him as a patriarchal Hero, one that goes on a journey which furthers his growth. Jim meets numerous other criteria of this kind of Hero: He leaves his familiar surroundings to meet an unknown world, battles monsters and is able to restore balance, with his story culminating in a happy ending. The nature of the story's resolution aligns with the traits of the patriarchal world according to Naranjo, a world in which the Hero goes on a path of maturation and self-discovery, just as Jim does. Behind the humorous alterations to mythological motifs and the unlikely child-figure, Jim is ultimately revealed to be a Hero archetype, with the lacking significance of his age ultimately eliminating the possibility of him being referred to as an Epic Child Hero.

#### 5.1.5.2. Momo

Momo is one of the rare characters from Ende's novels that has previously been mentioned in regards to the archetypal approach. Often cited as an example of the Divine Child, it would appear as though it has already been established which archetype she is a representation of. However, as she assumes the role of the protagonist, it seems appropriate to include her in the analysis of the Hero archetype and determine if she exhibits aspects of this archetype.

##### 5.1.5.2.1. Appearance and Origins

The description of Momo's appearance immediately establishes her as being different from other children. The central aspects of Momo's appearance are her thinness and small stature (making her age indiscernible), her unkemptness (a consequence of poverty rather than of a distaste for cleanliness), her unruly black curls, and her distinctive and signature outfit comprised of a patchwork skirt and oversized men's jacket. Like the Hero and the Epic Child Hero, Momo is physically different from her peers and is perceived as unique by her surroundings. Her characteristic appearance is not, however, an occasion for her to be ostracized: instead, she very quickly becomes integrated in the community.

Momo's origin is shrouded in mystery: To the question of the whereabouts of her parents, the girl simply shrugs. To the question of the birth, Momo says: "Soweit ich mich erinnern kann, war ich immer schon da" (Ende, 2015: 11) and continues to claim to be over 100 years old, a claim swiftly dismissed as it is revealed that she has had no formal education and cannot even count. The unusual name Momo stands out against the many other names that are for the most part of Italian origin, and the girl states that she has named herself thus. While this initial mystery about the girl intrigues the reader, its resolution becomes obsolete as the plot progresses, and the past of the girl would remain unsolved. The girl does not perceive her situation as a tragic or ill-fated one, nor is it presented in a manner to evoke the reader's pity. A seemingly traumatic past is brushed aside and all but forgotten from the moment the child becomes a part of the community.

> Von nun an ging es der kleinen Momo gut, jedenfalls nach ihrer eigenen Meinung. Irgendetwas zu essen hatte sie jetzt immer [...] Sie hatte ein Dach über dem Kopf, sie hatte ein Bett und sie

konnte sich, wenn es kalt war, ein Feuer machen. Und was das Wichtigste war: Sie hatte viele gute Freunde. (Ende, 2015: 15)

The mystery surrounding Momo's origins, as well as her family situation, forges a link with the Hero and the Epic Child Hero. A further link the Epic Child Hero is her integration into a surrogate family. Unlike Jim, she does not become a part of a conventional surrogate family comprised of traditional parental figures. Instead, the entire community becomes her family, with the adults serving more as friends rather than parental figures. As she is initially presented, Momo appears to display numerous aspects inherent to the Hero and Epic Child Hero, with no significant divergences from the characteristics that are particular to these archetypes.

#### 5.1.5.2.2. Abilities and Powers

Momo's unique ability can be quickly summarized as attentive listening. However, saying that Momo possesses a keen listening ability oversimplifies the matter and deters the attention from what her powers actually mean within the world in which her story is transpiring. The reader is introduced to this world as one in which a golden age has passed, an age when people flocked to amphitheaters to listen and observe the stories that were told and shown there. In stark contrast lies the world of the present, in which only ruins remain as reminders of these times, and it is precisely in these ruins that Momo appears, as though she were a part of that long gone world, rather than the modern one. Not only does she insist on staying in the ruins of the amphitheater, but she appears to possess the same aptitude that the people from the times long gone had: "sie waren leidenschaftliche Zuhörer und Zuschauer." (Ende, 2015: 9)

The uniqueness of Momo's powers lies in the seemingly complete passivity they involve on her part. In listening to those who come to her, Momo is able to resolve all of their troubles having not said a word. "Sie konnte so zuhören, dass ratlose oder unentschlossene Leute auf einmal ganz genau wussten, was sie wollten." (Ebd. 17) While listening might seem like a passive activity, the reason why Momo is so apt at it is because she is not at all passive. A prerequisite of her powers is her ability to be completely engrossed and engaged in what people are telling her, empathetic beyond the capabilities of a child her age. Ewers concludes that this is where her true power lies: in offering those around her, regardless of gender or age or economic status, the attention and sympathy that they crave and deserve, Momo is able to guide those

around her to rediscovering their uniqueness, dignity, confidence and courage (2018: 66), all things that are lost in an alienated society. As such, she emerges as the enemy of the Grey Gentlemen whose sinister plan is at its core the establishing of a complete estranged society.

While Ende is no stranger to ambivalent antagonists, a more common approach in modern children literature, in *Momo* he opts for a clear distinction between good and evil, with Momo and her allies on one side of the spectrum and the Grey Gentlemen on the other. In the fashion of classic children's fantasy literature, the child protagonist must face an adult antagonist. Nikolajeva sees this collision as the symbolic confrontation with the adult world. "The protagonist meets the adult world and proves to be stronger, smarter, and more virtuous than his adversary." (2002: 123) But the conflict between Momo and the Grey Gentlemen goes beyond this kind of confrontation, as the Grey Gentlemen are not truly human and are symbolic of alienation as a symptom of modern day society. In turn, Momo is not symbolic of childhood or youth or any kind of antithesis to an adult world, but rather of companionship and appreciation of others. The Grey Gentlemen stand as symptom of the modern times, dressed uniformly in business suits and lacking any individuality, while Momo emerges from the ruins of a forgotten time, with no money or status to her, lacking all superficial things valued by society, but nonetheless capable of finding happiness simply by being part of a community.

One final thing that should be noted about Momo's powers is that while Ende may have wanted to highlight an ability we as humans possess but have neglected, there is an undoubtedly fantastical quality to the child's listening abilities. Namely, they enable her to detect something that is completely beyond human comprehension. Starting at the night sky, she is able to discern the sounds of the stars, "Und es war ihr, als höre sie eine leise doch gewaltige Musik, die ihr ganz seltsam zu Herzen ging." (Ende, 2015: 24) The ability to hear the voices of the stars appears to be what enabled Master Hora to summon Momo to the Never House in the first place. It also allows Momo to understand the secret of time once Hora shows her the hour flowers. So while the reader may initially opt to dismiss there being any supernatural quality to Momo's abilities, it becomes more and more apparent, as her ties with the overtly supernatural deepen precisely because of these abilities, that there is an inherently fantastical quality to her.

Momo's ability is far from being a source of power and strength in a conventional manner. Nevertheless, it does single her out as someone unique in her community, whereby her identity as the Hero becomes clearer. Although this ability does not equip her with offensive

capabilities that would make her battle against the Grey Gentlemen easier, it does place her in direct opposition to the evil forces. Thus, being in possession of this ability singles Momo out as a champion of good and makes her a destined Hero. The fact that she does not have any kind of power that gives her strength beyond that of human capabilities, coupled with her status as a child, points towards Momo being either an ironic Hero or a Hero of the low mimetic mode. If we observe the scope of her actions, it would be perhaps most fitting to call her a fairy-tale Hero, as her actions lead to a domestic triumph – her community is saved, and it can only be speculated if her actions had an effect beyond that of her immediate surroundings.

#### 5.1.5.2.3. The Significance of the Journey

Momo is what Vogler refers to as an *unwilling Hero*. There is nothing that Momo hopes to gain for herself on this journey other than the restoration of life as it was prior to the arrival of the Grey Gentlemen. Her biggest obstacle in doing so is fear of the unknown and powerful force, a fear she is able to overcome with the realization that the ones truly in need are her friends not her. "Als sie so weit gedacht hatte, fühlte sie plötzlich eine seltsame Veränderung in sich. […] sie fühlte sich nun so mutig und zuversichtlich, als ob keine Macht der Welt ihr etwas anhaben könnte […]" (Ende, 2015: 248). In realizing that she is able to sacrifice herself for her friends, Momo finds the strength to do so. Sacrifice is a crucial part of a Hero's story, as well as of an Epic Child Hero's.

Nevertheless, once the goal is attainted, Momo is unchanged. Just as the abandonment she endured prior to the story of the novel is brushed aside and carries no psychological impact, so is the defeat of the evil forces in no manner a turning point for her. Momo's inner development is static, as though it had already reached a point of no further progression. In this regard, she is less like a Hero and more like a Divine Child, an almost otherworldly being that is not subject to the emotional and psychological development which are integral to the human experience.

A final matter that should be discussed is the means by which Momo defeats the enemy. The defeat against the Grey Gentlemen is made possible only thanks to help of other fantastical beings, namely the future foreseeing turtle Cassiopeia and the keeper of time Master Hora. They are the ones who equip Momo with the means to defeat the Grey Gentlemen, as well as instruct

her on what is to be done. This is not to say that Momo deserves no credit for her triumph, as she does eventually face the evil on her own and is left to her own devices to devise an exact plan. However, none of this relates to her abilities; in the moment of truth, she is able to act quickly and cleverly, which, coupled with the aid of her allies, ultimately leads to the downfall of the Time Saving Bank.

Momo does not, as an Epic Child Hero would, defeat evil with the help of her virtues, nor does her youth equip her with a potential that is instrumental in achieving victory. While her abilities do single her out as a threat to the Grey Gentlemen, as she is immune to their manipulation, they are of no use in a battle against them. What does equip Momo with the ability to defeat the Grey Gentlemen is, for one, overcoming her fear, and being singled out as a champion of Master Hora as well as being given the ability to move through a world in which time has stopped. However, just as the Epic Child Hero does, so too does Momo set out to do what is just and right. Her actions are a consequence of her wanting to free her community from the clutches of evil, as she doesn't want to see her friends suffering. She does this in spite of lacking any powers and with full awareness of the danger it would bring upon her.

Conclusively, Momo's journey greatly diverges from a symbolic representation of individuation. This is most clearly visible in the lack of personal development that the girl experiences. Her journey is one she takes on for other as the champion of good, craving a return to the old rather than a progression towards something new.

#### 5.1.5.3. Atréju

Out of all of Ende's heroes, it is perhaps Atréju who at first glance corresponds the most with what the reader might expect of the Hero archetype. Hocke points out that he is reminiscent of fictional Apache hero Winnetou, embedded in the minds of German readers through the popular novel series by Karl May (1842–1912). Hocke sees him as a younger and more fantastical version of the famous literary Native American hero, with Atréju's origin as a member of hunting tribe of the Greenskins evoking Winnetou's Apache roots (Hocke–Hocke, 2009: 37). Ludwig also notes this similarity (1988: 47). Nevertheless, the verdict that Atréju is the Hero archetype is complicated by several factors concerning his personality, the truth behind the mysterious mission he is tasked with, and how the journey ultimately impacts him.

#### 5.1.5.3.1. Appearance and Origin

Atréju is in some ways reminiscent of the Heroes from myths. The Childlike Empress, a divine-like entity, personally selects him as the Hero that is to go on the journey to find the cure to her mysterious illness. The centaur Caíron, the messenger she sends out with the task to find the boy and bestow upon him the sigil of the Empress and announce that he has been tasked with this urgent mission, cannot help but note the absurdity of the Empress' decision: "Ein Kind! Ein kleiner Junge! Wahrhaftig, die Entscheidungen der Kindlichen Kaiserin sind schwer zu begreifen." (Ende, 2004c: 47)

Like Jim, Atréju is an orphan who has found a surrogate family. His name is said to mean "the son of everyone", indicating that he was raised by everyone in his tribe. Unlike Jim, however, there are no mysterious circumstances regarding the passing of his parents, nor is there any truth to be discovered which will point to a royal or otherwise powerful lineage. Atréju is by all means a normal boy of his tribe, having the same apperance as everyone else. He lives in harmony with his people and is neither shunned nor excluded. So while he fails to exhibit any physical traits which would set him apart from others, as is typical for the Epic Child Hero, Atréju is indeed an orphan who has found a foster family, just as it is typical for this kind of Hero. Unlike the Hero archetype, there is nothing mysterious or divine about his origins, nor is he a foundling as is often the case with this archetype.

#### 5.1.5.3.2. Abilities and Powers

The Hero of the Empress' choice is puzzling perhaps not only to Caíron but to the reader as well, as Atréju is, unlike the Heroes from myths, not endowed with any kind of power beyond that of average mortals. That he is tasked to find something which is completely elusive and without any hints regarding its appearance or the direction his journey is to go in is reminiscent of Wolfram's Parzival who sets out to find the Holy Grail similarly lacking any insight as to what this most precious treasure truly is (Ludwig, 1988: 47).

While he may be a child and not endowed with any unusual powers or strengths, it would be false to claim that Atréju was thrust into a journey he was fully unprepared for. The reader learns early on that Atréju is trained to hunt and to survive as well as being apt at

horseback riding, managing to fend for himself in the unpredictable landscape of Phantásien remarkably well. It is for this reason that the reader – as well as Bastian – quickly comes to accept Atréju as a Hero worthy of the sign of the Childlike Empress, handed to him as a symbol of his calling as the one who is to save Phantásien from its impending doom. Nevertheless, that he was selected as the Hero is only partially connected to his aptitude at said skills. In order to understand why Atréju is selected for this quest, we need to observe how the Call to Adventure reaches him.

Atréju receives the call at a monumental moment in his life – he had set out to hunt and kill the Great Bull, a ritual among his people which marks the entrance into adulthood. This ritual is interrupted by the arrival of Caíron, whereby Atréju is forced to wait another full year until he is able to repeat the ritualistic hunt. Instead of entering into adulthood in accordance with the customs of his people, Atréju is thrust into an adventure on which the future of the world he inhabits rests. That he should be interrupted precisely in that moment, just when the bow was drawn, has a twofold significance for the progression of the story. The first one becomes apparent shortly after the journey beings, as Atréju encounters the Great Bull in his dreams where the creature expressed his gratitude for being spared and offers the boy advice which allows him to progress further on his quest. The other significance of Atréju not completing the ritualistic entrance into adulthood concerns his connection with Bastian.

Atréju is chosen as the Hero in order to draw Bastian into the story. Thus, the Hero needed to be someone the boy who is destined to save Phantásien can relate to. It is for this reason that Atréju and Bastian are of the same age and gender. This is also where the second significance of Atréju not completing the ritualistic entrance into adulthood emerges: Had he completed the ritual prior to setting out the journey, the identification which Bastian felt with the boy would have been significantly obstructed. Atréju was chosen as the Hero because of the connections that exist between him and Bastian, as well as because he exhibits numerous traits such as bravery, strength and perseverance, all of which Bastian feels he lacks. These similarities and differences are what enables the human boy to feel a strong bond as well as admiration for the Hero and are ultimately the reason why Atréju was the perfect choice. A stronger, older or wiser Hero might have been a more understandable choice, one that would not have caused Caíron to question the Empress' choice. However, when the truth behind the task that Atréju was

given is revealed, it becomes apparent that the choice could have only been him or someone very much like him.

Although Atréju is by no means powerful or exceptional in regards to his strength, it would be false to call him weak. He might not be a Hero of the ironic mode but rather an example of a Hero of the low mimetic mode, one who is by all means average in regards to his powers. Regarding how his actions impact the world around him, Atréju could be referred to as a fairy tale Hero, one whose achievement have a micro-cosmic scale. He is not the one to save Phantásien, but he is successful in both paving the way for Bastian to enter the world of imagination, as well as helping the human boy find his path back home. The lack of any special power can be seen as a sign of the Epic Child Hero as well.

#### 5.1.5.3.3. The Significance of the Journey

As the true nature of Atréju's calling and journey are disclosed, Atréju's role as the Hero begins to falter. There is no Ultimate Boon which he acquires, no real closure to his journey other than a conversation with the Empress in which it is revealed that the task is in fact not yet fully completed. The role of saving Phantásien is transferred to Bastian, and Atréju's journey feels incomplete, with his world still facing doom as he himself begins to succumb to the Nothing. The journey he went on cannot even be regarded as a substitute for the ceremony he failed to complete prior to departing: There is nothing which indicated that Atréju has in any way changed by the end of the journey, nor can any event be symbolically interpreted as a different kind of ritual towards adulthood. Atréju remains a child, and he must do so. Were he to step over the threshold towards adulthood before Bastian does, then the connection between the two boys would falter.

Just as Bastian is compared to Jesus Christ, there is a Biblical figure with which Atréju has been compared – John the Baptist (Ludwig, 1988: 55; Müller, 2013: 123). This comparison stems from Atréju's role as the one who lays the foundation for Bastian's eventual arrival. He himself is not the one destined to save Phantásien, but he is nonetheless instrumental in ushering in the true savior. The presence of two Heroes in myth is not a unique circumstance. Radin (1957) observed the Twin Cycle as one of the distinct cycles observed in Winnebago mythology.

Elaborating on Radin's analysis of this particular cycle of the Hero myth, Henderson comments of the connection between the twins as well as their complementary traits:

> Originally united in the mother's womb, they were forced apart at birth. Yet they belong together, and it is necessary — though exceedingly difficult— to reunite them. In these two children we see the two sides of man's nature. […] In some of the stories of the Twin Heroes these attitudes arc refined to the point where one figure represents the introvert, whose main strength lies in his powers of reflection, and the other is an extravert, a man of action who can accomplish great deeds. (1964: 113)

In choosing to coin two complementary figures[45], Ende takes this mythical structure and places it in a unique world where the "twins" are reflections of each other in two distinct worlds that are deeply connected. At different points in the story, one of the twins carries the story while the other one is more passive. While Bastian was the passive one in the beginning, Atréju assumes this role in the second half (as well as the role of a different archetype altogether). But while he was the one carrying the plot in the first part of the novel, what should at this point be discussed is the fact that Atréju has been a passive Hero from the very beginning.

Namely, a circumstance which profoundly complicates the analysis of Atréju's journey as one of personal growth and of individuation is that he is carrying the symbol of the Childlike Empress, AURYN. The meaning behind this symbol and how it connects to the Empress is discussed in the section dedicated to the analysis of her character. What will be more closely observed here is how this token affects Atréju and what it means for his journey. Upon handing the boy the sigil, Caíron told him that Atréju must accept everything he encounters and not pass judgment. He cannot differentiate between good and evil and can only seek and ask, but not take action according to his own judgment.

Thus Atréju is destined to be a passive Hero, one that cannot act in accordance with what he thinks is right and just, one that cannot learn or grow from his journey. It is for this reason that while on the surface level he is the one that is exploring, searching, travelling and enduring loss, the journey he is on is not a personal one. Atréju does not emerge changed at the end: He is and stays a young virtuous Hero capable of enduring hardships for a greater cause.

[45] This was a very conscious choice on Ende's part: „Dass eine Gegenfigur da sein muss, die gleichzeitig eine Identifikationsfigur für Bastian ist, das war mir ziemlich bald klar. Atréju hat alles, ist alles, was Bastian gerne hätte, gerne wäre, zunächst." (Cited in Ludwig, 1988: 49)

The true transformation is experienced by Bastian, and his journey starts together with Atréju's, notwithstanding that the second part of the story is where the most drastic changes occur.

It is difficult to give a final verdict concerning Atréju as the Hero archetype because he both and is not an example of this archetype. He does function as the Hero in the first half of the story, both in terms of exhibiting common traits of heroes as well as being the character who Bastian identifies with. The reader, however, is more inclined to identify with Bastian than Atréju, as Bastian's status a child from the human world with problems the young reader is more likely to be familiar with enable a connection the reader cannot forge with Atréju. That the reader is more likely to identify with Bastian as opposed to Atréju also lies in the complexity the two characters exhibit: Bastian is a more well-rounded character, possessing both positive and negative traits. Vogler notes this as one of the features of the Hero archetype, as well as an important facilitator of reader-identification. Atréju, on the other hand, is portrayed as a thoroughly positive character with no shortcomings. This opposing characterization creates the dichotomy from which the reader himself experiences the two boys as two sides of the same coin. It is for this reason that Atréju will be revisited in the section dedicated to the Shadow archetype, in which we will be able to discern a much greater significance in Atréju's characterization and his status as Bastian's opposite.

#### 5.1.5.4. Bastian

What makes Bastian stand out amongst Ende's Heroes are the numerous transformations he undergoes in his journey. In no other novel does Ende explore the internal struggles of his characters as much as in *The Neverending Story*, and no other character is presented as flawed and lost as Bastian. Considering that the novel stands out from the others in this regard, it is no wonder that it has thus far been the preferred object of psychological and archetypal research pertaining to Ende's work. Analyzing Bastian as the Hero archetype involves both exploring how certain motifs are subverted as well as taking into consideration how the changes the character undergoes affect the archetypal character he represents.

When analyzing Bastian as an archetypal character, the specific ramifications of the *Neverending Story* need to be considered. The role which the boy assumes in the first part is vastly different from the one he takes on in the second one. When Bastian enters Phantásien, he

is given a new identity completely separate from his human one. While this does warrant a double analysis of his appearance, origins and powers, there is only one journey that he goes on, and as such the two sides of the boy will be analyzed together.

#### 5.1.5.4.1. Appearance and Origins

At the beginning of the novel when the reader is introduced to the human boy Bastian, it is established that he is a character who is perceived by others and by himself as inferior. Hourihan sees in Bastian a subversion of the traditional image of the masculine Hero (2005: 70). He is described as a chubby boy who is teased for his looks, and he doesn't appear to excel at anything. He is mocked by his peers for hi stature and he struggles in school. And yet there are still certain traits which are evocative of the Hero archetype – his family situation (he is a half-orphan), he possesses an ability which makes him predestined to become the savior of Phantásien (his rich imagination), he is selected by an unknown and divine-like force to save an entire world (the book *The Neverending Story* appears specifically for him to read it). At the same time, the fact that he is branded as different based on his looks is evocative of the Epic Child Hero, despite the fact that such an appearance is in complete contrast to the traditional Hero. Moreover, Bastian is similar to many literary Hero archetypes in his status as a round a dynamic character. He exhibits both virtues and vices and his problems are ones the reader can either identify or empathize with, with reader identification being one of the key roles of this archetype in literature.

The Bastian of Phantásien is striking contrast to his human counterpart. He is beautiful and physically strong. While the human Bastian was just an average boy, he becomes an otherworldly figure when he enters Phantásien. To the inhabitants of the world of imagination, he is almost of divine origin. This Bastian is no orphan or foundling and certainly not a Hero who is ill equipped to face what lies ahead of him. Instead, he is the archetypal Hero *per se* and a Hero of the romantic mode – superior to others and capable of performing marvels – as opposed to his human alter ego who is an ironic Hero. Therefore, the two facets of the boy appear to be complete opposites, but it still remains the story of only one Hero, as the Bastian of Phantásien is only a temporary persona whose experiences will ultimately serve to aid the human counterpart in overcoming his inner struggles.

#### 5.1.5.4.2. Abilites and Powers

In the human world, Bastian has no talents which are recognized by his peers and teachers, but he himself notes that there is one thing he can do better than anyone else – he can think of names. Within the confines of the human world this is hardly and ability that would receive praise, but it can be seen as a decisive factor in making him the savior of Phantásien. The world of imagination needs its Hero to possess creativity, as he will be tasked with both bestowing a new name upon the Childlike Empress, and recreating Phantásien itself. This aptness becomes a true power only once Bastian enters Phantásien.

Once the boy finally accepts the Call to Adventure and steps into the world of imagination, the Phantásien he has read about has been reduced to a single grain of sand.[46] As the Childlike Empress tasks him with wishing for whatever he would like to call into existence, Bastian becomes a combination of both the Christian God and Adam within the confines of Phantásien: he is to both create as well as name that which he creates. He proceeds to bring into existence landscapes, buildings and even creatures, some of which he does purposefully while others are created out of his unconscious wishes.

To complete the image of a fantastical Hero, Bastian is also given great physical strength. The symbol of this strength is a mythical sword Sikanda, which not only carries unimaginable power, but is also the first pointer towards the path the boy will end up taking. The lion Graógramán explains the power of the sword to Bastian as follows:

> Es gibt nichts in Phantásien, das ihm widersteht. Doch du darfst ihm nicht Gewalt antun. Nur wenn es von selbst in deine Hand springt wie jetzt eben, darfst du es gebrauchen – was auch immer dir drohen mag. Es wird deine Hand führen und aus eigener Kraft tun, was zu tun ist. Wenn du es aber je nach deinem Willen aus seiner Scheide ziehst, dann wirst du großes Unheil über dich und Phantásien bringen. Vergiß das niemals! (Ende, 2004c: 247)

[46] There are certain constants of Phantásien which are either never truly destroyed or they reemerge with every new incarnation of the world, regardless of this having been the explicit wish of the human who is tasked with creating the world anew. This includes the Ivory Tower, the City of Lost Kings and the Old Man of the Wandering Mountain. The Childlike Empress as the personification of Phantásien continues to exist so long as there is at least something left of the world. That Atréju and Fuchur are present even in the newly created Phantásien can perhaps be attributed to Bastian wishing to meet Atréju again. The true reason as to why they were spared and how they managed to evade eradication is never clearly stated.

The unmistakable trademark of the Hero, a magical weapon – oftentimes a sword due to its phallic symbolism – is indexed as D1080 in the *Motif-Index of Folk Literature*. Arthur wielded Excalibur; Beowulf's sword was Naegling; St. George slayed the dragon with the sword Ascalon. Legends surrounding Heroes and powerful weapons are not limited to the Western world; the legendary sword Kusanagi is a prominent object in several Japanese folktales and was wielded by one of its most prominent legendary heroes, Yamato Takeru.

A further stark contrast between the human and fantastical counterparts of Bastian is how they are treated by their surroundings. Whereas in the human world the boy is shunned and friendless, within the world of Phantásien he is a being from a different world whose arrival has been foretold and anticipated for some time. He is known by the inhabitants of Phantásien as the one who saved the world from the Nothing and is met with awe and wonder where ever he goes. He is not only a Hero, but also a Messiah-like figure. That Bastian in his role as the savior of Phantásien is reminiscent of Jesus Christ has been mentioned by other authors previously (Gronemann, 1985; Ludwig, 1988; Nikolajeva, 1990; Ewers, 2018) and will be examined a bit closer.

The earliest indication of Bastian being a Messiah figure reminiscent of Jesus Christ is the mentioning of a *Menschenkind*, a human child that is destined to save Phantásien. This evokes the phrase "Son of Man" mentioned throughout the Bible in reference to Jesus. That parallels with Christ become only more abundant and at times blatant once Bastian enters Phantásien. Just like the myth surrounding Jesus Christ, the arrival of the savior Bastian has been foretold and anticipated. The arrival of a divine figure that either ushers in a new world or signalizes the end of a present one is part of myths from around the world; in Hinduism, Kalki is said to be the final Avatar of Vishnu who will come at the end of the present era of darkness. In Buddhism there is mention of the being Maitreya who will appear at a time of great trials. In Zoroastrianism, a divine messenger called Saoshyant is prophesized to arrive at the end of time to fight against the forces of evil (Negru, 2018: 43–44). Bastian first discovers that his arrival has long been awaited once he meets the four heroes Hynreck, Hykrion, Hysbald and Hydron.

> Den Namen kannte noch niemand. Ihm jedenfalls verdanke das Phantásische Reich, daß es wieder, oder noch immer, existierte. Irgendwann vor Zeiten sei nämlich eine entsetzliche Katastrophe über Phantásien hereingebrochen, durch die es um ein Haar ganz und gar vernichtet worden wäre. Das habe der besagte ‚Retter' im letzten Augenblick abgewehrt, indem er

> gekommen sei und der Kindlichen Kaiserin den Namen Mondenkind gegeben habe, unter dem sie heute jedes Wesen in Phantásien kenne. (Ende, 2004c: 263)

The use of the word *Retter* is again reminiscent of Christ, as is the instance that the Messiah is encountered by those who know of him but do not recognize him. In the Gospel of Luke, Jesus appears in front of two disciples on the road to Emmaus who, just as the four heroes in the *Neverending Story*, do not recognize him but proceed to speak of the Messiah they are in search of.

A further parallel to a story from the New Testament can be observed when Bastian decided to ride the half donkey Jicha on his way to Amarganth. Accounts of Jesus riding a donkey on his way to Jerusalem can be found in the Gospels of Matthew, Mark and Luke and the choice of the animal is generally interpreted as a sign of peace: rather than entering the city on a horse, in a manner akin to king and symbolizing conquest, Jesus enters Jerusalem humbly and signifying that his arrival is not one of aggression, but of peace (Walvoord–Zuck, 1984: 67). The half-donkey which Bastian rides recognizes that the person on her back is the Messiah everyone has been waiting for. Rather than interpreting Bastian's choice as one which was meant to signify peace, it can instead be understood as both an attempt at remaining obscure – as he did not yet wish to reveal who he was – as well as a sign of the humbleness which he still possessed at that point. Müller (2013) notes that Bastian's decision later on to no longer ride Jicha coincides with his rising thirst for power and descent into tyranny (128).

Armed with a mystical weapon and treated as a savior, the Bastian of Phantásien appears ready to face any adventure and conquer any adversary that might cross his path. It is in this regards, however, that the image of an archetypal Hero begins to fade.

#### 5.1.5.4.3. The Significance of the Journey

When analyzing Bastian's journey we can no longer speak of two separate Bastians. To fully understand his journey what should first be observed is how the adventure of the boy in Phantásien develops, and how this will ultimately lead to a change happening to the human counterpart.

What the richness in archetypal imagery surrounding the arrival of Bastian in Phantásien leaves to be desired is a fundamental part of the Hero's Journey – a quest. Equipped

to fight any battle and hailed as a great savior, Bastian has no battles left to fight. The struggle of the complacent Hero in a peaceful world is best reflected through Hynreck's story arc: He is a Hero who wishes to conquer the heart of a princess, but the princess has sworn to only marry the greatest hero of all times.

> Das war Held Hynrecks Problem, denn wie sollte er ihr beweisen, daß er der Größte war. Er konnte schließlich nicht einfach jemand totschlagen, der ihm nichts getan hatte. Und Kriege hatte es schon lange nicht mehr gegeben. Er hätte gern gegen Ungeheuer und Dämonen gekämpft, er hätte ihr, wenn es nach ihm gegangen wäre, jeden Morgen einen blutigen Drachenschwanz auf den Frühstückstisch gelegt, aber es gab weit und breit keine Ungeheuer und keine Drachen. (Ende, 2004c: 264)

Hourihan sees Hynreck's struggle as another argument for the case that Ende is purposefully subverting the traditional image of the Hero (2005: 71). The archetypal pattern dissolves around the Hero Bastian as there is no quest for him to pursue, no dragons to slay, no princess to rescue and no world to save. The first part of the story in which dangers needed to be faced was helmed by Atréju. In a world devoid of chaos, it is at first unclear what Bastian's objective is even meant to be: He assumes the role of the creator of a new Phantásien, enriching its history with his wishes. There is no quest calling out to him, no goal he wishes to attain, as simply existing in Phantásien and having the power to create is the adventure that Bastian desired. However, the main objective of the second half of the story is soon revealed to be the finding of Bastian's path back home. That this should be a goal at all is only pointed out by Atréju, who acts as a guide to Bastian. Prior to Atréju telling the human boy that they must find a way for him to return home, the thought had never even crossed Bastian's mind. As much as Atréju was pushed forward on his journey by a sense of duty and obligation, Bastian, once it is his turn to be the Hero of the story, is pushed back by his lack of desire to reach this goal.

What is presented as the Ultimate Boon is something the Hero has no incentive to achieve, and so a seemingly aimless journey unfolds. With no enemy to unite them on their quest and the toll of Bastian's wishes increasing with everything he creates, conflict erupts between allies and at long last there are battles to be fought, but the Hero is now the enemy. A Hero who succumbs to his *hybris* is a familiar tale from mythology and Arthurian romances. The reader now follows a tyrant as he struggles to maintain his power, and soon we see him suffer loss after

loss. What appeared to be story of taking the Hero back home has now transformed into a seemingly inescapable maze for the fallen Hero.

It is in this manner that the second part of the novel mirrors the first one – we thought we understood Atréju's journey, one with a clear Ultimate Boon. While we thought that we followed a boy on a search for a cure, the actual meaning of his journey was that the journey simply had to take place. That in itself was the Ultimate Boon. Now, as the reader follows Bastian, there is once again a false anticipation of what the goal is. The true nature of the journey only becomes evident near the end and while it may not be the archetypal journey we could have anticipated given the nature of the archetypal Hero at its core, Bastian's journey is by all means an archetypal one. It is the journey to discovering oneself, which is precisely what the Hero's Journey is meant to symbolize.

The manner in which these pieces come together is nonetheless surprising: The strong, handsome, powerful Hero does not go on a quest to defeat a powerful enemy and restore balance, but rather succumbs to a thirst for power, loses more and more of himself until there is nothing but an empty shell left as his memories of the real world fade. Only then is he able to regain himself and become much more than he had been at the beginning. This transformation is at the core of the Hero's Journey, but in the *Neverending Story* it was not achieved through outwards battles. Bastian was far too well equipped for such encounters, given his power to create what ever he wished and the mighty weapon he wielded. What would truly challenge him would be a quest on which he has to wrestle with himself and overcome what has been burdening him in the human world.

What does need to be highlighted, however, is that Bastian's story lacks a fundamental aspect of the Hero archetype – self-sacrifice. Bastian's story of self-discover never leads him to a place where he must sacrifice himself for others or for the greater good. The saving of Phantásien never rested on a sacrifice on Bastian's part, and his journey through the land of imagination never leads him towards this fundamental aspect of the Hero archetype. One could argue that saving Phantásien does involve a form of self-sacrifice given that those chosen to recreate the world do so at the cost of their memories of the human world, but this is done unknowingly. This loss is something Bastian and those prior to him are not made aware of and must find a way to escape from. As we see when Bastian reaches the City of Lost Kings, those who were not able to find their way back to the human world prior to losing the last of their

memories are stuck in an infantile state and can never return back home. That they should lose everything that connects them to the human world is, however, not a necessary sacrifice. The rescue of the world of imagination demands no sacrifice, but it does place its savior in a precarious position, as they are granted immense power but must maintain the desire to return to a world in which they are mediocre at best.

Given that the Hero is essentially the Ego on its journey to unite with the Self – the complete psyche with its conscious and unconscious aspects – it can be easily observed how Bastian's story represents this process. In fact, it is this personal journey which is at the core of the story. Although the novel opens with the impending doom of Phantásien, saving the world is only the beginning of the true journey. The Ultimate Boon is the self-acceptance which Bastian lacked prior to the journey. Once he has acquired it, the fantastical Hero with his beauty and strength ceases to exist and all that is left is the human boy from the beginning of the story. The difference is that upon reaching self-acceptance, the boy knows that he is enough as he his. He has no need for an alter ego who makes up for all of his short comings. The journey might have been made by his fantastical counter-part, but it is the human boy who takes the lessons he learned with him and succeeds in restoring balance in his personal life, which was strained by his lack of love for himself and his inability to express love to his father.

### 5.1.6. Conclusion

The origins and physical appearances of all of Ende's main characters make them either completely unique within the confines of the fictional world they inhabit, or they mark them as unusual compared to their surroundings. The first is true for Jim and Momo, both of whom have highly unusual and mysterious origins and physical traits that are unlike that of any other character. Bastian and Atréju are, by comparison, not quite as peculiar, but Bastian in particular feels cast out on account of his appearance and he experiences the loss of his mother as something which further isolates him from other children. Concerning their origins, it is notable that all Heroes are orphaned or have lost at least one parent.

None of Ende's Heroes have any powers or abilities which make them superior to their surroundings, save for Bastian in the form he assumes in Phantásien. But even when he is given immense powers, the journey he has to make is not one which is made easier by these powers. It

was previously noted that the journeys themselves are devoid of battles or demonstrations of physical strength. Thus the Heroes must instead show an inner strength in order to conquer the tasks with which they are confronted.

As was noted in the conclusions relating to the Hero's Journey, Atréju is the only Hero who does not experience an internal change and thus his journey lacks this personal significance. The other three Heroes all have to overcome their inner turmoils at some point and have thus emerged stronger at the end. This transformation is the most apparent in Bastian's case. Jim undoubtedly matures by the end of the second novel. Momo is far more static compared to these two Heroes, but there are still instances which show a slight change transpiring. One cannot say that she has emerged a matured and transformed person, but the journey she goes on does push her beyond her limits and forces her to recognize that she must have courage in the face of danger.

Beyond the meaning that the journey has for them personally, the Heroes also vary in regards to the scope of their action. Atréju and Bastian are both seemingly universal heroes, with their actions impacting the entire world of Phantásien. The true scope of Bastian's journey is actually that of a fairy-tale Hero: His inner growth enables him to salvage his family life, and thus his true victoy is on a micro-cosmic level. Jim is a tribal Hero, as the restoration of Jamballa concerns one folk, although he does help numerous individuals on his journey as well. Momo could also be seen as a tribal Hero, as the effects of her actions are felt the strongest in relation to her community. She could also be seen as a Hero of myth, a Hero whose triumph is of macro-cosmic proportions, if it were to be considered that the Grey Gentlemen have numerous other communities in their grasp and that these were simply not mentioned.

Ende's Heroes can be considered either Heroes of the low mimetic mode or ironic heroes. This depends on if their status as children is viewed as something which makes them inferior to their surroundings. Only Bastian reaches the level of a Hero of the high mimetic mode once he enters Phantásien.

The significance of the Heroes being children is also important when considering the Epic Child Hero. Namely, while it was possible to observe that many of the statements about this archetype, which relates specifically to children's literature of the twentieth century, are reflected in Ende's Heroes, what remains questionable is the significance of the Heroes being children. Despite being children, Ende's Heroes are treated as being equal to adults, with their age never

being a reason for them to be considered as weaker or incapable. Ende creates a fluid line between childhood and adulthood in his stories. Rather than selecting child Heroes to demonstrate that they are able to achieve something outstanding in spite of being children, the author creates Heroes who demonstrate that children are on par with adults.

Conclusively, it can be said that all four characters are undoubtedly manifestations of the Hero archetype, as they are all selected to complete a task with implications are far beyond the average human experience. They are children who demonstrate that childhood is a period of inner strength that is in no manner inferior to adulthood, and their journeys show the value of emotional and intellectual gain as being of far greater importance than physical strength or material rewards.

## 5.2. The Divine Child[47]

### 5.2.1. Definition and Significance

Defining the Divine Child requires acknowledging both its presence in Jung's writings as well as how it became an archetype specific to literature, with a conception wholly separate from Jung. The Hero archetype was also present both in Jung's writings and in later theoretical texts by authors such as Vogler, but it has been discussed in a fairly consistent manner. In the case of the Divine Child, there are differences to be observed.

Jung links the Divine Child – or God Child, as he also refers to it – to the Child Archetype. The Child can manifest in numerous manners, with the God Child being "extremely widespread and intimately bound up with all the other mythological aspects of the child motif" (Jung, 1955: 158). In general, the Child represents "the preconscious, childhood aspect of the collective psyche" (Ebd. 161) Despite childhood being associated with the past, Jung emphasizes futurity as the Child archetype's essential feature – it symbolizes a potential future, one that synthesizes different aspects of the psyche, even opposites. It is for this reason that spherical objects are often associated with the child archetype, as they symbolize wholeness (Ebd. 164). The Child as a symbol of wholeness and synthesis is perhaps most vividly captured in its hermaphroditism, which Jung elaborates to be "nothing less than a union of the strongest and

[47] Parts of this section were published in Simurdić (2021).

most striking opposites." (Ebd. 173) The male and female traits that the child embodies may, as the child itself, be of a symbolic nature – the male-female antithesis can be symbolic of the synthesis of the conscious (the male) and the unconscious (the female) (Ebd. 176). The unity of opposites is also reflected in the Child archetype's eternal nature: it is simultaneously "an initial and a terminal creature" (Ebd. 178), symbolizing both the beginning and the end.

Certain of these aspects concerning the meaning of the archetype can be found in the archetype as it presents itself in literature. Although the Divine Child does not have a central function in myths and individuation comparable to that of the Hero archetype, it would nonetheless evolve into an archetype that can be observed in protagonists of children's literature (they can assume the role of a secondary character as well). Nikolajeva describes this character as "a figure that appears from nowhere, possesses supernatural qualities, affects the lives of other people, and frequently disappears without further explanation" (2010: 188–189). The prototypical example of the literary Divine Child can be found in E.T.A. Hoffmann's fairy-tale *Das fremde Kind* (1817). Hoffmann's fairy-tale was translated in numerous languages shortly after its initial publication, thus facilitating the spread of the archetype within European children's literature in the nineteenth century (Kümmerling-Meibauer, 2003: 220). It should also be noted that the terms Divine Child, Alien Child, Strange Child or Eternal Child are used interchangeably, with certain authors utilizing the German *fremdes Kind* or *ewiges Kind*, possibly due to the archetypes origins in German literature.

That the Divine Child became especially prominent in children's literature is reflected in it being the opposite to Naranjo's previous mentioned patriarchal Hero: The Divine Child is what Naranjo refers to as the matriarchal Hero, the Hero of stories which are – contrary to the fantastical and adventurous tales of the patriarchal Hero – grounded in realism and which depict a world similar to the one the reader inhabits. Not only is the setting one that evokes the real world, but the experiences of the characters are those which are familiar to the reader and pertain to occurrences and events that are part of the human existence. The matriarchal Hero finds fulfillment in living a mundane life and exhibits no inclination to escape into adventure, nor does he possess any kind of ambition that drives him towards completing a particular goal. He finds appreciation in things we as readers might dismiss as inconsequential (Naranjo, 2002: 30–36). This short description of the matriarchal Hero already offers some insight into the characteristics

of the Divine Child, and these need to be observed more closely in order to fully define the archetype.

### 5.2.2. Characteristics

Kümmerling-Meibauer outlined the major traits of the Divine Child based on E.T.A. Hoffmann's fairy tale as follows: 1) An unusual name; 2) Unknown origin; 3) Unknown age or agelessness; 4) Unusual family situation (orphans or half-orphans, no designated guardian, caring for themselves); 5) Supernatural powers; 6) Unique appearance; 7) A three-fold division of living areas comprised of the realm of the Divine Child, its immediate surroundings, and a far-off and hostile world; 8) Lacking formal education; 9) Friendship with other children; 10) Unspecified gender; 11) Refusal to or inability to grow up (2003: 220). The final criteria listed justifies the occasionally employed term Eternal Child. That these children never grow up is either due to them not being subject to the biological process of growth, possibly by virtue of not being entirely human, or simply on account of their life being cut short. As such, they are forever ingrained in the memory of those whose lives they affected as an eternal child-figure (Ewers, 1985: 43). That their child-like form is merely symbolic rather than indicatory of their biological age ties in with Jung's thoughts on this archetype:

> It may not be superfluous to point out that lay prejudice is always inclined to identify the child motif with the concrete experience "child", as though the real child were the cause and pre-condition of the existence of the child motif. In psychological reality, however, the empirical idea "child" is onl y the means (and not the only one) by which to express a psychic fact that cannot be formulated more exactly. Hence by the same token the mythological idea of the child is emphatically not a copy of the empirical child but a symbol clearly recognizable as such: it is a wonder-child, a divine child, begotten, born, and brought up in quite extraordinary circumstances, and not – this is the point – a human child. (Jung, 1955: 161)

What differentiates the Divine Child in literature from the archetype that Jung wrote about is the narrative surrounding it. The Divine Child appears seemingly out of nowhere and greatly impacts the community in which it becomes integrated, despite exhibiting physical traits which make it appear unique and different. At the end of the story, the Divine Child departs, either by vanishing as mysteriously as it appeared, or by dying. The literary Divine Child is

connected with specific narrative which is unique to how it appears in literature. The narratives in such stories exhibit the aforementioned characteristics of matriarchal stories: They take place in a world similar to the real one and the problems that are faced by the characters are related to life in such a world. The Divine Child does not go on an adventure to defeat monsters and restore balance, nor does it go on a journey of individuation. This is perhaps the biggest difference between the Hero and the Divine Child, as the journey is at the core of the Hero archetype, but the Divine Child is a static character that will not experience a profound change. It might, however, help those around it to reach a goal or progress on their journey towards individuation.

This difference from the Hero archetype calls into question an essential aspect that is profoundly tied to the Hero archetype, but is lacking in the case of the Divine Child, and that is reader identification. The Divine Child is constructed in such a manner that the reader – particularly a child – is incapable of forging a link akin to that which the Hero archetype enables. The Divine Child is ageless, mysterious and a child only in appearance. Nikolajeva uses this archetype in a discussion about reader identification, or rather identification fallacy in children's literature. While the assumption stands strong that a hallmark of heroes in children's literature should be their credibility as children, which in turn fosters the reader's ability to identify and empathize with them, Nikolajeva views this conviction as one that instead hinders the development of mature reading (2010: 185). "[...] To be able to feel empathy, readers must separate themselves from literary characters, just as they in real life must learn to abandon solipsism and start interacting with other individuals" (2010: 185). The use of characters that are vastly different from the child reader as well as superior is one of the possible tactics to discourage identification and instead elicit a detached and more mature position, a prime example being the Divine Child archetype.

### 5.2.3. Examples from Myth and Literature

The Divine Child is not as wide-spread in myth as is the case with the Hero. One of the most commonly named examples of the Divine Child is Jesus Christ, who embodies the dual nature of the archetype (being both of human and heavenly origin) and the mysterious power that the child holds. Other commonly mentioned mythological figures include Krishna, Zeus and Buddha, but in the case of these figures they only embody the Divine Child for a set amount of

time, as they will ultimately age. This is quite unlike the literary Divine Child, of which there are much more examples available and they are more clearly identified as embodying this archetype.

The prototype of the Divine Child is the unnamed child figure in E. T. A. Hoffmann's *Das fremde Kind,* a mysterious, nameless child with pale skin that the main characters encounter in a forest. The child is perceived to be a boy by one of the characters, while the other sees it as a girl, and it exhibits supernatural powers. It comes from an unknown place and beyond the world in which the human children live, there appears to be another world inhabited by evil beings which persecute the child and who are also able to cross into the human world. The child vanishes at the end, with many of the mysteries surrounding it remaining unsolved.

An often mentioned Divine Child from German literature is Mignon from Goethe's *Wilhelm Meisters Lehrjahre,* which was actually published before Hoffmann's fairytale (the first edition was printed in 1795, whereas Hoffmann's story first appeared in 1817). Mignon displays several traits which connect her to Hoffmann's mysterious child figure. Mignon is androgynous, her name is masculine instead of feminine[48], she comes from a far-away land and appears to be orphaned. She remains a child eternally by dying near the end of the novel from heartbreak. Mignon is an example of a Divine Child that does not exhibit any supernatural powers, but she still bears many recognizable traits of this archetype.

Beyond German literature, other examples of the Divine Child include the titular characters from J. M. Barrie's *Peter Pan* (1911), Antoine de Saint-Exupéry's *The Little Prince* (1943) and Astrid Lindgren's *Pippi Longstocking* (1945). Discussions about this archetype often reference Ende's *Momo,* as well as one other character from another novel.

### 5.2.4. Approaching the Divine Child in Ende's Novels

The Divine Child has a much clearer set of traits as opposed to the Hero archetype. This enables a structured analysis which will be referring to the list of traits outlined by Kümmerling-Meibauer. To facilitate the analysis, the identified characteristics will be divided into four wholes: Identity (this includes the traits concerning the name, age, physical appearance, gender, education, family situation, friendships and origin), world and plot structure (this primarily

[48] The name comes from the French adjective *mignon* meaning lovely or cute, with the corresponding feminine form being *mignonne*.

concerns the division of the living area, but also the characteristic appearance and disappearance of the Divine Child) and fantastical aspects (this includes traits concerning fantastical powers and the inability to grow up). Additionally, the description of the matriarchal world and the matriarchal Hero according to Naranjo will also be incorporated as further indicators of the presence of this archetype. There are two characters that will be analyzed as potential manifestations of the Divine Child: Momo and The Childlike Empress.

#### 5.2.4.1. Momo

##### 5.2.4.1.1. Identity

That Momo has a distinct physical appearance has already been established. While this is also a trait of the Hero archetype, there is one aspect about the Divine Child's appearance which is particular, and it is also a trait which Momo exhibits in a certain manner. Namely, Momo's gender is initially difficult to discern: "Es sei ein Kind, ein kleines Mädchen vermutlich. So genau könne man das allerdings nicht sagen, weil es so merkwürdig angezogen war." (Ende, 2015: 9) The reason for the observer's difficulty in discerning her gender lies in Momo's odd manner of clothing, and the uncertainty regarding her gender is never brought up again once it is established that she is a girl. While this statement about her appearance is no doubt one of the reasons she has previously been referred to as a Divine Child, Momo is not truly androgynous, particularly when compared to the motif's name-sake from Hoffmann's story.

Notwithstanding that she is undoubtedly a girl, Momo's female identity plays a remarkably small – if not even completely negligible – role. Kaminski notes that the novel is in its entirety de-eroticized and that Ende wholly negates both the erotic and the sexual (1985: 81). It is only in games and stories that Momo is ascribed a typically female role – that of a princess – but beyond these instances she is in no way bound to her female identity. Rather than exhibiting a unity of both genders, as is characteristic of the Divine Child, Momo instead appears to be genderless, simply a child rather than a girl. This lack of gender and lack of sexuality is, according to Kaminski (1992), a prerequisite for Momo's pureness, which is in turn essential for her abilities to unfold in the manner in which they do (95).

Further traits of this archetype which are encompassed in section 5.1.5.2.1. include her uncertain age, her unusual name, her lack of education, and her status as orphan as well as her inconclusive origins. The way in which these traits are present in the character aligns with the Divine Child as much as it does with the Hero archetype. An aspect that primarily concerns the Divine Child is that these characters tend to forge friendships with other children, which is something that is apparent in Momo. She not only becomes a favorite with the adults, who she aids in solving their problems, but also with the children, on whom her presence has a wonderful effect: "Seit Momo da war, konnten sie so gut spielen wie nie zuvor. […] Das war nicht etwa deshalb so, weil Momo so gute Vorschläge machte. Nein, Momo war nur einfach da und spielte mit. Und eben dadurch – man weiß nicht wie – kamen den Kindern selbst die besten Ideen." (Ende, 2015: 25) Conclusively, beyond the traits which are indicative of the Hero archetype and which have already been pointed out as being present in Momo's case, she also displays the other characteristics that concern her identity and that are inherent to the Divine Child.

#### 5.2.4.1.2. World and Plot Structure

The Divine Child typically finds itself in the middle of two worlds, with one world being the one it comes from and the other being a hostile world. In the middle, there is a third world, the one in which the Divine Child appears and where the story takes place. What is more, Naranjo describes the world in which the story takes place as a matriarchal world, one which is grounded in realism. Firstly, it will be observed if this can applied to the world in which the plot transpires.

While it is quite easy to label the world of *Jim Button* as a fantastical one and whereas in *The Neverending Story* there are clear boundaries between the real world and the fantastical one, the world of *Momo* is more deceptive. It is an example of the limitations of Naranjo's model of the patriarchal and matriarchal world, as it is essentially both. Which elements dominate, the patriarchal or matriarchal, depends on the point in the story one chooses to observe. Ultimately, the reason for this shift can be attributed to the fact that *Momo* is a blend of two models of the fantastic according to Mendelsohn's taxonomy: It is both a portal fantasy as well as an intrusive fantasy. The Grey Gentlemen and Cassiopeia are fantastical creatures who intrude into the realistic world. The Never Street and the Nowhere House, the home of Master Hora, can only be

reached by a portal and are separate from the real world, with only Momo being granted access. What this means for the two-fold model proposed by Naranjo is that there is a shift.

The novel opens to what appears to be a matriarchal world, the suburbs of a city with a close knit community, devoid of any major issues aside from the occasional neighborly quarrel. The readers have no reason to doubt that it is a realistic world, similar to the one they inhabit. The melancholy of the opening pages only aids in constructing the impression of a world grounded in realism, as the reader discovers that the cityscape has endured changes with technological advancements. Ewers also notes the pessimism that the narrator infuses into the depiction of a technologically advanced society, while simultaneously ascribing a glory to the days long gone (Ewers, 2018: 59).

So while the first part of the book is grounded in realism, not only in terms of the setting, but also in terms of the relationships and experiences of the characters, from the second part on there is a shift. But even as the world shifts to a patriarchal one, it maintains the facade of a matriarchal world. The arrival of the Grey Gentlemen and their scheming to steal the time of the townspeople, though in itself a fantastical element, does not unleash the fantastical onto the surface. Instead, the Grey Gentlemen and Master Hora stay hidden, and the disruption that changes the people of the suburbs, Momo's surrogate family, appears to simply be a symptom of modern day life – the preoccupation with work and neglect of any and all activities that, although enjoyable, are deemed unproductive and foregone completely. Nonetheless, there is a stark change in tempo, another aspect that Naranjo considers when differentiating the two worlds. Whereas the first and even the second part of the novel have a moderate tempo, the third and final part evolves into a dynamic and exciting battle against evil, with nothing short of the fate of humanity at stake.

Another shift from the matriarchal to the patriarchal occurs once Momo begins to encounter the fantastical beings, as these encounters no longer reflect experiences from the real world. A striking example is when Master Hora reveals to Momo the secret of how time is created and she observes the life-span of an hour flower. Such and further instances in which the girl is confronted with situations that are completely fantastical and to which the reader can in no way relate further pull the world of the novel to the side of patriarchal stories. Moreover, the ending is a happy one, one where the evil is banished and peace restored, which is a trademark of the patriarchal story. When observing the world in which Momo's story unfolds, it can therefore

be said that the world of *Momo* is neither truly matriarchal, nor patriarchal, but rather a blend of both.

Concerning the three-fold division of the world of the story, the existence of such a structure within the story can be speculated. Aside from the human world which becomes affected by the fantastical as the plot progresses, there is the world to which Master Hora belongs, a world that lies beyond time and that is not accessible to humans. It can be theorized that there is also a world from which the Grey Gentlemen stem from, a world which represents the hostile and dangerous, as opposed to the safety that Master Hora's home exudes. This does not quite align with the division suggested by Kümmerling-Meibauer, as the Divine Child should stem from the far-off world, but Momo is a human child and experiences the world belonging to Master Hora for the first time along with the reader. Furthermore, the idea of a hostile world is merely suggested by the presence of the Grey Gentlemen and their fantastical origins. It is never clearly stated if they have a home beyond the human world. Therefore, this division is not clearly present in the story, although there is a divide between at least two worlds.

The characteristically mysterious appearance of the Divine Child is an integral part of Momo's story: At the very beginning of the novel, she appears in an abandoned amphitheater, with no one knowing how she came to be there nor where she came from. However, when it comes to the mysterious departure of the Divine Child at the conclusion of the story, Momo's story does not have such an outcome. Having freed her friends from the clutches of the Grey Gentlemen, Momo returns to her makeshift home at the amphitheater and appears to impart to her friends a part of the insight into the universe that she attained: "Sie dachte an die Stimmen der Sterne und an die Stunden-Blumen. Und dann begann sie mit klarer Stimme zu singen." (Ende, 2015: 299). The reader is left with this image of the strange child, but it is by all means a happy resolution to the story and it appears as though Momo, having fought as hard as she did for this community, will stay a part of it for a long time.

Therefore, although Momo exhibits all of the traits associated with the Divine Child, the structure of the novel doesn't quite align with the typical narrative. Nevertheless, there are similarities between the division of space and the introduction of the Divine Child into the story, whereby it can be said that the narrative at least partially does align with that typical for this archetype.

#### 5.2.4.1.3. Supernatural Aspects

The supernatural aspects of the Divine Child primarily concern the powers that it possesses. As explained in section 5.1.5.2.2., Momo possesses an ability rather than power, and it is related to attentive listening. This ability is crucial for her integration into the community, as the people feel naturally drawn to her and she is able to help them resolve their conflicts. It also places her in direct opposition to the antagonist of the story, as the effect it has on her community is the stark contrast of the alienation towards which the meddling of the Grey Gentlemen leads. Momo's listening ability is not quite supernatural, despite the fact that it does implicate her in a fantastical battle between forces of good and evil. However, the ability does make her stand out from the rest of her surroundings while also enabling her to forge connections with the people around. A characteristic of the Divine Child is that it impacts the people it befriends – it helps other on their path towards individuation instead of going its own journey. Momo's ability functions in this very manner, as it makes it possible for her to change her community for the better and to save it once it becomes trapped in the schemes of the Grey Gentlemen.

Another supernatural aspect of the Divine Child can be connected to their eternally childlike appearance. While some Divine Children are not able to grow up on account of not being quite human, Momo does not appear to be such an example. She is by all accounts a human child and is subjected to the natural aging process, notably indicated by the narrators comment about her choice of clothing: "Darüber trug sie eine alte, viel zu weite Männerjacke, deren Ärmel an den Handgelenken umgekrempelt waren. Abschneiden wollte Momo sie nicht, weil sie vorsorglich daran dachte, dass sie ja noch wachsen würde." (Ende, 2015: 10) Conclusively, Momo does not possess any supernatural capabilities nor does she appear to be superhuman.

### 5.2.4.2. The Childlike Empress

The Childlike Empress joins Momo as a previously discussed representation of the Divine Child archetype (Gronemann, 1985; Müller, 2013). Nonetheless, Momo and the Childlike

Empress appear as two vastly different manifestations of this archetype. This is perhaps most noticeable in their function in the story: Whereas Momo assumes the role of the protagonist and as such finds herself taking on the role of the Hero archetype, the Childlike Empress remains a passive character. The following analysis will show that the differences between the two characters are quite striking, and it will also allow for a discussion about how this archetype can be portrayed in varying manners.

#### 5.2.4.2.1. Identity

The Childlike Empress appears as a peculiar girl who, although appearing human, has an otherworldly quality to her. Her looks are emphasized as being distinctive, although in comparison to the wide array of fantastical characters, they may not strike the reader as unusual as the physical features of other inhabitants of Phantásien.

> Sie wirkte unendlich zart und kostbar. Wie krank sie war, konnte Atréju an der Blässe ihres Gesichts sehen, das fast durchsichtig schien. Ihre mandelförmigen Augen hatten die Farbe von dunklem Gold. [...] Ihre schmale, kleine Gestalt war in ein weites, seidenes Gewand gehüllt [...]. Sie sah aus wie ein unbeschreiblich schönes kleines Mädchen von höchstens zehn Jahren, aber ihr langes Haar, das glatt gekämmt über ihre Schultern und ihren Rücken auf das Sitzpolster herabfiel – war weiß wie Schnee. (Ende, 2004c: 179)

This passage from Atréju's first encounter with the Empress touches on another peculiarity of the Divine Child, and that is the indistinguishable nature of its age. The Empress' indistinct age takes shape in the curious juxtaposition of youthful facial features and thoroughly white hair as seen in old age. Her age is a point of contention even among the creatures of Phantásien. As Fuchur explains to Atréju at one point: "[…] Sie ist viel älter als die ältesten Wesen Phantâsiens. Besser sollte ich sagen: Sie ist ohne Alter." (Ebd. 176) Another explanation of how the Empress' age is perceived by Phantásien's inhabitants is offered by the turtle Morla: "Die Kindliche Kaiserin war schon vor mir da. Aber sie ist nicht alt. Sie ist immer jung. Schau mal. Ihr Dasein bemißt sich nicht nach Dauer, sondern nach Namen." (Ebd. 67–68) According to this explanation, the age of the Empress is interlaced with another aspect that is an indicator of the archetype – the unusual name.

Even beyond the connection to her age, the name of Empress is unique to the entirety of Phantásien in that it must stem from a human child. Finding a new name for the Empress is the only way to stop the disappearance of Phantásien, and is as such the cure to the Empress' mysterious illness.

> Sie braucht einen neuen Namen, immer wieder einen neuen. Kennst du ihren Namen, Kleiner?" „Nein", gab Atréju zu, „ich habe ihn noch nie gehört." „Kannst du auch nicht", antwortete die Morla, „nicht mal wir können uns daran erinnern. (Ebd. 68)

In a world with as many unusual characters as Phantásien, the name of the Childlike Empress nevertheless stands out. Not only does her name have to stem from a being from a different world, but it is inextricably linked to the existence of Phantásien as a whole.

Beyond the appearance of the archetype, a trait that concerns its family situation is orphanhood and the lack of adult supervision. While the Empress is indeed without parental oversight, it remains questionable if she at any point had any sort of parental figure. Referring to her as a foundling or an orphan appears fallacious, especially with the presence of Bastian and Atréju, both of whom are clearly marked by having lost one or both parents. Unlike the usual Divine Child, the Empress in no way seeks a surrogate family to replace the one she is lacking. She does not forge meaningful relationships with any other characters. This can be attributed to the manner in which she reigns over Phantásien: Be they good or evil, the Childlike Empress accepts all creatures, and she does not intervene in anything that transpires.

> Sie herrschte nicht, sie hatte niemals Gewalt angewendet oder von ihrer Macht Gebrauch gemacht, sie befahl nichts und richtete niemanden, sie griff niemals ein und mußte sich niemals gegen einen Angreifer zur Wehr setzen, denn niemandem wäre es eingefallen, sich gegen sie zu erheben oder ihr etwas anzutun. Vor ihr galten alle gleich. (Ebd. 38)

As all are equal before her, there is no creature she chooses as one with whom she has a meaningful relationship. The topic of parenthood, friendship and companionship is never a subject of conversation or deliberation.

Finally, the perhaps most apparent deviation from the archetype concerns the question of gender. The name (or rather title) is already indicative of the fact that she is female. Unlike the Divine Child, the Childlike Empress is clearly gendered and at no point is her gender questioned, nor is there any androgynous or hermaphroditic quality to her appearance.

#### 5.2.4.2.2. World and Plot Structure

The characteristic three-fold division can be observed in *The Neverending Story*, although one of the spaces can only really be inferred. For one, there is the human world from which Bastian comes. Phantásien represents the second space, whereas the third space – the one inhabited by malevolent forces – is only suggested to exist by Gmork. The creature notes that there are dark powers that wish for the destruction of Phantásien, whereby it can inferred that a third, unseen, realm is in fact a part of the fictional universe. However, the position of the Divine Child is untypical: Rather than being in the space that is beyond its home, the Childlike Empress is bound to Phantásien. As the ruler and embodiment of Phantásien and as a character inextricably tied to a fantastical world („Ohne sie konnte nichts bestehen, so wenig ein menschlicher Körper bestehen könnte, der kein Herz mehr hat." (Ende, 2004c: 38)), the Childlike Empress cannot and never does venture into the human world. Therefore, while the three-fold division is present, the Divine Child does not take its usual place in this world structure.

This deviation from the typical manner in which the archetype appears is also tied to the usual motifs surrounding its appearance and disappearance. The Childlike Empress neither appears nor does she mysteriously disappear: It is suggested that she was and always will be at the heart of Phantásien. She is absent from the Ivory Tower upon Bastian's attempt to overthrow her rule, but this is likely due to the unwritten rule that she can be encountered only once, whereby she couldn't remain in the place she normally inhabits as this would make the encounter with the human inevitable. Additionally, despite not being at the Ivory Tower, she remains in Phantásien, as her presence is a prerequisite for the existence of the world.

Conclusively, these deviations from the usual manner in which the archetype appears in literature can be tied to the role of the Childlike Empress. The rules of Phantásien require her to remain where she has always dwelt, whereby traversing spaces and appearing and vanishing cannot be a part of the story.

#### 5.2.4.2.3. Supernatural Aspects

In the case of the Childlike Empress, it is difficult to single out supernatural *aspects*, as she is an embodiment of imagination. As such, she is wholly supernatural. However, a discussion about her powers and her inability to grow up can lead to valuable insight into how the Divine Child is presented here, and how it differs from the way the archetype is portrayed in *Momo.*

The Childlike Empress is a character in which childhood takes on a truly symbolic role. Even her name is indicative of this symbolic function, as it states that she is child*like*. The notion that the Childlike Empress is a purely symbolic child figure with no connection to childhood as a developmental stage doesn't stem solely from the peculiarities surrounding her age. The reader does not perceive her to be a child in the same manner as Bastian or Atréju, and it would be impossible to do so given that her characterization is devoid of any allusions to childhood beyond her looks.

More so than Momo, the Childlike Empress is similar to Naranjo's Divine Child in regards to her inner development, or rather, lack thereof. Naranjo observed that the Divine Child already possesses all knowledge needed to solve whatever dilemma or conflict needs to be overcome. This very much rings true in the case of the Childlike Empress, who at all times appears to be the only one who truly understands why certain events must transpire, albeit she is not forthcoming with this information, leaving both Atréju and Bastian in the dark about the true nature of their journeys. Therefore, it cannot be said that her eternally childlike form is an expression of an inability to grow up, as biologically, emotionally and intellectually she is not a child. The topic of childhood and adulthood appears misplaced when discussing this character as she is simply not human at all. As a purely symbolic child figure, she will never grow old, whereby she can remain eternally childlike.

As the ruler of Phantásien, the Childlike Empress is tasked with ensuring that the world of imagination continues to exist. While the exact extent of her powers remains unclear, she is capable of summoning a human child into Phantásien, provided they give her a new name. Summoning Bastian initially appears to be solely connected to the future of the fantastical world. But as Bastian's adventures in Phantásien lead him on a path of individuation, it becomes more evident that Bastian's encounter with the Childlike Empress served to initiate his individuation process and aid the boy in recovering from the emotional wounds of his shattered family life and

isolated school-life. Jung says of the Divine Child that "it is therefore […] a mediator, bringer of healing, that is, one who makes whole" (1955: 164), which is what the Childlike Empress is, ultimately, for Bastian, although he struggles to understand her ways on much of his journey. Relevant for the proposition that the Empress represents the archetypal Divine Child who ushers in the individuation process is also Jung's statement that "symbols of wholeness frequently occur at the beginning of the individuation process" (Ebd.), just as the Empress is the first being from Phantásien that Bastian encounters once he manages to traverse worlds. Met with a nothingness from which a new world is yet to be born, Bastian asks „Ist das nun das Ende?" to which the Empress replies: "Nein [...] es ist der Anfang." (Ende, 2004c: 216)

Finally, the Childlike Empress fully embodies the following idea Jung had about the Divine Child archetype: "It is thus both beginning and end, an initial and a terminal creature. The initial creature existed before man was, and the terminal creature will be when man is not." (1955: 178) The Childlike Empress is the one being in Phantásien that continues to exist no matter how many times the world reshapes itself, and she continues to search for ways to bring humans into the world when they are needed, thus effectively creating the endless cycle of rebirth of Phantásien encapsulated in her symbol, the double ouroboros AURYN. Whether or not we view Phantásien as the actualization of Bastian's unconscious or as a universal unconscious, the Childlike Empress nonetheless functions as the Divine Child at its center: All humans that encounter her are to face a long journey, one which – should the travelers not lose themselves – will ultimately change both the traveler and the world they shape through their adventures.

### 5.2.5. Conclusion

Through Momo and the Childlike Empress, Ende has created two vastly different depictions of the Divine Child. In *Momo*, the author presents the archetype in a manner that is reminiscent of its tradition within children's literature. Her mysterious appearance in the amphitheater and her peculiar looks, as well as how she affects the community, all call to mind E. T. A. Hoffmann's *Das fremde Kind* and similar stories. Almost all of the traits concerning this prototypical depiction of the Divine Child can be found in the character Momo. In slightly diverging from the set characteristics, Momo remains a unique representation of the archetype, one that is open to being interpreted as the Hero. Thereby, Ende's depiction of the Divine Child

in *Momo* can be seen as an evolution of the archetype, one that both reflects the heritage of German children's literature while simultaneously expanding the possibilities of its portrayal.

By comparison, the Childlike Empress is quite distant from the Divine Child as it has been known to appear in children's literature. This is connected, on the one hand, to the peculiarities surrounding the world structure. In not being able to leave Phantásien, she can never experience the motifs associated with the Divine Child's integration into a new community. On the other hand, the Childlike Empress is a marginal character in terms of her presence in the plot. Despite being a profoundly important figure, she makes few appearances, and when she does appear it mostly concerns the plot surrounding Bastian.

For the most part, The Childlike Empress functions as a symbol – a symbol of unity, which is the symbolic meaning that Jung ascribes to this archetype. There are several aspects of the character that point towards unity. Gronemann pointed out that the Childlike Empress' place of residence is already indicative of the Divine Child archetype: the Magnolia-Pavilion is a circular structure at the top of the Ivory Tower, which is located at the very center of Phantásien. In terms of symbolic representations of the Divine Child, Jung mentions spherical objects, whose shape evokes a sense of unity and wholeness. It is therefore that the appearance of the Magnolia-Pavilion is already indicative of this archetype. Regarding its location at the center of Phantásien, it is notable that this center is not a geographical point, considering that Phantásien has neither borders nor a fixed geography – it is an ever-changing, limitless landscape, but the Ivory Tower always remains in the middle. The other circular object associated with the Empress is the token she gives to Atréju and Bastian – AURYN. The ouroboros [49] on its own functions as a symbol of eternity, and its meaning doubles in the case of AURYN as it is comprised of one white and one

[49] "The name ouroboros comes from the Greek terms *oura*, meaning "tail," and *boros*, meaning "devourer." The "tail-devourer" represents the eternal cycle of birth, death, and rebirth" (Guiley, 2006: 233) and is depicted as either a dragon or a snake, much like how the amulet shows two snakes entangled in a circle. Hill mentions the ouroboros as symbol of the *static feminine*, one of four basic patterns underlying all of human activity. "Its essence is the impersonal, rhythmic cycle of nature, which gives all life and takes all life. It is *being:* organic, undifferentiated, all components interdependent, and no one component more important than any other. Events just happen, for no reason but that they happen. The static feminine is indifferent to the fate of the individual as it ceaselessly creates, nurtures, destroys, and devours." (2013: 3) This description is remarkably similar to the Childlike Empress, who rules without differentiating between those who are good and evil.

black snake, thereby also denoting the unity of opposites[50] and is simultaneously evocative of the yin and ying symbol.

Conclusively, the different roles which these two Divine Children assume in their respective stories make it inevitable that they will present two varied portrayals of the archetype. Momo is an example of an active Divine Child. As the protagonist, she assumes characteristics of the Hero archetype and blends these with traits that are typical of the Divine Child. By comparison, the Childlike Empress is a completely static[51] Divine Child. She shows few similarities to the Divine Child of the literary tradition. Instead, many statements made by Jung about the role of the Divine Child in the individuation process can be observed in this character. Given the frame of the *Neverending Story* as a narrative about individuation, this kind of depiction of the Divine Child is quite fitting. The differences between these two characters illustrate how this archetype can both assume an active role as a protagonist, as well as being a minor character who remains passive while still influencing the Hero at the core of the story. These two characters are as such proof of the great versatility of this archetype.

## 5.3. The Shadow

### 5.3.1. Definition and Significance

The Shadow archetype is one even those unfamiliar with the idea of archetypes can easily understand, given both the descriptive nature of the name as well as the overwhelming

[50] The double ouroboros is found in various alchemical texts, and even the combination of black and white is not unique. Guiley points out the sexual symbolism behind the two serpents devouring each other's tail (2006: 234), but given the fact that Ende's works are completely devoid of sexuality, this meaning should not be attributed to AURYN. As Kaminski wrote about Ende's depictions of love: "Die Liebe zum anderen Geschlecht kennt er nicht in seinem Werk und wenn, dann mit abwertenden Vorzeichen als Bedrohung" (1985: 81), a statement which can be applied to many of his works, albeit not all.

[51] This lack of character development, as well as the integral role the Empress has for the survival of a world built on people's forgotten dreams, is probably the reason why authors such as Kaminski (1985: 80) and Kuckartz (1984: 59) see her as a symbolic representation of poetry. Child characters that are interpreted as symbolic representations of poetry were abundant in German literature from the Romantic period, such as Fabel from Novalis' *Heinrich von Ofterdingen*, or Mignon from Goethe's *Wilhlem Meisters Lehrjahre*.

presence of Shadow archetypes in media. The term *shadow* is evocative of a dark presence, something unknown and ominous, and these words do indeed describe certain aspects of this archetype. It would, however, be overly simplistic to designate the Shadow archetype as exclusively evil. While this has become the most common manner of depicting this archetype, Jung's writings do not point exclusively towards this direction.

> In Jungian writings the concept is shrouded in confusion, and the more one reads about it, the more one is left with the impression that 'the Shadow' is a portmanteau term which has been used to accommodate all those aspects of the Self which are not evident in the conscious personality. (Stevens, 2004: 251)

In *Man and His Symbols*, Jung mentions an instance of the Shadow archetype being a strong, powerful figure which appears in the dreams of an individual suffering from an inferiority complex. He notes that we might be inclined to overlook our positive qualities just as much as we might do the same regarding our negative traits, the ones that we typically associate with coming together to form the Shadow (Jung 1988: 62).

The Shadow plays an important role in any plot, as it directly challenges the Hero. Indeed, the Shadow and the Hero are often complementary, and the Shadow makes for a compelling antagonist precisely because of his connection to the Hero. The Shadow is never a complete opposite of the Hero – it is not uncommon for them to overlap in gender and age as well as certain other aspects relating to their character or life situation. These similarities are crucial in establishing the connection between the two which in turn results in their specific dynamic. Beyond this kind of relationship, Vogler also suggests that the Shadow need not be a character in his own right: the Hero might succumb to his dark thoughts and become the opposite of what the previously embodied, thus turning into the Shadow (Vogler, 2007: 66).

That the Shadow archetype is one of the more commonly observed archetypes in literature and media lies in the significance this archetype holds for the individual. Out of all the archetypes, the Shadow stands in the closest relation to the Self, being an inseparable part of it. Jung groups the Shadow together with the Anima and Animus, as these three "have the most frequent and the most disturbing influence on the ego" (1959: 8) Along with these two, the Shadow is one of the most difficult archetypes to confront, as "the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything

negative into the environment" (Jung, 1955: 20). This confrontation requires "considerable moral effort" (Jung, 1959: 8).

> It not only challenges the whole man, but reminds him at the same time of his helplessness and ineffectuality. Strong natures – or should one rather call them weak? – do not like to be reminded of this, but prefer to think of themselves as heroes who are beyond good and evil [...] Nevertheless, the account has to be settled sooner or later. (Jung, 1955: 21)

This feat is nonetheless of great importance as the Shadow is persistent – it cannot be convinced to leave and wants to live within the personality which it is a part of. Therefore, the Shadow Archetype allows for an intricate and engaging portrayal of the struggle between good and evil.

To summarize, this archetype can be understood as a figure that represents either unwanted personality traits, or those that are desirable but perceived to be missing. A Hero might have to face an evil Shadow, or one that embodies traits which he feels he lacks. As the characteristics of the Shadow archetype largely depend on the Hero, there will not be a section outlining its traits, as these are not universal. Instead, the already noted possibility of different kinds of Shadows deserves a more thorough discussion.

### 5.3.2. Variations of the Shadow Archetype

The Shadow archetype has been discussed as having several variations, which were summarized by Talley as being the Personal Shadow, the Archetypal Shadow, and the Collective Shadow (1987: 18).

The Personal Shadow is perhaps best explained by von Franz: "From these repressed qualities, which are not admitted or accepted because they are incompatible with those chosen, the shadow is built up." (von Franz, 2017: 6) Although the Shadow is most often associated with negative traits and thought of as consisting of the "inferior, unadapted, childish, and grandiose aspect of our unconscious life" (Young-Eisendrath–Dawson, 2008: xii), in the case of the Personal Shadow we need not necessarily speak exclusively of such a figure. Stevens also discusses the possibility of a positive Personal Shadow emerging as a consequence of the discrepancy between upbringing and social values: "A child whose parents are criminals, for example, will develop a superego possessing some characteristics which society regards as *Bad*

while his Shadow will incorporate unfulfilled capacities which society would deem *Good*." (Stevens 2004: 252–253)

These ideas which encapsulate the specific nature of the Personal Shadow are perhaps best summarized by von Franz:

> When we speak of the shadow, we have therefore to bear in mind the personal situation and even the specific stage of consciousness and inner awareness of the person in question. Thus at the beginning stage we can say that the shadow is all that is within you which you do not know about. In general, when investigating it, we discover that it consists partly of personal and partly of collective elements. (von Franz, 2017: 5)

Vogler, too, mentions the possibility of a positive Shadow, one that represents a hidden potential and consists of traits which are rejected out of misunderstanding or out of fear or displaying weakness (Vogler, 2007: 65).

In literature, we can observe the Personal Shadow in a character who embodies that which another character has rejected to be. This dynamic can be as simple as a matter of good versus evil, but depending on the character, the Personal Shadow can be a much more nuanced figure comprised of the insecurities or abandoned potential of another character (usually that of the Hero).

Whereas the Personal Shadow depends of the traits rejected or desired by an individual, the Collective Shadow concerns a larger group. This kind of Shadow consists of the traits rejected as negative within a certain culture or by a representative group of people (Talley, 1987: 18). What the Collective Shadow will embody depends on what is deemed as unwanted within a specific culture, religion, age group or otherwise homogenous group. As such, the traits it possesses might not be considered as negative universally and understanding the Collective Shadow requires understanding the cultural, religious or social context. It is a broader version of the Shadow compared to the Personal Shadow, but not quite universal.

The truly universal kind of Shadow archetype is the Archetypal Shadow. Whereas the Personal Shadow is highly dependent on the conscious Persona from which it is derived, the Archetypal Shadow is comprised of traits universally regarded as negative. It can be understood as an amalgamation of the animalistic, instinctive and insidious traits can most easily be

expressed and observed in art[52]. In literature, we can observe the Archetypal Shadows most commonly in villains who represent a dark force or evil beings devoid of humanity. The dynamic between a Hero and the Archetypal Shadow is therefore different than in the case of the Personal Shadow: due to the missing personal link between the two, the Archetypal Shadow does not challenge the Hero's understanding of himself. Instead, it represents the evil in the world which needs to be eliminated in order to restore balance and peace.

### 5.3.3. Examples from Literature and Myth

In personifying a person's dark counterpart, the Shadow archetype has proven to be quite productive in media. It aids in establishing a dynamic connection between the Hero and the character who embodies his dark side. Two of the most commonly discussed examples are Mephisto from Goethe's *Faust* and Hyde from Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. Both of these are examples of Personal Shadows, with Stevenson's story further blurring the line between Hero and Shadow in making Jekyll transform into his dark counterpart. Sauron from J. R. R. Tolkien's *Lord of the Rings* trilogy is an example of an Archetypal Shadow, as is Darth Vader from the *Star Wars* series.

### 5.3.4. Approaching the Shadow Archetype in Ende's Novels

The three kinds of the Shadow archetypes discussed earlier lay the foundation for how this archetype will be approached in Ende's novels. In differentiating between the Personal, Collective and Archetypal Shadow, the various portrayals of this archetype in Ende's novels can be highlighted. Each of the following subsections will detail how a certain character corresponds to one of these three kinds of the Shadow archetype.

[52] Although in real life we are more likely to project our Personal Shadow on others, Stevens notes that it can also happen that we project the Archetypal Shadow on others: It is not just the personal Shadow that is projected on to the enemy, but the Archetype of Evil; and if the enemy should have a charismatic leader (e.g. Hitler, Slobodan Milosevic or Saddam Hussein) then he becomes the living embodiment of that archetype. (2004: 271)

#### 5.3.4.1. The Personal Shadow

##### 5.3.4.1.1. Atréju as Bastian's Personal Shadow

Atréju as a Personal Shadow embodies the traits that Bastian wishes he possessed. To understand how the boy from Phantásien reflects a desired ideal for the human boy, it should first be summarized what is at the root of Bastian's insecurities. Bastian is bullied for being overweight, mocked for being weak and peculiar by his classmates ("Sie schubsen mich herum und lachen über mich." (Ende, 2004c: 8)), shunned for his poor grades ("Ich bin letztes Jahr sitzengeblieben" (Ebd. 9)) and he feels isolated from his father to the point that he perceives himself as though he were truly an orphan ("Er schimpfte nie und lobte nie. […] Er hatte ihn nur auf diese abwesende und bekümmerte Art angesehen, und Bastian hatte das Gefühl gehabt, überhaupt nicht da zu sein." (Ebd. 39)). While he has tried to stand up for himself, such attempts have only resulted in even worse bullying ("Sie haben mich in eine Mülltonne geschmissen und den Deckel zugebunden. Ich hab' zwei Stunden gerufen, bis mich jemand gehört hat" (Ebd. 9)). Bastian has resigned himself to this existence and forms his identity around it.

Atréju appears to be the complete opposite of Bastian. He is brave, strong, physically fit and surrounded by family. He is capable and needed by his community. These traits highlight Bastian's feelings of inferiority, as he feels neglected by his father and shunned by his community. The Shadow is the "sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life" (Jung 1989: 398–399), and as Bastian has formed his identity based on these feelings of inferiority, we can see how Atréju can be interpreted as the boy's Shadow. He is everything the human boy feels he could never be. Atréju can therefore be understood as a desired personality which Bastian's surroundings, circumstances and his own resignation to being – as Koreander puts at "ein Versager auf der ganzen Linie" – did not permit him to develop.

In order for Bastian to develop a connection with Atréju, the two also need to have certain traits in common. The most apparent parallel between the two characters is that they are of the same gender and age. Regarding the fact that the two characters are of the same gender, it is noteworthy that the one of the traits of the Shadow is that it manifests in the same gender as the individual whose hidden side it represents (Shelburne, 1988: 62). The overlapping in age

does of course considerably contribute to Bastian's identification with Atréju, and it is here that once again the more profound significance of Atréju's interrupted ritualistic hunt is notable. Had he managed to complete the ritualistic hunt at the start of the story (which the arrival of Caíron prevented), Atréju would have been considered an adult. This circumstance would complicate the identification which Bastian feels.

However, the overlapping in life stages and gender does not suffice in drawing Bastian into Atréju's adventure and in allowing a deeper identification with the Hero of the story to sprout. What is needed is something more personal, something which Bastian feels that he is marked by and something which shapes his own perception of himself. While the correspondence of age and gender lays the ground for any further parallels, it is in fact their identity as orphans that leads Bastian to view Atréju as someone he is similar to. Orphanhood is a trait which Atréju shares with many mythical heroes, but his name reflects that he was able to find a surrogate family – to Caíron's question "Wer hat dich aufgezogen?", Atréju answers: "Alle Frauen und alle Männer gemeinsam. Darum nannten sie mich Atréju, das heißt in den Worten der Großen Sprache: *Der Sohn aller*." (Ende, 2004c: 49) Upon reading this, Bastian is moved to discover that there is something about this mysteriously selected Hero that they have in common. He muses on their similarity as well as their differences, simultaneously revealing to the reader his feelings of inferiority towards the courageous Hero. These feelings would shape their relationship as it develops throughout the story:

> Niemand konnte besser verstehen, was das bedeutete, als Bastian. Obwohl sein Vater ja immerhin noch am Leben war. Und Atréju hatte weder Vater noch Mutter. Dafür war Atréju aber von allen Männern und Frauen gemeinsam aufgezogen worden und war „der Sohn aller", während er, Bastian, im Grunde gar niemand hatte - ja, er war „der Sohn niemands". Trotzdem freute Bastian sich darüber, daß er auf diese Weise etwas mit Atréju gemeinsam hatte, denn sonst hatte er ja leider keine große Ähnlichkeit mit ihm, weder was dessen Mut und Entschlossenheit noch was seine Gestalt betraf. (Ebd. 49)

Bastian's simultaneous admiration and feelings of inferiority towards the Hero are what will ultimately shape the Persona which he assumes upon entering Phantásien. In this we can also observe a problematic relationship between Bastian and his Shadow – he sees his Shadow as the desired personality while his real self is something he wishes to abandon. This is also an indication of how Bastian's other Shadow comes into existence in the latter half of the story.

The desire to be like Atréju is made apparent through the numerous instances in which Bastian compares himself – in the present as well as in the past – to Atréju. He imagines he is the Hero while taking a break from reading and daydreams about riding a horse just as Atréju. He wishes he were as physically fit as Atréju when remembering how torturous P.E. classes are to him. He struggles with his own weaknesses and looks up to Atréju: "Atréju würde nicht so schnell aufgeben, bloß weil es ein bißchen schwierig wird." (Ebd. 75) He begins to identify with the Hero not only emotionally but even physically, permitting himself to eat only when Atréju consumes food. His inferiority complex comes to a peak once Bastian realizes he can in fact save Phantásien, but he is overcome with fear about not being an adequate Hero.

> Bastian stellte sich vor, wie es wäre, wenn er plötzlich vor ihnen stünde – in all seiner Dickheit, mit seinen X-Beinen und seinem käsigen Gesicht. Er konnte förmlich die Enttäuschung im Gesicht der Kindlichen Kaiserin sehen, wenn sie zu ihm sagen würde: „Was willst du denn hier?" Und Atréju würde vielleicht sogar lachen. (Ebd. 192)

In order for Bastian to accept his Personal Shadow, he needed to accept himself. As Atréju is a positive Personal Shadow, this is not an example of a character needing to come to terms with his undesired traits. Rather, Bastian needs to come to terms with who he is and that having value does not require him to be different. This acceptance allows him to gain self-confidence and to regard himself as Atréju's equal, rather than someone who is below him. It should of course be noted that Atréju never perceived Bastian as being of lesser value and that Bastian's fears of being mocked by him were only a product of his own doubts.

While never explicitly stated, once the true nature of Atréju's journey comes to light it becomes evident that only he, or someone very much like him, could have been the Hero of the first part of the story. As the true goal of Atréju's quest was to engage the human boy in the world of Phantásien, it is apparent that the Hero needed to be someone the boy can identify with and someone he feels a connection to. It can be speculated whether or not Atréju even existed prior to Bastian opening the book or if he was created with the human boy in mind. That such a connection was fundamental for the success of Atréju's mission also accounts for the some of the similarities which exist between the boys.

#### 5.3.4.1.2. Bastian's Externalized Personal Shadow

Whereas Atréju is a positive Personal Shadow that embodies what Bastian wishes he could be, the boy will eventually develop a second Personal Shadow. This one consists of what Bastian rejects to be as a consequence of the events of the second half of the story. During this later part of the novel, Bastian loses parts of his memories and identity from the real world with every wish he makes. In letting go of everything that pained him, but also everything that brought him joy, a new version of Bastian begins to emerge. The parts of himself which he begins to forget make up his other Personal Shadow.

In order to understand how this distance between who Bastian was in the human world and who he became in Phantásien came to be, it is important to grasp how he changed once he accepted the call to enter the world of imagination. Upon entering Phantásien, Bastian is able to shed what he perceived to be the biggest cause for his inferiority.

> Es war ein Knabe, etwa in seinem Alter, doch war er schlank und von wunderbarer Schönheit. Seine Haltung war stolz und aufrecht, sein Gesicht edel, schmal und männlich. Er sah aus wie ein junger Prinz aus dem Morgenland. [...] Das schönste an diesem Jungen waren seine Hände, die feingliedrig und vornehm und doch zugleich ungewöhnlich kräftig wirkten. Er wollte gerade fragen, wer dieser schöne junge Königssohn sei, als ihn wie ein Blitzstrahl die Erkenntnis durchzuckte, daß er es selber war. (Ende, 2004c: 220–221)

Moreover, he receives the power to have any wish granted and he is admired by all of the inhabitants of Phantásien. This powerful, loved and beautiful Hero is a dream-come-true for the human boy. But these superficial changes cannot heal the wounds he carries in his heart. At his core, he is still insecure, afraid of judgment and of rejection. However, these aspects of his personality are now hidden behind the façade of a powerful savior and he refuses to accept them. Thus, the human Bastian becomes the Shadow of the Hero Bastian.

A clear indicator of how his Bastian's new Persona still carries the burdens of the old one is his fear of being rejected by Atréju, as well as his attempts to impress the Hero whose adventures he had followed.

> Irgendwie kam es ihm so vor, als ob sein Sieg über Held Hynreck und sogar sein Aufenthalt bei Graógramán auf Atréju weniger Eindruck machte, seit er wußte, daß Bastian den Glanz trug.

> Vielleicht dachte er, daß es unter diesen Umständen nichts Besonders gewesen war. Aber Bastian wollte Atréjus uneingeschränkte Hochachtung gewinnen. (Ebd. 284)

His new Persona struggles with a Personal Shadow made up of feelings of inferiority and alienation. If we recognize the real-world counterpart of the Hero Bastian is his Personal Shadow, the ending of the story can be interpreted as Bastian's integration of his Shadow. After he is saved by Atréju from wandering in Phantásien devoid of any recollection of his identity, Bastian regains the memories of his life as a human with the help of AURYN. The shedding of his fantastical Persona and the acceptance of his true Self are portrayed as liberating, and this is without a doubt the culmination of Bastian's journey towards self-discovery.

The complete loss of identity is what was ultimately necessary in order for the boy to overcome his inferiority complex, and he makes peace with the Shadow he rejected on his conquest to become the ruler of Phantásien. Despite the fact that Atréju is more easily recognized as a Personal Shadow of Bastian, we can observe how this Personal Shadow is truly the one he needed to face in order to further his individuation and accept himself fully.

#### 5.3.4.1.3. Bastian as Atréju's Personal Shadow

With Bastian functioning as the vessel for the reader, we might be inclined to observe the other characters primarily from his perspective and how they relate to him. If we were, however, to consider his dynamic with Atréju from the viewpoint of the fantastical Hero, we begin to see how Bastian can be Atréju's Personal Shadow. Bastian is the opposite of Atréju and possesses the negative counterparts of the defining traits which constitute the boy's personality. This opposition if amplified by certain passages which quite explicitly evoke this antipodal imagery.

Atréju's first face-to-face encounter with Bastian occurs during his quest to find the Oracle Uyulála. During the final trial, Atréju must pass through a magical mirror, a task that Engywuck prepares him for: "Man sieht nicht sein Äußeres, sondern man sieht sein wahres inneres Wesen, so wie es in Wirklichkeit beschaffen ist. Wer da durch will, der muß – um es mal so auszudrücken – in sich selbst hineingehen." (Ende, 2004c: 107–108) Engywuck warns Atréju that this task is decievingly simple, and that he must be prepared to observe a truly horrifying reflection in the magical mirror: "Habe erlebt, daß gerade solche Besucher, die sich für

besonders untadelig hielten, schreiend vor dem Ungeheuer geflohen sind, das ihnen in dem Spiegel entgegengrinste.“ (Ebd. 108) What Atréju is confronted with is the image of Bastian, with all the aspects of the boy’s physique which fuel his inferiority complex being pointed out: “Er sah einen dicken Jungen mit blassem Gesicht etwa ebenso alt wie er selbst – der mit untergeschlagenen Beinen auf einem Mattenlager saß und in einem Buch las. Er war in graue, zerrissene Decken gewickelt. Die Augen dieses Jungen waren groß und sahen sehr traurig aus.“ (Ebd. 113)

While the idea of Atréju being the opposite of the human boy is introduced early on, this encounter served to further the reader’s understanding of the two boys as two sides of the same coin. Atréju is clearly surprised that this is the image he is presented with given what he had been warned off. Without any hesitation or judgment, Atréju walks through the mirror and is able to proceed on his journey to find Uyulála. This moment can be seen as a successful confrontation and integration of the Shadow. The effortless integration of the Shadow on Atréju’s can also be linked to him wearing AURYN. As the one wearing the token, Atréju is not allowed to pass judgment: He must simply accept things as they are.

However, even without the token, Atréju is able to approach Bastian without judgment and with a desire to aid him in his confusing journey across Phantásien. Once Bastian regains his true appearance at the very end of the journey, Atréju acknowledges that is who Bastian really is: “Jetzt erkenne ich dich auch wieder. Jetzt siehst du so aus wie damals, als ich dich im Zauber Spiegel Tor gesehen habe.“ (Ebd. 463)

Notwithstanding this imagery which evokes the confrontation and acceptance of another self, there are reasons to reconsider if Bastian can really be regarded as Atréju’s Personal Shadow. In the case of Atréju being the human boy’s Shadow, we could deduce how Bastian’s self-perception and the treatment he endures from others could come together to form a positive Shadow figure. However, we know far too little about Atréju so as to provide the same kind of analysis for him. Atréju’s insecurities or weakness, and even his self-perception, remain obscure throughout the novel. He is both a flat and a static character, neither exhibiting a complex personality, nor transforming as a consequence of the trials he is faced with. That Bastian embodied the traits he personally rejected is something we can only suppose given the stark differences between the two boys at the beginning of the novel. It is also worth noting that the scene at the Magic Mirror Gate where Atréju walks through the image of Bastian does not have

any impact on the boy. It merely serves as an initial encounter between the two, a point of reference form which Atréju is able to observe that the human boy has changed once they meet again in Phantásien.

#### 5.3.4.2. The Collective Shadow

##### 5.3.4.2.1. The Grey Gentlemen

The Grey Gentlemen are the only example of a Collective Shadow among the Shadow figures in Ende's novels. They are peculiar in the sense that they are a Shadow figure which reflects a dark side of modern society. They are not animalistic or violent as typically associated with an Archetypal Shadow and the perception of them as Shadows hinges on the perspective of Momo and her friends from the suburbs, as well as on the conceptualization of time – including its lack of universality.

Whereas the nature of the antagonists in *The Neverending Story* and *Jim Button* is easily grasped by the reader, the Grey Gentlemen remain elusive until the very end. Their humanoid appearance, grey suits, hats and briefcases infuse both a sense of familiarity and estrangement, given that the reader is quickly able to recognize that they are in fact not human. The modus operandi of the Grey Gentlemen is insidious, as seen in the series of exemplary instances of manipulation through which they are introduced to the reader.

The reason why we as the reader perceive the Grey Gentlemen as evil is because the entire first part of the novel is devoted to depicting the life in the suburb. Through encountering characters of different ages and professions, the reader quickly grasps that the inhabitants of the suburbs do not value work as much as they do friendship, leisure time and a sense of community. Ewers also highlights that the community is marked by an appreciation for individuality and authenticity (2018: 82), whereby the appearance of the uniformly clad Grey Gentlemen who are identified by a sequence of letters and numbers as opposed to names creates a stark contrast. It is precisely because the reader follows Momo's budding friendship with such a community that the interference of the Grey Gentlemen is perceived as cruel. Their manipulation results in the dissolution of a community which valued togetherness and enjoyed the mundane. The values of the new society stand in direct contrast to what was initially established as the norm.

The conquest of the Grey Gentlemen is one of survival. Their survival depends on the time of humans, which they acquire through manipulating them into "saving" time by means of convincing them that every moment not spent working or being otherwise productive leads to time being "wasted". Their goal is achieved once people start foregoing leisurely activities and instead strive to do as much work as they can in the limited hours a day has to offer. What they promise people is that one day, all of this time saved will be theirs to enjoy. This, naturally, is a false promise, as the time which people "save" goes directly to the Grey Gentlemen, becoming their means of survival. The cigarettes they are never seen without are made from the "dead" time of humans, the time they tried to save in vain, and instead spent feeling miserable and empty, thus having effectively wasted it.

The idea of saving time as well as time wasting away are abstract ideas that are nonetheless easily understood by both old and young readers. This is due to the fact that Ende cleverly integrated a common metaphorical concept into the plot of this villainous character. In the seminal book *Metaphors We Live By,* authors Lakoff and Johnson discuss how our experiences enable us to understand abstract concepts via metaphors. One such metaphor concerns time as a commodity:

> Time in our culture is a valuable commodity. It is a limited resource that we use to accomplish our goals. Because of the way that the concept of work has developed in modern Western culture, where work is typically associated with the time it takes and time is precisely quantified, it has become customary to pay people by the hour, week, or year. (Lakoff–Johnson 1980: 8)

It is for this reason that the idea of saving money and the notion of a Time Saving Bank, although abstract, are not beyond the reader's comprehension. We are used to perceiving time as a limited and valuable commodity akin to money. As Lakoff and Johnson point out, this conceptualization of time is not universal, but rather based strongly in our culture from which they emerge naturally "because of the way we view work, our passion for quantification, and our obsession with purposeful ends" (1980: 67). In a different culture, this kind of personification of a sinister force could never emerge, whereby the presence of this metaphor is a clear argument for the Grey Gentlemen being a Collective Shadow.

#### 5.3.4.3. The Archetypal Shadow

##### 5.3.4.3.1. Frau Mahlzahn

Frau Mahlzahn, the antagonist of the first part of the *Jim Button* novels, assumes two different archetypal roles. She is both a Terrible Mother and an Archetypal Shadow. She is the Terrible Mother in the present but in the past she embodied the Archetypal Shadow. Her role as an Archetypal Shadow is much smaller compared to that of the Terrible Mother, as it concerns a series of events that transpire prior to beginning of the novel and which are retold only briefly. However, as these events greatly influence Jim's journey, they are still worth discussing.

Beyond her role as a tyrannical teacher, the dragon was an enemy of King Kaspar and his people and wished to bring chaos and destruction upon her foes ("Wisse, mein kleiner Meister", fuhr der Drache fort, "jener König mit dem dunklen Antlitz, der weise Kaspar, hatte einen schlimmen Feind. Und dieser Feind – war ich." (Ende, 2004b: 238)). It is in her role as the Archetypal Shadow that Frau Mahlzahn disturbs the balance of nature and creates the Land that Never Should Have Been.

> Weil ich es versinken ließ, um den König mit dem dunklen Antlitz, meinen Feind zu jener Zeit, zu vernichten. Durch vulkanische Gewalten, über die wir Drachen Macht haben, ließ ich das schreckliche ‚Land, das nicht sein darf' aus der Tiefe des Meeres emporsteigen. Dadurch mußte das Land Jamballa, wie auf dem anderen Ende einer großen Waage, versinken. So ist es verschwunden und ward nicht mehr gefunden bis heute. (Ebd. 239)

The story from the past shows Frau Mahlzahn as a vengeful beast who sacrifices the lives of countless humans in order to defeat her enemy. With the reasons behind their conflict unknown, the loss appears even more senseless and the beast even more cruel. Although in her relationship to Jim the dragon has a greater significance as the Terrible Mother, as the Archetypal Shadow she created the imbalance which would ultimately lead to the events of the novel transpiring in the first place.

#### 5.3.4.3.2. The Wild 13

The subordinates of Frau Mahlzahn, the pirate crew of twelve identical brothers who refer to themselves as Wild 13, serve as the villains primarily of the second novel and are easily recognized as Archetypal Shadows. When they finally appear in person, they are described as „die verwegensten und unheimlichsten Gestalten, die man sich vorstellen kann“ (Ende, 2004b: 191) and display their brute strength, tossing people overboard and ruthlessly defeating Jim's fleet. They are characterized by excessiveness and violence, eating ravenously and drinking to the point of passing out and showing no hesitations to execute their enemies. Indeed there are no positive traits to be observed in them, and Jim even notes that they did not appear to possess a particularly sharp intellect. Although in being violent, ravenous and brute characters guided only by their thirst for more rum, and as pirates who kidnap children in exchange for alcohol, it is apparent that they are associated with the chaotic, but this association goes even further: The pirates' stronghold is the fortress *Sturmauge*, which is located on the Land that Never Should Have Been Wild, an island at the center of a great storm.

As an Archetypal Shadow, the Wild 13 are as menacing as the nature of the fictive world permits them to be. Considering that parodies and travesties of familiar motifs are abundant in the *Jim Button* novels, it comes as no surprise that even these characters, feared as a great enemy and regarded as the final antagonist to be defeated before all loose ends can be tied up, are also portrayed humorously at times. While contemplating on what to do with their captives, they promptly decide Li Si's fate: “Ich bestimme, daß sie dableibt und uns in Zukunft den Haushalt führt.” (Ebd. 207) They each only know how to write a single letter of the alphabet, meaning that they must come together to write a message, which nonetheless ends up riddled with mistakes. They are incapable of distinguishing who is who and rely on a red star badge to denote the leader. Needless to say, when it is removed, the order crumbles completely.

While the traits of the Archetypal Shadow are those that are most easily discerned, it is noteworthy that the Wild 13 also show signs of a potential negative Personal Shadow for Jim. This is never truly explored in the plot, but upon considering certain aspects of the Hero, it becomes more apparent. Jim longs for adventure and sees value in physical strength, while rejecting structures such as the schooling system. In this we can observe a similarity to the Wild 13, although the negative aspects of such a life are amplified. The pirates can be understood as

an evil counterpart to the strong and adventurous adult Jim hopes to become. The encounter with the Wild 13 does serve to further Jim's growth, as he comes to understand that his rejection of learning and school has put him at a disadvantage: Even these chaotic villains were able to write a letter with their combined strengths, whereas he could not achieve that.

Nonetheless, the Wild 13 find their place in the plot primarily as an Archetypal Shadow, as an unpredictable and volatile force of evil. Akin to Frau Mahlzahn, the Wild 13 also abandon their malicious nature and in doing so shed the role of the Archetypal Shadow by the end of the story, assuming new identities in the utopic world created by the novel's end.

#### 5.3.4.3.3. Gmork

From the wide array of characters that Atréju and Bastian encounter on their journeys across Phantásien, there is one which stands out by being associated with death, destruction and chaos. Hocke and Hocke see Gmork as Atréju's only true antagonist (2009: 100) and he is the only character the Hero physically encounters who wishes to obstruct his path and bring upon his death.

In being a werewolf[53], his link to evil is easily evoked in the reader's mind. Werewolves frequent fairytales and folklore as antagonistic figures and the idea of lycanthropy exists[54] across the globe (Leach–Fried, 1984: 1170). Indick describes them as "a symbol of the dual nature of man, the man who appears civilized and evolved during the day, only to regress into a wild, libidinous wolf at night" (Indick, 2012: 109), encapsulating the nature of the Shadow as the primal and aggressive side of humans.

But despite presenting himself in a shape which is familiar to the reader, Gmork is one of the more peculiar inhabitants of Phantásien.

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[53] Hocke and Hocke link the image of the bound Gmork to the tale of the Fenrir, the werewolf of son of Loki, god of chaos and mischief (2009: 101). In the *Prosa Edda*, it is recounted that Fenrir was bound by the gods and he bit off the hand of Tyr. Gmork bites Atréju's leg in an attempt to prevent him from saving Phantásien, although he ends up inadvertently saving the Hero from the Nothing.

[54] As noted by Leach and Fried, the notion of a man transforming into a wild animal at night due to bewitchment or some other connection to magic exists even in regions not inhabited by wolves. In such cultures the animal associated with the transformation is instead another predator familiar to the people of the region (i.e. hyena, boar or lion) (Leach–Fried, 1984: 1170).

> Es gibt noch andere Welten. Zum Beispiel die der Menschenkinder. Aber es gibt Wesen, die haben keine eigene Welt. Dafür können sie in vielen Welten ein und ausgehen. Zu denen gehöre ich. In der Menschenwelt erscheine ich als Mensch, aber ich bin keiner. Und in Phantásien nehme ich phantásische Gestalt an - aber ich bin keiner von euch. (Ende, 2004c: 157)

Although Gmork assumes the shape of a creature we associated with the instinctive and primal, he is far from this kind of character. The trailing of the Hero at the beginning and the last, feeble attempt to slay Atréju even as his own life begins to wither might make Gmork appear as a purely instinctive being determined to end the Hero's life at all cost. But Gmork has made a conscious choice to align with the forces of evil and is not led simply by instinct.

The introduction of this character at the start of Atréju's journey appears to suggest that the Hero will eventually have to battle this antagonist. However, the battle never occurs, and Gmork is in the end swallowed by the Nothing. His significance lies in the menacing nature of his pursuit of Atréju and the idea that there is a conscious effort to bring about the end of Phantásien.

#### 5.3.4.3.4. Ygramul

A true example of the Archetypal Shadow as a being that embodies the instinctive is the spider monster Ygramul[55] from *The Neverending Story*. In depicting the monster as a giant spider, Ende establishes a connection between the fantastical evil and a common phobia. The fear of spiders has genetic implications, being a fear of something that is found in a natural environment and which could potentially pose a threat to us. Michalski and Michalski note that the spider has a rich history in art, literature and folklore from across the globe, although it's symbolic meaning has only started to gain interest in the twentieth century. They also note that the spider is not solely associated with negative traits – such as avarice, ruthlessness and ambition – but rather, there are also various positive traits attributed to the spider as symbol, such as intelligence and self-sufficiency (Michalski–Michalski, 2010: 7–11).

[55] The sinister spider creature is reminiscent of the group of demons who refer to themselves as Legion in the New Testament in the story told in Matthew 8, Mark 5 and Luke 8. Ygramul is referred to as "the many" owning to the fact that her body is comprised of countless other creatures, just as Legion introduces himself in Mark as "my name is Legion, for we are many" (Mark 5:9).

Similarly, Ygramul is not a wholly negative figure. She wishes to devour Fuchur not out of malice, but out of hunger, and refuses to free him even when Atréju requests it. Ygramul does not perceive her own actions to be malicious: “Du hast kein Recht, Ygramul darum zu bitten, auch wenn du AURYN, den Glanz, trägst. Die Kindliche Kaiserin läßt uns alle gelten als das, was wir sind. Darum beugt sich auch Ygramul ihrem Zeichen.“ (Ende, 2004c: 82) Although the reader might perceive Ygramul as an evil creature, she is not averse to helping Bastian, but even in this case her actions are neither wholly good nor evil. In helping Bastian, Ygramul also injects him with a fatal venom, thereby revealing herself to be amoral.

Ygramul differs from Gmork in that she does not choose any alliance, nor does she seek to actively and mindlessly cause destruction. By being a creature that awaits her pray and fights for survival in this manner, she is beyond the categories of good and evil and instead embodies the primal need to survive.

#### 5.3.4.3.5. Bastian

Throughout his journey, Bastian undergoes a profound and challenging transformation. In an unexpected turn of events, his journey will eventually lead the promised savior towards assuming the role of villain in the form of an Archetypal Shadow. This transformation from the Hero to the Shadow is a gradual one caused by the combination of four factors: His disappearing memories of the real world, his desire to keep the power AURYN grants him, his growing antagonism towards Atréju, and the manipulation of the Sorceress Xayíde. The impact of these four factors peaks as the quest to reach the Ivory Tower nears its end.

At this point, Bastian had already made numerous wishes and lost a plethora of important memories from the real world, including the one of how he even came to be in Phantásien. He had grown to greatly enjoy the admiration and respect of the inhabitants of Phantásien and recognized the extent of his powers. Thinking about his journey to meet the Childlike Empress coming to an end soon, Bastian cannot help but dread what this might mean for him: “Aber zugleich erfüllte ihn die Sorge, daß sie AURYN von ihm zurückverlangen würde. Und was dann? Würde sie versuchen, ihn zurückzuschicken in die Welt, von der er nun kaum noch etwas wußte? Er wollte nicht zurück! Und er wollte das Kleinod behalten!” (Ende, 2004c: 377)

Just as Bastian's loss of memories and the desire for power go hand in hand, so do his relationship with Atréju and the manipulation by Xayíde. The decline of his friendship with Atréju is, in turn, connected to the other two factors mentioned. The gradual dissolution of Bastian's trust in Atréju culminates when he overhears and misinterprets a conversation between Atréju and Fuchur. Concerned about how AURYN is affecting Bastian, the two devise a secret plan to take the token away from Bastian, unaware that the boy overheard the entire conversation. „Er fühlte nichts mehr als eine kalte, grenzenlose Leere. Nun war ihm alles gleichgültig – wie Xayíde es gesagt hatte." (Ebd. 381) Xayíde had been filling his mind with thoughts that Atréju was going to betray him, and Bastian saw this as confirmation of that fact. He makes the decision to join forces with her, banishes Atréju and Fuchur and proclaims himself the ruler of Phantásien. Thus Bastian's transformation into a cruel ruler has been completed, and he assumes the role of the Archetypal Shadow.

Having effectively installing himself as Phantásien's ruler, Bastian demands unconditional compliance from all of his subordinates („Er forderte sie auf, vollständige Unterwerfung unter seinen Willen zu geloben" (Ebd. 389)). He forces all inhabitants of Phantásien to kneel before him after his coronation, and sums up his desire as the ruler to Xayíde in one simple sentence: "Ich will, daß sie wollen was ich will" (Ebd. 391). While he seeks the absolute obedience of everyone in the realm, Bastian is plagued by a hollowness on the inside: "Er hätte sich gern irgend etwas gewünscht oder eine Geschichte erfunden, die ihn unterhielt, aber es fiel ihm nichts mehr ein. Er fühlte sich leer und hohl." (Ebd. 389–390)

As the Archetypal Shadow, Bastian does not hesitate to engage in an all-out war which brings many causalities, and even attempts to slay Atréju with his own hand. In the battle between Bastian and Atréju, Atréju once again assumes the role of the Hero archetype, fighting for the good of Phantásien and that of his friend ("Bastian", sagte er, "warum zwingst du mich, dich zu besiegen, um dich zu retten?" (Ebd. 396)). Bastian, on the other hand, has at this point become a symbol of evil and he fights in order to assume complete control over Phantásien.

The transformation into the Archetypal Shadow represents a key moment in Bastian's journey, as it is at this point that he begins to lose himself. The only way for this Shadow to be defeated is for Bastian to realize that his actions have only brought pain and suffering. He begins to shed the role of the Archetypal Shadow on his own as he begins to wander through

Phantásien, with his arrival in the Old Emperor City being of pivotal importance. It is here that he begins to grasp the magnitude of his actions. Thus, this Shadow is defeated by means of introspection. However, its defeat does not mark the end of Bastian's struggles.

### 5.3.5. Conclusion

In analyzing the ways in which the Shadow archetype manifests in Ende's novels, it can be concluded that there is no one unifying principle of evil which Ende tackles in his works. This can primarily be observed via the different kinds of Shadow archetypes which appear in his writing. Ende pits his Heroes against an outside evil as well as against an externalized Shadow reflective of their inner struggles.

That the Personal Shadow should be most prominent in *The Neverending Story* can be explained by the nature of Bastian's journey. More than any other Hero, Bastian's true journey is an internal one. Both of his Personal Shadows aid him on the route to self-acceptance. They exemplify how the Personal Shadow can both reflect a desired personality as well as one that has been rejected, capturing this variation of the Shadow archetype as both a positive and negative one. The Collective Shadow is present only in *Momo* and encapsulates the dark side of capitalist society. With their survival hinging on the alienation of society, the Grey Gentlemen present the perfect antagonist of the Hero Momo, who embodies the human desire to be heard and understood. The Archetypal Shadow could be observed in both the *Jim Button* novels as well as *The Neverending Story*. In both novels, instead of there being a singular Shadow which the Heroes must overcome, the Archetypal Shadow appears several times. The most notable one is Bastian, as this is an example of the Hero becoming the Shadow and transferring to the side of evil despite having originally been a champion of good. This transformation is an instance which shows the fluidity of archetypes and how a single character can embody two contradictory archetypes in a narrative.

While there is no unifying principle of evil, Ende is consistent in portraying the battle between the Hero and the Shadow as one that cannot be won by means of physical strength. Jim and Momo must both outsmart the Shadows they are up against, which once again stresses the importance of knowledge and resourcefulness over power. Moreover, Jim's readiness to forgive the villains allows the Shadows to shed this function and become positive characters. Atréju

faces three Archetypal Shadows – Ygramul, Gmork and Bastian – and all three are undefeated by the Hero.

In *The Neverending Story*, the presence of evil is not something which should be eradicated. Just as the Childlike Empress accepts that there are kind and cruel beings, so too does Atréju accept both sides. While these Archetypal Shadows appear to be the greatest danger in *The Neverending Story*, the Personal Shadows have a much greater significance, as it is in Bastian's acceptance of himself and his confrontation with his Personal Shadows that the true meaning of his journey lays.

Conclusively, the Shadow archetype plays a crucial role in all of Ende's novels, but the manner in which it is portrayed varies greatly. The Shadows reflect the nature of the world in which the plot of each respective story is grounded. While the obstacle that the Shadow poses might appear far too great for the Hero to face, each Hero is ultimately able to restore balance. The Shadows are portrayed as necessary aspects of each Hero's Journey and are crafted so as to challenge every Hero in a manner that is unique to their individual journeys.

## 5.4. The Trickster

### 5.4.1. Defintion and Significance

As commonly observed and perhaps even more often discussed than the Hero archetype is the Trickster archetype. Jung describes the Trickster as primitive and embodying the "absolutely undifferentiated human consciousness" (2001b: 165). Myths from all across the world tell stories of Tricksters, of figures that are "foolish, rebellious, asocial and anti-social, inconsistent, outrageous and self-contradictory" (Bassil-Morozow, 2012: 5). Jung sees this archetype as being of "divine-animal nature, on the one hand superior to man because of his superhuman qualities, and on the other hand inferior to him because of his unreason and unconsciousness" (Jung, 2001b: 170).

With these highlighted negative traits, we might be inclined to draw parallels between the Trickster and the Shadow. However, these two have completely different functions. Whereas the Shadow embodies the rejected aspects of the psyche, the Trickster consists of the primitive traits and is as such easier to differentiate and confront. Von Heydwolff notes that while the

Trickster might appear similar to the Shadow, the major difference is that we are able to free ourselves with the help of ridicule (2009: 729). By comparison, the Shadow is the cause of much greater distress and is much more difficult to overcome.

The Trickster's primitive traits actually hold a therapeutic significance, according to Jung. "It holds the earlier low intellectual and moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday." (2001b: 174) Therefore, the Trickster can be seen as a primitive part of the psyche which is recognized as such and it does require acceptance or integration, as is the case with the Shadow.

### 5.4.2. Characteristics

Tricksters are commonly associated with a series of negative traits centered on deceit and cunningness. This archetype is described as cruel, cynical, and unfeeling (Jung, 1988: 112), as an ambiguous and contradictory figure. Despite this surge of negative traits, the Trickster in literature need not necessarily be the villain of the story. Vogler states that Tricksters "are often catalyst characters, who affect the lives of others but are unchanged themselves." (Volger, 2007: 79) Abrams and Harpham describe the Trickster as a character who "persistently uses his wiliness, and gift of gab, to achieve his ends by outmaneuvering or outwitting other characters" (2012: 9). A Trickster is no purely evil, and through his actions he mocks humans, divinities as well as himself (McNeely, 2011: 161).

One of the most prominent traits that can be observed in literary manifestation of this archetype is contradiction. The Trickster is in many ways an inconsistent character: "[at] the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself." (Radin, 1956: ix) But more than anything, the Trickster strives to create chaos where order reigns. As Samuels states: "The Trickster is compatible with order and organization on the one hand, and with chaos and fluidity on the other. Trickster's order is created through chaos [...]" (Samuels, 1993: 85).

The proximity of the Trickster and Shadow as unwanted and rejected aspects of the psyche translates into a fluidity of these archetypes in literature. While the Trickster and the Shadow can appear as completely separate characters, a Shadow might exhibit certain traits of

the Trickster and assume a function closer to this archetype at particular points in the narrative[56]. Moreover, the alliance of the Trickster may lay on either the side of good or evil. "Trickster may be servants or Allies working for the hero or Shadow, or they may be independent agents with their own skewed agendas" (Vogler, 2007: 78).

In response to specifically Jung's writings about the Trickter, Rowland notes: "Much as Jung clearly prefers to describe masculine examples of the bold and original exploits of Mercurius the trickster, archetypal theory means that they cannot be denied to the feminine." (1999: 29) This preference for male characters is not limited to Jung, as will be evident in the next section which references several examples of the Trickster according to various authors, and all of the examples are male.

### 5.4.3. Examples from Literature and Myth

An unlikely but commonly mentioned example of the Trickster archetype is Yahweh in the Old Testament (Hopcke, 1999: 122; Rowland, 2005: 187). Aspects of the Trickster archetype can be observed in his unpredictability, seen in his displays of both mercy and cruelty in the stories told in the Old Testament. Nonetheless, it is Satan who is more often associated with this archetype (Humphries, 2000: 1336), although there are also arguments against him being a representation of this archetype. This is largely due to the lack of duality in his actions: "In contrast to Trickster, Satan represents a singular one-sidedness and would never distance himself from his evil to admit regrets, whereas Trickster would never be caught in so unilateral a position." (McNeely, 2011: 162)

The perhaps most commonly mentioned example of a Trickster from mythology is Hermes and his Roman counterpart Mercurius, one of the twelve main Gods of the Olympus. He is known as the God's messenger but also as the god of travel, of merchants and of theft (March, 2001: 389). Various myths tell of Hermes' fondness for practical jokes as well as malicious pranks. Among the many stories chronicling his mischiefs are this theft of Apollo's cattle, a feat he accomplished shortly after being born (March, 2001: 391). Moreover, Hermes is a shape-shifter which is a trait commonly associated with this archetype. In being both divine and

[56] Vogler notes that even the Hero can at times become a Trickster Hero (2007: 34), although this kind of archetype is more prominent in myth and folklore (2007: 77).

animalistic, it can be said that Hermes possesses a dual nature, which is another trait associated with Trickster.

Another familiar Trickster figure from mythology is Loki. In Nordic tales, Loki is associated with practical jokes and deviousness. He, too, is able to change his form and he uses this ability to deceive and cause chaos. Other often referenced Tricksters are the Polynesian god Maui, the Yoruba god Edshu and the trickster-hero Raven of Native American myths from the Pacific Northwest. A notable study devoted to this archetype is Paul Radin's *The Trickster: A Study in American Indian Mythology* (1957).

Von Heydwolff notes that the Trickster is ever-present in media today, with the archetype appearing in comics and films (2009: 729), although much of the representation of this archetype has strayed from the cunning, primitive and chaos invoking depictions found in myth and associated with the archetype as described by Jung. Vogler mentions that we can observe the Trickster in characters who are "primarily clowns or comical sidekicks" (2007: 77). Traits such as mischievousness and playfulness have come to be primary characteristics of this archetype as it appears in modern media.

### 5.4.4. Approaching the Trickster Archetype in Ende's Novels

From the previous sections about this archetype, several key traits can be observed; Firstly, the Trickster typically exhibits a duality in its actions, which usually involves some kind of cunningness, mockery or mischievousness. Secondly, it seeks to create its own form of order, although this order might result in chaos for others. Thirdly, Tricksters are catalyst characters and often remain unchanged themselves, while bringing about change for others. Lastly, the Trickster can be affiliated with the Hero as a kind of side-kick, it can be associated with the Shadow, or it can have its own separate agenda. These four major traits will be encompassed in two sections, grouping together the first two and the latter two. By observing how these traits are present in characters that have been identified as potential manifestations of the Trickster, it will be possible to conclude how Ende utilizes this archetype.

#### 5.4.4.1. Gigi

##### 5.4.4.1.1. Duality and Chaos

Gigi is introduced as a tourist guide at the beginning of *Momo*, although he neither possesses the necessary education for it nor it is his actual profession. The narrator also adds: " [...] Fremdenführer war nur einer von vielen Berufen, die er je nach Gelegenheit ausübte [...]" (Ende, 2015: 42), which is reminiscent of the Trickster's shape-shifting abilities. In Gigi's case, these "shape-shifting" abilities are presented in a comical manner, as the boy assumes various professions for which he is not qualified, managing to use his wittiness to compensate for a lack of actual skill.

As a Trickster, Gigi is aligned more with the mischievous and playful traits of this archetype. The duality in his character can primarily be observed in how he is perceived by the community: While some find his antics entertaining, others can't help but condemn that he earns money off of lies. Moreover, although he tells lies to entertain the tourists, Gigi is presented as an honest character who is devoted to his friends. The chaos that he creates is also connected to his story-telling hijinks, as these are for him a source of entertainment, while to others they are simply an act of dishonesty.

##### 5.4.4.1.2. Plot Function and Alliance

The Trickster often has a role similar to a catalyst which steers the Hero's actions in a certain direction, while the Trickster himself remains the same. In Gigi's case, it is true that he impacts Momo's actions, but he does not remain wholly unchanged.

Firstly it should be noted that it is neither hostility nor greed which lead Gigi to act the way he does. Instead, he spins tales out of a desire for attention as well as an outlet for his immense creativity. This would ultimately become his downfall, as the Grey Gentlemen would take advantage of these needs in order to manipulate Gigi and distance him from Momo. They secure him a job as a story-teller and ensure he has both wealth and fame, which would ultimately leave him with no time for any of his friends. Gigi's mischievous traits would bring the greatest harm to none other than himself. He undergoes a change as he experiences the

alienation from his friends, although this change will eventually prove to be only temporary. Nevertheless, he is not a fully static character.

In the section dealing with the Initiation rite of passage of Momo's journey (4.3.2), it was noted that an encounter between Momo and Gigi is reminiscent of the Women as Temptress stage. When observing Gigi as the Trickster, this moment can be seen as an example of the Trickster acting as a catalyst. It is through his meeting that Momo comes to understand that it is up to her to help her friends, even though helping them means that they cannot be together, at least until the evil has been vanquished.

Finally, it is already apparent that in Gigi we have an example of a Trickster who is a side-kick of the Hero. He is overall an example of a more positive Trickster figure who causes trouble for himself rather than for others, and whose actions are driven by playfulness rather than malice.

#### 5.4.4.2. The Grey Gentlemen

##### 5.4.4.2.1. Duality and Chaos

The duality of the Grey Gentlemen is quickly established: They present themselves as well-meaning and intelligent advisors and are as such quickly able to earn the trust of people. Their dubious statements about the nature of saving time lead the reader to quickly grasp that there is something malicious behind their intentions. With complicated calculations and hiding behind a facade of professionalism, they manage to easily dupe people. The characters themselves have great difficulty in discerning this duality, as the Grey Gentlemen are able to erase the memories of their encounters with humans from the minds of their victims. The task of unveiling them is left to none other than the Hero, Momo.

Similar to Gigi, the Grey Gentlemen introduce chaos by means of lying. However, whereas Gigi's lies are harmless and are, at worst, a reason for upstanding citizens to shun him, the Grey Gentlemen's lies cause an entire community to change for the worse. These lies are purposefully crafted so as to manipulate others with the intention of achieving a goal which will ultimately benefit only the Grey Gentlemen themselves. They promise their victims that they are advising them on how to save time so that they may enjoy it later, all the while fooling them into

believing that this can in any way contribute to their quality in life. What happens instead is that, as people attempt to save time by avoiding all things which are neither practical nor profitable, they become alienated from each other and their day to day life becomes joyless. The *saved* time can only be used by the Grey Gentlemen, while for the humans it is gone forever.

It is in this regard that the Grey Gentlemen reflect the Trickster's tendency towards creating a personal form of order by means of inflicting chaos upon others. What they do not share with the Trickster is their intricate scheme. Their plan does not reflect a primitive side of the psyche, as it is in fact carefully calculated. It is also questionable if their actions can be said to reflect a low moral level, given that they are not disrupting the lives of humans simply for the sake of entertainment or pleasure. The Grey Gentlemen follow a clear and powerful goal, as their ploy is truly a matter of survival for them, but as it involves alienating society and stripping humans of the joy of life, it can only be regarded as evil by both the characters and the readers. This is where we can see an overlapping between the traits of the Shadow and the Trickster.

#### 5.4.4.2.2. Plot Function and Alliance

The Grey Gentlemen certainly do function as a catalyst for the plot as a whole, and for the journey of the Hero. It is their arrival that disrupts the harmony of Momo's community. They are a static character that does not undergo any changes, but instead brings about changes both on a collective and individual level. The reader is able to see how the entire community changes due to their interference, as well as how their plan to steal the time of people affects individuals such as Gigi or even Momo. The role of the catalyst can be ascribed to the Grey Gentlemen as a whole, as well as to the agent that approached Momo specifically, as it is this encounter that implicated the Hero in the first place.

The Grey Gentlemen are an example of a Trickster that is not only aligned with the evil forces in the plot, but they are in fact the evil themselves. While their role as a Shadow is reflected in how they affect humans and the disregard they have for them, their function as the Trickster of the story is most apparent upon considering how they operate. In exhibiting duality in their actions and striving to create chaos, they become an example of the Trickster archetype. Coupled with their indifference towards humanity, they become a prime example of a character that simultaneously functions as both archetypes.

#### 5.4.4.3. Xayíde

##### 5.4.4.3.1. Duality and Chaos

The reader of *The Neverending Story* is warned to be suspicious of Xayíde before the heroes even meet her, as she is announced to be "die mächtigste und schlimmste Magierin Phantásiens" (Ende, 2004c: 336). As all other creatures of Phantásien, Xayíde is born from a wish Bastian had. This wish marks the turning point in his journey and in his relationship with Atréju and Fuchur.

> Ohne Zweifel hielten Atréju und Fuchur ihn für einen harmlosen, schutzbedürftigen Jungen. Und das paßte ihm nicht, nein, das paßte ihm ganz und gar nicht! Er war nicht harmlos! Das sollten sie noch sehen! Er wollte gefährlich sein, gefährlich und gefürchtet! Einer, vor dem jeder sich in acht nehmen mußte – auch Fuchur und Atréju. (Ebd.)

Xayíde is created as a means of Bastian achieving this new goal. She will ultimately help him in both distancing himself from Atréju and Fuchur as well as becoming all which he desired. In being born out of such a dark desire, Xayíde becomes the personification of this sinister side of Bastian personality and reflects the treacherousness of this wish.

The sorceress appears to give herself up to Bastian and his companions once they storm their stronghold, seemingly terrified of Bastian: "Sie schien sich vor Bastian zu fürchten, denn sie zitterte. Bastian trotzte ihrem Blick, und sie schlug ihre langen Wimpern nieder." (Ebd. 350) Her surrender and pleas to Bastian, accompanied by praises of his glory and strength, prove to be very effective on the boy in light of his recent decision that he wished to be feared. That the reader should remain suspicious of Xayíde becomes apparent at the end of the chapter when the narrator reveals, shortly following an altercation between Bastian and Atréju: "Xayíde lächelte. Es war kein gutes Lächeln." (Ebd. 353)

Incapable of overpowering the ruler of Phantásien herself, Xayíde decides to manipulate Bastian using his insecurities and dark wishes. Her duality is most apparent in her relationship to Bastian. From the shadows she begins to create chaos as a means of achieving her goal, realizing that she can use Bastian as a proxy to dominate Phantásien by exploiting him. She achieves this by making him feel powerful and feared on the one hand ("Sie empfing ihn stets mit großer Ehrerbietung, überließ ihm den bequemsten Platz und setzte sich zu seinen Füßen." (Ebd. 358))

as well as by convincing him that Atréju and Fuchur are plotting against him. Her manipulation is successful: Bastian overhears and, filled with lies fed to him by Xayíde, misunderstands a conversation between Atréju and Fuchur. At that moment the Trickster has the Hero in her grasps, as he believes her to be his true ally:

> Er fühlte nichts mehr als eine kalte, grenzenlose Leere. Nun war ihm alles gleichgültig – wie Xayíde es gesagt hatte. [...] Während er wartend auf und ab ging, fiel ihm ein, daß Xayíde ihm alles vorausgesagt hatte. Er hatte es nicht glauben wollen, aber nun mußte er es. Xayíde meinte es ehrlich mit ihm, das sah er jetzt ein. Sie allein war ihm wahrhaft ergeben. (Ebd. 381–382)

Xayíde's goal of attaining the rule over Phantásien requires that she creates chaos: She must disrupt the friendship between Bastian and Atréju, and she needs to amplify the human boy's dark desires. As the story of *The Neverending Story* puts great emphasis on Bastian's inner journey, the Tricksters meddling naturally concerns how this journey will progress and the chaos she introduces is tightly connected to the Hero.

#### 5.4.4.3.2. Plot Function and Alliance

In manipulating Bastian in order to bring to the surface his darkest desires, Xayíde functions as a catalyst for his fall for grace. But as she was born out of a dark desire Bastian once possessed, she cannot continue existing once his wishes have changed. When Bastian abandons his plans to rule Phantásien and instead sets out a journey to rediscover himself, Xayíde does not proceed to attempt to realize her plans on her own.

> Wenn er in der Alten-Kaiser-Stadt angekommen war, so war er für ihre Pläne verloren, ganz gleich, ob er für immer dort bleiben würde oder ob es ihm gelungen war, aus der Stadt zu entweichen. Im ersten Fall war er machtlos geworden wie alle dort und konnte nichts mehr wünschen – im anderen Fall waren alle Wünsche nach Macht und Größe in ihm erloschen. In beiden Fällen war das Spiel für sie, Xayíde, zu Ende. (Ende, 2004c: 423)

The Hero does not need to actively overpower or outsmart the Trickster, given the unique nature of Xayíde as the embodiment of a desire which Bastian naturally overcomes. With no place for her in the story given the Hero's realization of his faults and the emergence of a new desire, Xayíde is condemned to disappear from Phantásien, having served her purpose. In a way she remains static, as she cannot continue to exist once she is required to change.

With Bastian being both a Hero and an Archetypal Shadow at different points in the story, Xayíde's affiliation becomes an interesting matter. She is presented as an ally of the Hero, but the Bastian she wishes to serve is primarily the Bastian who is an Archetypal Shadow. She is not a Trickster who is connected to outside evil forces, but instead intricately tied to the Shadow side of the Hero. As such, she is an example of how the Trickster can amplify the cruel traits of the Hero and steer his journey in a sinister direction. This part of the path will eventually, however, prove to have been painful but instrumental in the Hero reaching his goal.

What should be noted about Xayíde is that she has been mentioned in previous research about the archetypes in *The Neverending Story* as an example of the Anima archetype. This is hardly surprising given that she is one of the few characters with pronounced feminine features. However, in this thesis Xayíde is regarded as a Trickster primarily, as the manner in which she impacts Bastian's journey aligns with the Trickster's interference of the Hero's Journey.

### 5.4.5. Conclusion

That the Trickster can be both a positive and negative figure is reflected in how this archetype appears in Ende's novels. The more lighthearted version of this archetype is seen in Gigi, whereas the more insidious aspects of the Trickster are reflected in the Grey Gentlemen and Xayíde. The negative examples of this archetype exhibit the unchanging nature of the Trickster; The Grey Gentlemen are not to be bargained with, and Xayíde ceases to exist once she cannot continue her manipulative ploy on account of the Hero's changed ambitions.

Out of the examples that have been named, Xayíde is the most quintessential of the effect that the Trickster can have on the Hero. For her to create a personal sense of order, the sorceress creates a significant disruption for the Hero and is successful in feeding his mind with doubt. As a Trickster, she creates a chaos which inhibits the Hero from progressing on his journey, while simultaneously introducing an obstacle which, once surmounted, will bring the Hero further on his journey. Just as the Shadow furthers the Hero on his journey, so too does the negative Trickster play an important role. Xayíde is as such exemplary of the necessity that mistakes and wanderings from the path have for the Hero's Journey.

## 5.5. The Wise Old Man

### 5.5.1. Definition and Significance

Another central archetype that plays a key role in the process of individuation is the Wise Old Man. Jung discusses this archetype in depth in *The Phenomenology of the Spirit in Fairytale*. At its core, this archetype is a manifestation of what Jung calls the Spirit. It is also considered a facet of the masculine and despite having similarities to other masculine archetypes, the Wise Old Man is thoroughly different from other archetypes associated with masculinity.

> Though fatherly and heroic in certain ways, the Wise Old Man is also symbolic of a certain quality of masculine spirit unrelated to Father or Hero – a quietness, a hermitlike secretiveness, a force expressed not in the phallic thrustings of the Hero or in the procreativity of the Father but a force that comes from within, a magical strength that guides and fortifies one in one's inner struggles (Hopcke, 1999: 117).

The Wise Old Man in mentioned as a common manifestation of the Animus, the contrasexual masculine archetype mentioned by Jung, which embodies the hidden masculine aspects of a female. This connection to the masculine is reflected in his appearance, which is commonly that of a figure of authority, of which Jung lists "magician, doctor, priest, teacher, professor, grandfather" (Jung, 1955: 216), but is not limited to human shape and can take the form of an animal or fantastical being. Moreover, he may be entirely without a physical vessel and manifest simply as an authoritative voice. Despite the connection that exists between the Wise Old Man and masculine archetypes, Vogler notes that this kind of figure, one who offers advice and aid to the Hero, can in fact also be a Wise Old Woman (2007: 39).

Thus it would be easy to assume that the Wise Old Man is a positive and helpful figure, but he, too, has a duplicity that is inherent to all other archetypes. Jung states that it is impossible to determine if spirit figures are truly good or evil and in which direction he might be guiding us: "The grand plan on which the unconscious life of the psyche is constructed is so inaccessible to our understanding that we can never know what evil may not be necessary in order to produce good by enantiodromia, and what good may very possibly lead to evil." (Jung, 1955: 215)

### 5.5.2. Characteristics

The Wise Old Man is predominantly a male figure, but it is not limited to the masculine gender. While the aforementioned forms of authority figures are common ways in which it manifests in literature, this archetype is, more importantly, defined by the timing of its arrival. It "always appears in a situation where insight, understanding, good advice, determination, planning, etc. are needed but cannot be mustered on one's own resources. The archetype compensates this state of spiritual deficiency by contents designed to fill the gap." (Jung, 1955: 126)

Jung analyzed the Wise Old Man as he appears in various fairy tales from different countries. When discussing the manner in which the Wise Old Man may aid the Hero, Jung identifies several ways in which this figure contributes to furthering the Hero's Journey.

> Often the old man in fairytales asks questions like who? why? whence? and whither? for the purpose of inducing self-reflection and mobilizing the moral forces, and more often still he gives the necessary magical talisman, the unexpected and improbable power to succeed, which is one of the peculiarities of the unified personality in good or bad alike. (Ebd. 220)

The aid provided by the Wise Old Man may be either tangible or simply words of guidance. No matter what form his assistance to the Hero takes, he always "represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make his *spiritual* character sufficiently plain." (Ebd. 222)

Vogler notes that the relationship between the Hero and the Wise Old Man is such that the Hero aspires to become like his mentor figure: "Mentor figures, whether encountered in dreams, fairy tales, myths, or screen plays, stand for the hero's highest aspirations. They are what the hero may become […]" (2007: 40). Furthermore, Vogler highlights several functions that the Wise Old Man can have: he can provide the Hero with gifts, offer him teachings, be a source of motivation or even embody the Hero's conscience (Ebd. 40–44).

### 5.5.3. Examples from Literature and Myth

Zimmer highlights Merlin from Arthurian lore as a "perfect example" of the Wise Old Man archetype, and as the "personification of the intuitive wisdom of the unconscious" (1975: 134). Jung mentions Faust as an example of the Wise Old Man, noting that he embodied perhaps the more negative traits of this archetype, as he is a "magician, deceiver, corrupter, and tempter" (Jung, 1971: 135). Examples of the more positive traits of the archetype are found in the Biblical figures Jethro (Jung, 1959: 210) and Elijah (Jung, 1989: 182). Bishop notes that Jung himself has become an embodiment of this archetype to his followers (1999: 7).

### 5.5.4. Approaching the Wise Old Man Archetype in Ende's Novels

From the previous sections, the traits of the Wise Old Man can be summarized as follows: They concern his physical appearance, his relationship with the Hero, and the timing of his arrival. Characteristically, the Wise Old Man is a masculine authority figure. However, there are instances where the archetype is female or completely disembodied, whereby the status as an authority figure or someone more knowledgeable than the Hero is far more important than the masculine traits most commonly associated with this archetype. The Wise Old Man traditionally functions as a mentor figure to the Hero, but he does not necessarily have to be a positive figure. Finally, the Wise Old Man appears in moments when the Hero requires guidance. Therefore, the characters from Ende's novels that have been selected as potential representations of this archetype will be analyzed based on their physical appearance, their relationship with the Hero, and the timing of their arrival.

#### 5.5.4.1. Lucas

##### 5.5.4.1.1. Physical Appearance

As visible from the title of the first *Jim Button* novel – *Jim Button and Lucas the Engineer* – Lucas functions as the deuteragonist of the story. This is an example of the Wise Old Man being a major character rather than one that is present only in times of crisis. In the

description of Lucas' appearance at the very beginning of the novel, his most distinct feature is his seemingly permanently grubby skin. This consequence of his profession as a train engineer is not as relevant for the masculine aspect of his character as is his great physical strength: "Obwohl Lukas nicht besonders groß war, verfügte er doch über erstaunliche Körperkräfte. Zum Beispiel konnte er eine Eisenstange zu einer Schleife binden, wenn er wollte." (Ende, 2004a: 6). When the situation requires it – such as in the battle against the Wild 13 – Lucas does not hesitate to use his superhuman strength, although violence is certainly not something which can be considered a prominent trait of his. As a Wise Old Man, Lucas is an example of the archetype appearing as a masculine character, who primarily commands authority due to his strength.

#### 5.5.4.1.2. Relationship with the Hero

Beyond the masculine aspects of this archetype, Lucas also exhibits the spiritual traits of the Wise Old Man. His manner of approaching the world in a logical manner as well as his desire to do what is good and right makes him a spiritual guiding figure for the young Hero. His teachings are, on the one hand, centered on logical thinking and problem solving. This is shown when he explains to Jim how they can fix Emma or when he explains how Fata Morganas are created. Moreover, Lucas possesses a remarkably broad knowledge about the vast world the story takes place in, despite never having previously left the tiny island Lummerland. His knowledge and rational as well as calm approach to any situation the two encounter on their tumultuous journey make Lucas an indispensible part of Jim's journey and clearly establish him a guiding figure.

On the other hand, Lucas also teaches the boy how to be open-minded and to maintain an honest and pure heart. Beyond his teachings concerning technology and logic (which are made all the more striking in world in which fantastic principles apply), Lucas guides Jim to understand others and to be helpful to those in need. The most prominent example is their encounter with Tur Tur. It is Lucas who encourages Jim to approach the giant, trusting him to be good despite his frightening height. As a mentor figure, Lucas is therefore instrumental not only for Jim's intellectual but also his emotional development.

#### 5.5.4.1.3. Timing of Arrival

The role of a guiding figure that offers the Hero advice and counsel is assumed by Lucas throughout the *Jim Button* novels. However, the relationship between him and the Hero is such that Lucas does not always function as a mentor figure. While it is evident who is the master and who the disciple, Jim is treated as an equal from the very beginning. A mutual respect between the two is undeniable and Lucas never patronizes Jim, even seeking the boy's opinion on how certain situations can be resolved.

As a Wise Old Man, Lucas is less of a fatherly figure and more of a friend who is admired by the young boy. Equality plays a crucial role in their relationship, and it remains even when Jim is crowned king. Although the boy is now a royal, he maintains his childhood dream of becoming an engine driver just like Lucas, and is thrilled to be addressed by him as "Kollege", which once again emphasizes that they are equals. When the story draws to a close, Lucas appears to remain a Wise Old Man for Jim, given that the boy, although having matured greatly on his journey, still has much to learn from his older friend.

### 5.5.4.2. Beppo

#### 5.5.4.2.1. Physical Appearance

The reader is introduced to Beppo as one of Momo's closest friends in the early stages of the story. Unlike the strong Lucas from the *Jim Button*-novels, Beppo is described as an old and frail man.

> Er war ungewöhnlich klein und ging obendrei immer ein bisschen gebückt, sodass er Momo nur wenig überragte. Seinen großen weißen Kopf, auf dem ein kurzer weißer Haarschopf in die Höhe stand, hielt er stets etwas schräg und auf der Nase trug er eine kleine Brille. (Ende, 2015: 38)

Nevertheless, he does physically resemble the common way in which the Wise Old Man is envisioned, given that he is both male and of old age. It is his profession as a street sweeper which makes him an unusual Wise Old Man, as it does not give him the status of authority typically associated with this archetype.

#### 5.5.4.2.2. Relationship with the Hero

Beppo is introduced as one of Momo's closest friends and as having a peculiar demeanor, resulting in some people perceiving him as having a limited intellect. From Momo's perspective, however, Beppo is shown to be someone who carefully words his answers and takes his time to consider what it is that he wants to say: "Denn nach seiner Meinung kam alles Unglück der Welt von den vielen Lügen, den absichtlichen aber auch den unabsichtlichen, die nur aus Eile oder Ungenauigkeit entstehen." (Ende, 2015: 39)

The more sympathetic perspective on Beppo reveals that his thoughts are deep and profound. The insight which they can offer is, however, overlooked by all those who do dismiss his peculiarity as a sign of inferior intellect. Momo is the only person who listens to him with patience and as such is the only one who can receive his guidance: "Man kann es den Leuten nicht verübeln, dass sie lächelten, wenn sie Beppo Straßenkehrer so redden hörten, und manche tippten sich hinter seinem Rücken an die Stirn. Aber Momo hatte ihn lieb und bewahrte alle seine Worte in ihrem Herzen." (Ebd. 42)

#### 5.5.4.2.3. Timing of Arrival

Beppo neither arrives at a crucial time for the Hero, nor does he retain his role as the Wise Old Man throughout the novel. The guidance he offers is universal, and unlike Lucas, he does not function as a mentor to the Hero. Instead, it is through the relationship with Momo that he is able to voice his thoughts which others are either unwilling to listen or fail to see as valuable. As such, Beppo is an example of how there is unsuspecting wisdom to be told by those who are overlooked and judged as being inferior, a Wise Old Man that lacks authority and requires a Hero who is willing to hear him out and recognize the value of what he has to say.

#### 5.5.4.3. Master Hora

##### 5.5.4.3.1. Physical Appearance

The other Wise Old Man that Momo encounters is the mysterious Master Hora. He is another example of a Wise Old Man in the form of a masculine character. Similar to Beppo, he too has a frail appearance ("Das Kind… sah… einen zierlichen alten Herren mit silberweißen Haar" (Ende, 2015: 162)). However, there is a sense of authority which Beppo lacks, and this primarily based on his unusual attire:

> Er trug eine lange goldbestickte Jacke, blauseidene Kniehosen, weiße Strümpfe und Schuhe mit großen Goldschnallen darauf. An den Handgelenken und am Hals kamen Spitzen aus der Jacke hervor und sein silberweißes Haar war am Hinterkopf zu einem kleinen Zopf geflochten. Momo hatte eine solche Tracht noch nie gesehen, aber jemand, der weniger unwissend gewesen wäre als sie, hätte sofort erkannt, dass es eine Mode war, die man vor zweihundert Jahren getragen hatte. (Ebd. 163)

The formality and antiquity of his attire, along with his evident old age, establish him to be a figure of authority. Nonetheless, he is immediately recognized to be a warmhearted Wise Old Man, as he greets the unusual girl with open arms and welcomes her in his home.

##### 5.5.4.3.2. Relationship with the Hero

As a seemingly eternal and benevolent entity that guards the time of all humans, Master Hora embodies various aspects of the Wise Old Man. His status as the keeper of time ("Meine Pflicht ist es, jedem Menschen die Zeit zuzuteilen, die ihm bestimmt ist" (Ende, 2015: 178)) gives him an unquestionable authority, although he at no point enforces it, treating the Hero instead as an equal. He appears in order to offer the Hero both guidance and shelter, and later on the necessary tools needed to overthrow the evil forces. There is no duplicity to him, no hidden agenda or possibly malicious intent. As a Wise Old Man, Master Hora not only helps the Hero in a moment when all seems lost, but he also stands as a beacon of knowledge about the mysterious workings of time.

Therefore, aside from helping the Hero, Master Hora also imparts knowledge onto the girl, which is in turn instrumental for her to understand the evil that has befallen her community. This deeper insight into the workings of the Grey Gentlemen is something that Momo could have otherwise never discovered herself, given that Master Hora and the Grey Gentlemen appear as fantastical beings with a seemingly deep connection („Wieder nickste Meister Hora und seufzte: 'Ich kenne sie und sie kennen mich.'" (Ebd. 169)) and they operate beyond the understanding that humans hold of time and its nature. He does not fight the Hero's battles, instead leaving Momo to find solutions to certain situations for herself.

#### 5.5.4.3.3. Timing of Arrival

Momo encounters Master Hora only twice, being led to him once and actively seeking him out the second time. Both times are moments of great crisis when the Hero seems lost and requires either rescue or guidance. During the first encounter, Master Hora sends out his companion Cassiopeia to find Momo, as he cannot personally seek her out, and he does so in order to save her. The Grey Gentlemen have at that point deployed all of their forces to locate the girl, and without the help of Master Hora, Momo would not have been able to avoid capture. In this case, the Hero would be doomed without the interference of the Wise Old Man. The second time Momo finds herself cornered by the expanding schemes of the Grey Gentlemen and realizes that Master Hora is the only one who helps her. While he may not be able to accompany Momo, Master Hora is available to her when the situation calls for help or guidance. Meeting the Wise Old man requires the Hero to actively seek him out, as opposed to the Wise Old Man appearing himself. In doing so, the Hero has greater agency over the journey: it is up to Momo to decide when she needs guidance, as opposed to Master Hora interfering on his own or being at her constant disposal.

#### 5.5.4.4. Engywuck and Urgl

##### 5.5.4.4.1. Physical Appearance

The gnome couple Engywuck and Urgl are described with few words. They are established to be of small stature and both wear make-shift clothing fashioned out of leaves. Both of them have wrinkled faces which indicate old age. Nothing about their appearance evokes any sense of authority, but the reader quickly learns that they are both very knowledgeable: Urgl is versed in the healing properties of herbs, whereas Engywuck is a scientist with great knowledge about the Southern Oracle. They command authority with their knowledge and old age, even though their appearance might make them seem inferior to the Hero.

##### 5.5.4.4.2. Relationship with the Hero

He functions as a Wise Old Man by providing the Hero with knowledge that is indispensible for his further journey, although he cannot be considered a spiritual guide of any sorts. Moreover, while he fulfills the role of the Wise Old Man by helping Atréju prepare for the trials, his knowledge of the Southern Oracle is actually limited. Engywuck's knowledge stems from research into the oracle and information gathered from those who have tried to pass through the trials. The true object of his research, Uyulála, remains elusive to him and he is able to learn the most about her through Atréju. Beyond his limited knowledge, he is also not an authority figure.

Urgl aids Atréju in healing the deadly poison injected into him by Ygramul. She is a Wise Old Woman who uses her knowledge of herbs and medicine to help the Hero who would have otherwise been doomed. Although Engywuck's knowledge is instrumental for Atréju's journey, without the help of Urgl, Atréju would not have been able to continue his journey in the first place.

Gronemann establishes a link between the gnomes' connection to the earth (as they reside in a cavern, are dressed in leaves and familiar with the properties of herbs and roots) and the unconscious. In being creatures of the earth, he sees them as representations of the unconscious. "Die Natur, die Erde, das Unbewusste schickt Boten (Bilder), die demjenigen, der

sich im Prozess der Individuation befindet, helfen. Das Unbewusste, bzw. sein steuerndes Zentrum, das Selbst, hat also ein Interesse daran, verwirklicht zu werden.“ (1985: 33)

#### 5.5.4.4.3. Timing of Arrival

Atréju encounters the gnomes in a moment of mortal peril: Having been injected with the poison of the spider creature Ygramul, Atréju is doomed to die. Urgl is the one who is able to save him from this fate. Beyond having been on the brink of death, Atréju was also in need of aid on his quest to find the cure for the Childlike Princess. While he knew that the Southern Oracle was where he needed to go next, without the assistance of Engywuck, he would not have been able to pass the trials of the oracle. The two characters are both critical for the progression of Atréju’s quest, be it by means of healing him or offering him the necessary knowledge to continue. The encounter with the gnomes is limited to this single segment of the plot, as they do not reappear in the story.

### 5.5.5. Conclusion

The presence of the Wise Old Man in each of Ende’s novels reflects that none of the Heroes are left to their own devices when it comes to passing the obstacles they are faced with. These mentor-like figures appear exclusively as positive characters who have no malicious intentions towards the Heroes. Regarding the characters that were identified as behind the Wise Old Man, there are several conclusions to be drawn.

Lucas and Master Hora appear as similar manifestations of this archetype, as they are both knowledgeable figures who treat the Hero as their equal. They do not demand authority, but are instead approached respectfully by the Hero on account of the respect they show the young protagonists. While they are able to provide the Hero with the necessary information in order for them to be able to surmount the difficulties they face, the Hero is still the one who has to act. Both Lucas and Master Hora are instrumental in helping their respective companions reach the end of their journey, but the younger and less knowledgable Hero is still the one who not only must, but is very well of capable of completing the quest that is before him. The Wise Old Man

never takes the agency away from the Hero, nor does he question his ability to act when the situation calls for it.

Beppo is a unique Wise Old Man in that the knowledge he provides the Hero with is not directly connected with the main objective of the journey. He shares his musings with the Hero motivated by the desire to state his thoughts, instead of actively trying to aid the Hero. That Beppo is able to assume the function of the Wise Old Man hinges on Momo being a Hero who is willing to listen. In this sense he is a unique example of the Wise Old Man, of a figure that possesses no authority in the eyes of society but whose thoughts are recognized as valuable by the Hero.

The gnome couple Engywuck and Urgl present themselves as more traditional manifestations of this archetype. They appear just as all hope seems lost and are able to both heal and guide the Hero so that he may progress on his quest. Their occupations are reflective of a great amount of knowledge, despite their appearance initially making them seem weaker or inferior to the Hero.

Regarding the observation that the Wise Old Man can be seen as a representation of the Animus archetype, it is questionable if these characters, who undoubtedly possess numerous aspects of the Wise Old Man, can be regarded as the Animus of the Hero in their respective story. Their roles as helpers and mentors are in the foreground of their relationship with the Hero, whereas their significance as contrasexual archetypes is not reflected in the plot.

## 5.6. The Mother

### 5.6.1. Definiton and Significance

That the Mother archetype is one of the fundamental archetypes comes as no surprise: The relationship between mother and child builds the foundation for the emotional and physical development of the child. Beyond it appearing in the form of a female maternal figure, Jung notes the many symbolic ways in which this archetype can manifest. In *Symbols of Transformation*, he names cities as a common symbol of the maternal, describing them as “a woman who harbours the inhabitants in herself like children” (1976: 307). He connects this to the numerous lines from the Bible in which cities such as Jerusalem or Babylon are referred to as

female. Jung also names water and trees as symbols of the maternal, both of which are commonly regarded as symbols of life. Moreover, he associates empty spaces, such as ovens and cooking vessels, which evoke the idea of a uterus, as well as objects and places linked with fertility and fruitfulness (gardens, ploughed fields) and helpful animals (specifically naming hares and cows) with the maternal. (Jung, 2001b: 15). These are once more representations of the positive aspects of this archetype.

> All these symbols can have a positive, favourable meaning or a negative, evil meaning. An ambivalent aspect is seen in the goddesses of fate (Moira, Graeae, Norns). Evil symbols are the witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies (Empusa, Lilith, etc.). This list is not, of course, complete; it presents only the most important features of the mother archetype. (Ebd.)

This observation about the duality of the archetype requires closer attention. While a favorable image of the mother is significant, it is possible that a negative image will be created. This is then transferred onto a separate archetype, so as to preserve the positive aspects of the Mother. Therefore, the Mother archetype is quite ambivalent, as it can be both a positive and a negative archetype.

The ambivalence of the Mother Archetype is thoroughly addressed by Jung in both *Four Archetype* and *Symbols of Transformations*. Regarding the specific positive and negative characteristics exhibited by this archetype, Jung states the following:

> The qualities associated with it are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate. (Ebd.)

Campbell, too, describes the ambivalent nature of this archetype:

> And so, in mythology and rite, as well as in the psychology of the infant, we find the imagery of the mother associated almost equally with beatitude and danger, birth and death, the inexhaustible nourishing breast and the tearing claws of the ogress. (Campbell, 1960: 71)

### 5.6.2. Variations of the Archetype

While it is clear that there is a positive and negative version of the Mother archetype, there are actually a total of three variations of this archetype. From this ambivalence arises a three-fold division of the Mother archetype: The Great Mother, the Good Mother and the Terrible Mother. Regarding the differentiation of these three varities of the Mother archetype, the first that needs to be explored is the Great Mother. Neumann wrote about this archetype extensively. He describes the Great Mother in terms of the significance the archetype has for a child as follows:

> The child, for example, first experiences in his mother the archetype of the Great Mother, that is, the reality of an all-powerful numinous woman, on whom he is dependent in all things, and not the objective reality of his personal mother, this particular historical woman which his mother becomes for him later when his ego and consciousness are more developed. (Neumann, 2002: 15)

It is from this archetype, which "reflects both the feelings of maternal support, comfort, and love for a child and the negative capricious experience of vulnerability, helplessness, and dependence experienced by the child in development" (Waldron, 2014: 746) that the The Good and the Terrible Mother are derived. They embody the positive and negative aspects of the Great Mother, respectively, and can both emerge independently from the Great Mother, who unifies both aspects (Ebd. 21). But regardless if we encounter a Good or a Terrible Mother within the realm of myth or folklore, they are as far removed from an actual mother as the Great Mother is.

### 5.6.3. Examples from Literature

Manifestation of the Great Mother can be found in various myths, and it is usually in the guise of the Mother Goddess. "Mother Goddesses, as the symbolic manifestation of the Great Mother archetype, are associated with all major aspects of life such as death, birth, initiation, fertility, agriculture, warfare reproduction, and wisdom." (Waldron, 2014: 746) One of the perhaps most famous Great Mothers in mythology is Demeter, the mother of Kore/Persephone and the goddess of fertility. Shattered over the loss of her daughter to the god of the underworld Hades, Demeter causes crops to die and devastate the fields. Demeter's unyielding love for her

daughter as well as her immeasurable grief and willingness to use her powers to cause harm, but more importantly her reluctance to let go of her daughter, reflect the unified aspects of the Good and Terrible mother.

But the Mother Archetype does not necessarily have to be a mother; rather, it presents itself in myth, folklore and art in general as a female figure with maternal qualities. The witch from *Hansel and Gretel* is a Terrible Mother, one who seemingly offers food and shelter to the abandoned siblings, hiding her malicious intentions. The stepmother from Cinderella, too, is a Terrible Mother, a maternal authority who Cinderella must obey.

Beyond actual mother figures, therea are also various symbols indicative of the Mother archetype. It was noted that Jung sees cities as a possible symbolic representation of this archetype. Regarding this, Jung names Babylon as an example of the Terrible Mother, who "leads the peoples into whoredom with her devilish temptations and makes them drunk with her wine" (1976: 317), while Jerusalem, characterized as "heavenly" in the scripture, embodies the positive attributes of the archetype.

### 5.6.4. Approaching the Mother Archetype in Ende's Novels

Family is not a prominent theme in Ende's novels and all four heroes have lost their mothers at some point prior to the beginning of the story. The weight of this loss is, for the most part, insignificant for the heroes' journeys. Jim has a surrogate mother and grows up without feeling this deficiency at all. Momo's family situation is wholly unknown and the absentee parents are neither lamented nor discussed to any degree. Atréju, too, was raised by a surrogate mother or rather mothers, given that he explains that he was raised by everyone in his tribe after the untimely loss of his parents. Only in Bastian's case is the loss of his biological mother and her death's lasting effects on the relationship with his father a prominent plot point. Nevertheless, the adventures of all four heroes are marked by the presence of at least one Mother archetype. These will be approached according to the previously mentioned variations of the archetype: the Great, Good and Terrible Mother.

#### 5.6.4.1. The Great Mother: Aiuóla

The only and simultaneously prime example of the Great Mother is Aiuóla from *The Neverending Story*. She embodies the numinous and all-powerful aspects of this archetype perfectly. As a mother figure, she exists for no other purpose than to take care of a child. Gronemann notes the significance that Bastian should encounter Aiuóla just as he decided to strive to become an individual once more. After he abandoned his desires for power, Bastian joined the Yskalnari, a community of sea travellers who live in equality and peace, but who possess no individuality and feel no love. "Dieses Streben führt [ihn] tatsächlich zum Ufer des Nebelmeeres, dem Unbewussten. Bastian steigt aus und kommt in ein Land voller Rosen – das Ich verlässt das Unbewusste und befindet sich (wieder) im Bewusstsein." (Gronemann 1985: 138) Emerging from the symbolic unconscious into the conscious, Bastian encounters a mother figure, whereby the meeting with Aiuóla is a symbolic (re)birth (Ebd. 140).

Aiuóla's appearance is intricately tied to one of the common symbols of the Mother – the tree. To be more precise, her unusual appearance combines humanoid features with that of a fruit bearing tree[57]. The fruits that grow from the body are what she offers Bastian, who is at first taken aback by the fact that he is consuming something that has grown out of another being.

> "Ich weiß nicht", meinte Bastian verlegen, „mann kann doch nicht etwas essen, was aus jemandem herauskomme." „Warum nicht?", fragte Dame Aiuóla, „Kleine Kinder bekommen doch auch die Milch von ihrer Mutter. Das ist doch wunderschön." (Ende, 2004c: 430)

Hocke and Hocke see the fruits that Aiuóla feeds Bastian as symbolic for the motherly nurturing he craves and misses (2009: 23). Aiuóla's connection to nature in conjunction with her status as a manifestation of the Mother archetype makes her evocative of the Demeter, the goddess of fertility.

That Aiuóla exists solely to nurture a child is not only apparent on account of this aspect of her appearance. She informs Bastian that she has existed for hundreds of years, being reborn as her own child again and again: "Wir sterben nicht und werden nicht geboren. Wir sind immer dieselbe Dame Aiuóla und doch sind wir es auch wieder nicht." (Ende, 2004c: 433) That

[57] The description of Aiuola is meant – as explicitly stated by Ende – to be reminiscent of the works of Arcimboldo, a sixteenth century Italian painter known for his portraits which depicted human faces composed of fruits (Hocke–Hocke, 2009: 23)

motherhood is at the core of her existence is also evident when she tells Bastian that she has been patiently waiting for him because she had always desired to care for a child. Moreover, once Bastian's convalescence is complete and he is ready to set off in search of a new goal, Aiuóla begins to wither away. It remains unclear if this is truly the end of Aiuóla, as she has completed her task to fill in as a mother figure for Bastian, or if it is simply another repetition of the cycle of transformation she has been experiencing for over a century.

The significance of the Mother appearing on Bastian's journey, at the moment when she did, lies in her unconditional acceptance of Bastian with all of his shortcomings and mistakes. At this point of his solo journey through Phantásien, he had become aware of his mistreatment of Atréju as well as of the wrongful path his thirst for power led him on. That Aiuóla should greet him with a song in which she says "Ob du gut warst oder schlecht, wie du bist, so bist du recht" (Ende, 2004c: 425) provides immeasurable comfort for the boy who had at that point completely forgotten he was a child in the human world in the first place. Aiuóla fosters the child he forgot he was and encourages him to allow himself to be small and vulnerable once more. The episodic encounter with her becomes a turning point in the Hero's Journey whereby she additionally assumes the role of the Goddess in the Meeting with the Goddess stage of the Initiation phase. Hocke and Hocke view Aiuóla as a reflection of Bastian's late mother and simultaneously as his final connection to the real world, as he forgets his family once he leaves Aiuóla (2009: 22).

#### 5.6.4.2. The Good Mother: Frau Waas

The only Hero whose relationship with his mother is at all explored is Jim. Frau Waas is an embodiment of all the positive traits the Mother archetype is associated with; she cherishes and nurtures Jim, is patient and never resorts to punishments, has a caring and mild disposition. The previously mentioned symbol for the mother – the oven – is something that can be connected to Frau Waas. She is especially known for her cooking which is universally loved not only by the people of Lummerland, but by everyone who has the opportunity to be her guest.

Much of Frau Waas' character is developed based on her relationship with Jim as well as that with the other islanders. Prior to Jim's arrival and at the beginning of the story she is identified as a plump and friendly woman. Already established as a caretaker of sorts on the island (as well as its only female inhabitant) Frau Waas is quickly named the adoptive mother of

Jim Button, whose arrival wakes her maternal instincts. Her long standing desire to have a child is revealed, although it is expressed in a somewhat comical yearning to be able to sew children's clothing.

As with many other characters of the story, Frau Waas is greatly simplified much of her character is limited to the portrayal of an idealized mother-figure who derives great joy from stereotypically feminine tasks and does not have an existence outside of the relationship with other characters. What does add a layer of emotional complexity to her is the knowledge that she lied to postman that the package containing Jim was indeed meant for her, fearing that she would be otherwise separated from Jim. While the idyllic life on Lummerland resumes after Jim's arrival, a shadow looms over Frau Waas who is fully aware that she took in a child that was meant to be delivered to another address. She continues to be plagued by thoughts of the woman who was meant to raise Jim, unaware of the fact that Jim would have suffered a terrible fate had the handwriting been legible.

Jim's attachment to Frau Waas, who he considers to be his biological mother until he learns the truth in Mandala, is especially apparent when he is swayed by unexpected reluctance to leave the island at the start of the story, resulting from his thoughts about his disappearance would affect his mother. But beyond the significance Frau Waas holds in the first chapters of the story, she is later largely forgotten and remains an underdeveloped character. Interestingly, Frau Waas' lack of traits beyond those that establish her as a caretaker only serves to strengthen her status as the Mother archetype as perceived from the child's perspective. As Stevens summarizes it: "Jung was convinced that children actually experience their parents as personifications of the parent archetypes, thus imparting to them a magic power and significance far transcending, as often as not, their personal qualities as people." (Stevens, 2004: 75)

Nevertheless, the importance of Frau Waas for the plot is minor, and she mostly serves as an embodiment of the idyllic life on Lummerland, as well as a contrast to Frau Mahlzahn, who was meant to take her role in raising Jim. It is in this respect that the significance of Frau Waas as the embodiment of the Mother archetype emerges; Namely, the importance the mother figure has for a child's development cannot be overstated, as it is the archetype with the greatest significance in a child's early years (Ebd. 73). Therefore, while she may not be present for any of the adventures or play any kind of role in the plotlines that follow Jim's departure from the island, she was nonetheless instrumental in Jim's development. A testament to this, as well as her

significance (if not in the story, then in the heart of the boy) is that the revelation that she is not Jim's biological mother does not cause the boy's feelings to waver. He remains deeply attached to her and is overjoyed to learn that she awaits his return rather than harboring anger towards him, as he had come to fear after his departure.

#### 5.6.4.3. The Terrible Mother: Frau Mahlzahn

Frau Mahlzahn has already been discussed as a representation of the Shadow archetype, but this was in connection to the history she has with Jim's family. When the reader first encounters the feared dragon Frau Mahlzahn, it quickly becomes apparent that the details surrounding her appearance in many ways deviate from the typical portrayal of the dragon. Firstly, the title "Frau" marks the dragon as female, at least in the first part of the story, as this is abandoned in the second part following the dragon's transformation. Garry and El-Shamy note that dragons are predominantly male, although there are instances of she-dragons, albeit considerably rarer, with specific mention of Irish folklore (2015: 73). Propp also mentions she-dragons, although they appear as allies of the actual dragon-villain and possess transfigurative powers (2009: 56). But perhaps more striking then the gender of the dragon are the peculiarities of its looks, as well those concerning the dragon's lair. The lair is a classroom with children chained to desks and the dragon stands in front of the black board holding a bamboo stick and wearing a pair of glasses. The striking feature which is also her name sake is a single, long protruding canine tooth, by which she is ultimately bound upon her defeat and dragged back to Mandala. The elongated tooth and bamboo stick are phallic symbols which further establish Frau Mahlzahn not only as a Terrible Mother, but also a Phallic Mother, who Indick describes as "a dominating female who, though lacking a proper penis, retains a figurative phallus in that she wields the societal manifestation of the phallic symbol[58] [...] aggressive power." (Indick, 2012: 84)

The ancient image of the dragon holding a princess captive in its lair becomes a travesty by being blended with the image of a strict teacher. It is in this figure that the actual recipient of

[58] Perhaps more common physical features of malevolent female characters which indicate the presence of this variation of the Mother Archetype are long fingers and long noses, both of which are often physical aspects of witches (Campbell, 1960: 73).

Jim's parcel presents itself, a stark contrast to that of Frau Waas. Dragons are, aside from witches, one of the common manifestations of the Mother archetype, more specifically of its negative aspects. While Frau Waas embodies kindness and graciousness, Jim's other mother-figure is consumed by inexplicable rage and violence, imposing a questionable education on kidnapped children and demanding unquestionable obedience. Jung mentions that the negative aspects of the Mother archetype include things such as "secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate" (Jung, 2001b: 15). Beyond the negative traits that are overtly present, Jim is tied to Frau Mahlzahn in more than one way. Other than having narrowly escaped a gruesome childhood which would have greatly impacted him and fostered a completely different Jim, Frau Mahlzahn is directly responsible for the demise of Jamballa.

The defeat of Frau Mahlzahn and the birth of the Golden Dragon of Wisdom signal the death of the Terrible Mother. After transforming into a benevolent dragon who imparts his wisdom and knowledge onto the Hero in order to guide him on his further journey, the dragon is no longer a symbol of the maternal, leaving the Good Mother Frau Waas to be a part of the newly emerged utopia at the end of the story.

### 5.6.5. Conclusion

Ende's portrayal of the Mother encompasses the versatility of this archetype. It also illustrates that this archetype does not necessarily have to be connected with the Hero's biological mother. Nevertheless, akin to the relationship between mother and child, the Mother plays a crucial role for the development of the Hero. The Great Mother, Lady Aiuóla, may not be the biological mother of Bastian, although she could very much be seen as the manifestation of the Hero's longing for his own mother and the case that mother figures provide. As a being whose sole purpose is to be a mother and as a creature that lives to nurture a child, she is a prime example of the Great Mother. Due to being the manifestation of a wish and stemming from a child's imagination, she is perhaps the most fit to represent this all-powerful Mother archetype.

The positive aspects of the Mother are reflected in Frau Waas, whose kind nature and positive influence on Jim become all the more apparent once the reader recognizes that he

narrowly and due to sheer coincidence escaped being raised by the cruel, Terrible Mother, Frau Mahlzahn.

Although Ende sends his young Heroes on journeys that either separate them from the parental figures, or the Heroes are without parents guidance to begin with, the presence of this archetype acknowledges the importance that this figure has for the process of individuation. The relationship between the Heroes and the positive Mother archetypes is such that the inevitability of separation is apparent, as the Mothers are nearby only for brief periods of time and are not present as constant companions.

## 5.7. The Maiden

### 5.7.1. Definition and Significance

The Maiden archetype belongs to the feminine archetypes. Understanding the roles that she can assume requires understanding the maiden from Greek mythology who is considered a prime example of the archetype. Demeter's daughter Persephone is sometimes referred to as Kore, and this name is sometimes used to denote the Maiden archetype.

Persephone was the daughter of Zeus and Demeter, and is most famously associated with the myth of the origin of the four seasons. While the two names Persephone and Kore refer to the same person, Kore stresses her identity as the daughter of Demeter, while Persephone emphasized the persona of the queen of the underworld (Hornblower et al, 2012: 1109). She is a daughter, a wife, a ruler, both a helpless maiden held captive and a powerful goddess. Moreover, she is a goddess of nature, of hope and joy, as well as a deity of the dead (March, 2001: 615).

These various roles assumed by the Greek maiden Persephone are reflected in how Jung sees the significance of this archetype. Analogous to her connection both to the world of the living and that of the dead, she is a "mediatrix between conscious and unconscious" (Hopcke, 1999: 110–111). She is the archetypal force of the feminine and as such the archetypal figure of the Anima (Hopcke, 1999: 110). Hillmnn also mentions that the Maiden is a common manifestation of the Anima (1985: 63). The Anima is one of the contrasexual archetypes as mentioned by Jung and represents the feminine side of a masculine personality and is one of the more abstract archetypes mentioned by him. Jung used this archetype as a "purely empirical

concept, whose sole purpose is to give a name to a group of related or analogous psychic phenomena" (1955: 56). While analyzing the characters that are seen as manifestations of the Maiden archetype, it will also be discussed if they can function as the contrasexual archetype.

### 5.7.2. Characteristics

In *The Psychological Aspects of the Kore*, Jung identifies several key points regarding this archetype. For one, the Maiden has an "unknown or peculiar origin" (1993: 222), not quite divine or animalistic like the Child or the Trickster, but she nonetheless experiences unusual situations which indicate her extraordinary nature. She appears as an "unknown girl" (1993: 220), as a dancer, a maenad or a water spirit. Snakes, cats and bears are often associated with this archetype. She tends to be helpless and exposed to great perils, at the mercy of beasts or a possible sacrifice in a bloody ritual (Jung, 1993: 220). Jung calls her an "eternally youthful figure" (1976: 536) as well as a virgin (1959: 104).

### 5.7.3. Examples from Literature and Myth

The Kore archetype is observed in literature and media today most commonly in the form of the damsel in distress, although this encapsulates only a portion of what the archetype represents according to Jung. As such, the rescue of the Maiden by the Hero has become an indispensible part of the Maiden's story. Regarding this motif of the rescue by the Hero, Vogler notes:

> Women struggle with the *damsel in distress* archetype because it perpetuates patterns of domination and submission, and can encourage a passive, victimized attitude. However, it is an easy archetype to identify and empathize with, representing the feelings of anyone who has felt powerless, trapped, or imprisoned. (Vogler, 2007: 252)

Notable examples of the Maiden include Andromeda from Greek mythology and Guinevere from Celtic mythology (and by extension medieval romances). Beyond the realm of literature, Princess Leia from *Star Wars* belongs to the more well-known example of this archetype.

### 5.7.4. Approaching the Maiden Archetype in Ende's Novels

Seeing as the Maiden archetype is closely tied to the feminine, the characters that were selected for this part of the analysis are exclusively female. Considering the previous statements about this archetype, the following traits will be discussed: the unusual origin of the Maiden, her feminine aspects and her proximity to danger.

#### 5.7.4.1. Li Si

##### 5.7.4.1.1. Origin

Li Si's origins make her a unique character within the fiction world of *Jim Button*. She is not an average girl, but the princess of Mandala. Not only that, but she is the only child of the Emperor, which makes her vanishing all the more devastating for her father.

Li Si's story greatly resembles that of Persephone. The grief that her absence has caused her father resulted in him retreating into the palace and barely consuming any food. In the story of Persephone it is the mother who grieves and her sadness results in the suffering of others, as it causes the destruction of all fruits and crops. While the Emperor does not make his subjects experience misery because of his sadness, he does make sure that the loss of the princess and the grief he feels remain in the thoughts of the people of Mandala. He achieves this by decreeing that all chopsticks in the land be engraved with a poem which reflects the sadness he feels: "Seh ich den Mond, mein Aug wird tränenblind, Durch Tränenschleier gleicht er meinem Kind." (Ende, 2004a: 56)

The similarities with Persephone go beyond Li Si being held captive and her parent grieving. Much like Persephone, she has a variety of roles. During the course of the novels, Li Si assumes the role of a daughter, a love interest and a queen. As such she is an example of the Maiden being far more than a damsel in distress and having numerous functions in the plot.

#### 5.7.4.1.2. Feminine Aspects

The initial appearance of Li Si establishes her to be a beautiful young girl who captivates Jim's heart:

> [...] in der Mitte saß ein ganz entzückendes kleines Mädchen mit zwei schwarzen Zöpfen und einem zarten Gesicht wie eine mandalanische Porzellanpuppe [...] Jims Blick wanderte immer wieder zu der kleinen Prinzessin hin. Und jedes Mal, wenn er sie ansah, gab es ihm einen kleinen Stich im Herzen. (Ende, 2004a: 166–169)

Throughout the story, Li Si is described as well-mannered, delicate and smart. Beyond her and Jim being opposites physically, she serves as a contrast to his adventure-driven nature which rebells against formal educations. Both her and Jim exhibit great stubbornness, which causes a small rift to form between the two on the topic of Jim's schooling. Unlike Momo who is not at all determined by her gender, Li Si is greatly marked by being a girl. She assists Frau Waas in her household tasks while Jim and Lucas are away on their adventure, and is prohibited from joining the final battle on account of her gender. Her gentle and somewhat more passive disposition compared to Jim's account for further contrasts between the two. As they are joined in marriage by the end of the story and reconcile their differences, the two contrasting yet complementary characters are in the end united as a whole.

#### 5.7.4.1.3. Proximity to Danger

When Li Si is first mentioned, the reader is introduced to a damsel in distress. The quest to reach the Dragon City where Li Si is being held becomes the central driving force for Lucas and Jim, although the damsel is not as important as it might seem. Lucas and Jim accept this quest in order to gain the Emperor's favor and have him permit them to construct train tracks across Mandala. They had, after all, left home in the search for a place where they could continue working as engine drivers, and Mandala appears perfect save for the lack of tracks. Beyond this, another motivation for the two to head to the Dragon City is the discovery that the address at which Li Si is being held corresponds to the address on the parcel in which Jim arrived in Lummerland all those years ago. As the two set out on the quest, the rescue and retrieval of the

princess appear simply as a means to reach another goal. This would change once they actually come face to face with her, at which point Jim would develop an instant linking to her.

While Li Si's beauty, femininity and helplessness appear to make her truly representative of a damsel in distress, she does not have the disposition that would be expected given the situation. As both the heroes and the readers realize once she is actually introduced, Li Si is brave as well as intelligent, being the only one to stand up to the dragon Frau Mahlzahn. In this she reflects the dual nature of the Maiden, who is both helpless and powerful in her own right.

#### 5.7.4.2. The Childlike Empress

##### 5.7.4.2.1. Origin

As the peculiarities surrounding the identity and origins of the Childlike Empress were discussed in detail in sections 5.2.4.1.1. and 5.2.4.1.3, this section will be merely a brief summary. The Childlike Empress certainly captures the almost divine nature of the Maiden archetype, as she is the personification of imagination. As such, she is certainly not human, not quite a divinity either, but rather a being whose sole purpose is to simply exist. Her origin is never truly discussed, but it can be assumed that she has existed for as long as imagination has. She is by all means a unique character in Phantásien, despite it being a world that is home to the strangest of beings.

##### 5.7.4.2.2. Feminine Aspects

A previously noted observation about the Childlike Empress that is important in this section as that although she is clearly identified as being a girl, her gender is of complete insignificance. This is due to her not being human in the first place, but instead the personification of an abstract concept. Thereby her gender is purely symbolic and only appears significant in establishing her as a Maiden in the first part of the story.

Kuckartz explored the idea of the Empress actually depicting the Anima archetype of Bastian:

> Anima heißt auf Deutsch bekanntlich Seele. Und *Seele* wiederum ist der tradierte Name für den Inbegriff aller psychischen, weiblich-mütterlichen, fruchtbaren Mächte im Menschen, die in den Bildern leben und weben und aus denen auch alle seine schöpferischen Leistungen in Kunst und Denken herrühren. Denn wer anders könnte gebären als das Weiblich-Mütterliche? (1984: 63).

While the idea of the Empress embodying the Anima archetype would add meaning to her gender there are two issues which arise when analyzing the Empress as Bastian's Anima. For one, despite being clearly gendered, it is questionable how much significance the Empress' femininity has for her character, whereas Jung states of the Anima that she "possesses all the outstanding characteristics of a feminine being" (1959: 13). The other issue comes to the foreground once the significance of Phantásien as a whole is considered: If we were to look at Phantásien as a representation of supra-personal imaginary world rather than a representation of Bastian's unconscious as suggested by Ewers (2018: 235), one must question what the significance of the Childlike Empress would be were the human child that enters the realm a girl. The Empress is the only being that is ever-present, whereas other creatures live their life-span and pass away, thereby she is the one character whom all who traverse into the realm encounter. Were she to be interpreted as a contrasexual archetype, she would have to accordingly change into a male form if the human child is female.

Therefore, while the Maiden archetype is closely linked to the Anima, the Empress does not exhibit traits of the Anima. Even her status as the Maiden is only a temporary one which, much like in the case of Li Si, serves to further the plot. Unlike Li Si, the reward for saving the Maiden is in this case not her hand in marriage, nor does the Hero Atréju set out on his quest in hopes of being betrothed to her. The attraction between the Hero and the Maiden which might be expected is wholly absent, and the Empress' gender plays a questionable role. She is not meant to be desired by the male Heroes and is herself devoid of desires other than to maintain her existence and, by extension, that of Phantásien.

What is noteworthy in regards to the feminine aspects of the Childlike Empress is that they are present in a somewhat more covert manner. Hill mentions the ouroboros as symbol of the *static feminine*, one of four basic patterns underlying all of human activity (2013: 3).

> Its essence is the impersonal, rhythmic cycle of nature, which gives all life and takes all life. It is *being:* organic, undifferentiated, all components interdependent, and no one component more important than any other. Events just happen, for no reason but that they happen. The static

feminine is indifferent to the fate of the individual as it ceaselessly creates, nurtures, destroys, and devours. (Ebd.)

This description is remarkably similar to the Childlike Empress, who rules without differentiating between those who are good and evil, and who is closely connected to the ouroboros. Moreover, snakes are one the symbols mentioned by Jung as being associated with the Maiden.

#### 5.7.4.2.3. Proximity to Danger

The beginning of the *Neverending Story* fools the reader into believing that the story will be one of a Hero rescuing a damsel in distress. The Childlike Empress is initially introduced as a frail and helpless character that is in need of a cure only a chosen champion can retrieve. That neither the character nor the narrative are as simple as the reader is initially led to believe is gradually revealed, and the true nature of the story seemingly bursting with familiar characters and motifs evolves into a completely unique literary experience.

The Empress is introduced as the ruler of Phantásien who has been stricken by a mysterious illness that no doctor can cure. Her declining health parallels the disappearance of the Phantásien's landscapes and inhabitants caused by a puzzling force referred to as the Nothing. As the Empress is the embodiment of Phantásien, saving her is equated to saving the entire world, although the origins of the illness and how exactly it is to be cured are unknown.

While not kidnapped and taken to a symbolic underworld like in the case of Li Si, the Childlike Empress parallels Persephone's story in that her frail health is affecting the world around her, just as Persephone's absence impacted the crops and fruits and by extension the lives of the people. The greatest difference from Persephone is that the Childlike Empress does not have a parent who grieves over her.

Only on the surface level is the quest to save the Childlike Empress a quest to save the Maiden. In presenting the danger that has befallen Phantásien as an illness that is threatening the life of a beautiful damsel, the abstract force which is affecting the land is transformed into a more palpable problem with a clear solution in sight. The matter of saving the damsel is in this case a matter of saving an entire world, so that the initial seemingly simple and overused plot develops into a much more complex narrative. It appears as though the role of the Maiden is one

that the Empress takes on willingly and is able to shed as soon as the task she could not have completed herself has been accomplished.

### 5.7.5. Conclusion

When comparing the two Maidens, one being from Ende's earliest novel and the other from his last long prose work, there is a clear distinction between their role in the plot. Li Si is very much reminiscent of a typical Maiden who has found herself in a precarious position and requires the help of the Hero. She is, however, not portrayed as passive, nor is she completely passive. The physical strength she lacks is compensated with a striking intellect that makes her stand out among the children captured by Frau Mahlzahn. Moreover, she challenges Jim's views on education and as such aids the Hero in his internal development.

The Childlike Empress initially appears to be a simple damsel in distress, but just as the entire plot of the *Neverending Story* subverts the reader's expectations, so too is her role subverted. The Hero Atréju does not truly manage to save her, and in the end it is in her hands to ensure that Bastian crosses the threshold into Phantásien. Whereas the rescue of Li Si is simultaneously a marriage test, there are no feelings of love between the Childlike Empress and the Hero. This is also relevant when discussing the Maiden as a representation of the Anima archetype. Li Si can indeed be seen as Jim's Anima, as they are established to be opposites both visually and emotionally. The marriage at the end of the story can be understood as an integration of the Anima. The Childlike Empress, however, does not function as an Anima, neither for Atréju nor for Bastian. Her sudden vanishing and absence from the latter half of the story make it apparent that her role consisted solely in bringing Bastian into Phantásien, and that she does not function as a contrasexual archetype for the Hero.

It is notable that Ende utilized the Maiden in both stories which feature male Heroes. The dynamic between the Hero and the Maiden is one of the more prominent aspects of stories about Heroes who venture into the unknown. He utilizes this archetype both in a manner that is familiar to readers, as well as in a unique and surprising way in the case of the Childlike Empress.

## 5.8. The Herald

### 5.8.1. Definition and Significance

With the expanding analysis of archetypes as they appear in literature, there has been repeated mention of several archetypes which do not draw from Jung's writings, but have been observed as patterns in literature. An example of an archetype not related to psychoanalysis but having an important role in literary texts is the Herald. The Herald is notably mentioned by both Campbell and Vogler as an archetype that is related to the start of the Hero journey. This archetype signals the Hero's life is about to change and that his journey will commence soon. Campbell described the Herald in the following manner:

> The herald or announcer of the adventure, therefore, is often dark, loathly, or terrifying, judged evil by the world; yet if one could follow, the way would be opened through the walls of day into the dark where the jewels glow. Or the herald is a beast (as in the fairy tale), representative of the repressed instinctual fecundity within ourselves, or again a veiled mysterious figure—the unknown. (Campbell, 2004: 48)

The deeper psychological significance of the Herald lies in his role in ushering in change: the Herald is the signal that the psyche is ready for a transformation (Campbell, 2004: 50). He is a messenger from the unconscious that alerts us to an impending change which the psyche is prepared to accept.

### 5.8.2. Characteristics

The most important trait of the Herald concerns the time of his arrival. In the structure of the Hero's Journey, the Herald is connected to the Call to Adventure, whereby his appearance concerns the first rite of passage. Although Heralds commonly appear in the first act of the plot, they may also appear at any other moment in the plot (Vogler, 2007: 57). Despite primarily singaling the beginning of the journey, they can also carry information with them which will signal a turning point in the quest.

Vogler states that the Herald may be either a person or a force (Ebd.). It may be something as ordinary as a telegram or a phone call which carries the Call to Adventure. It is also

important to note that the Herald can be both a positive and a negative figure: he may be calling the Hero to an adventure of deep significance, or he may in fact be enticing the Hero to go down a path of demise.

### 5.8.3. Examples from Literature and Myth

Vogler and Campbell name several examples of Heralds across movies, literature and myths. Campbell explains how a white hart served as a Herald to lead King Arthur on to encounter a great beast (Campbell, 2004: 48–49). Vogler refers to Shakespeare's *Henry V*, in which the King is given an insulting gift from the Dauphin by his ambassadors in the first act of the play. A commonly referenced example of the Herald in movies is R2D2 from the George Lucas' *Star Wars: A New Hope*, who triggers Luke's adventure by showing him the message from Princess Leia.

### 5.8.4. Approaching the Herald in Ende's Novels

With the Herald having two defining traits – the moment of arrival and the signaling of the beginning of an adventure – the following section will discuss characters that appeared during the first rite of passage in each of the Heroes story and fulfilled with function. The main aspect of the Herald that will be analyzed will be the manner in which their arrival indicated that the adventure was about to commence.

#### 5.8.4.1. The Postman

In both *Jim Button* novels, a disruption occurs in the daily life on the island of Lummerland with the arrival of the postman. A messenger not only by function but even by profession, this marginal character unknowingly signals the beginning of an adventure. In the first novel, he is the one to deliver Jim to the island, having decided that the illegible handwriting on the parcel containing the boy could only point to Lummerland based on the few letters he could discern. In the second novel, it is with his arrival that a problem is brought to light: the lack of a lighthouse on the island could potentially cause ships to crash into its shores. Just as the

postman was not aware that he was delivering a baby in the first novel, he could have never predicted that his arrival in the second part would lead to a new series of adventures which would change the fate of numerous characters.

The postman is an oblivious Herald, one who signals the beginning of a journey for others by doing nothing more than his duty. That he appears both at the beginning of the first as well as the second novel creates a connection between the two plots, although the adventures he ushers are vastly different. Both times, however, his arrival is connected to the fate of the Hero and it forges a path for him to tread on.

#### 5.8.4.2. The Grey Gentlemen

The Grey Gentlemen are, upon their initial appearance in the lives of Momo and her friends, Heralds of a sinister change that is about take hold of their community. They themselves announce the beginning of a new, darker time and are thus a negative and evil version of this archetype. Given their mysterious ability to erase themselves from the memory of those they encounter, the Grey Gentlemen appear as Heralds several times, with the most important appearance being that of the agent who meets Momo. Whereas Momo's arrival at the beginning of the story announced the beginning of a blossoming community, the arrival of the Grey Gentlemen foretells the dissolution of the community and ushers in a dark time for Momo and her friends.

#### 5.8.4.3. Cassiopeia

Another Herald in the novel can be observed in Cassiopeia. Unlike the Grey Gentlemen, she is a positive Herald. The mysterious turtle appears a messenger of Master Hora and her arrival marks yet another change in Momo's path. Cassiopeia is there to not only signal a new change, but she also guides Momo to the Never House where Master Hora resides. Whereas the Grey Gentlemen appear as messengers of a sinister time that lies ahead, Cassiopeia's appearance comes as a hopeful turn of events and leads to the encounter between the Heroine and someone who can help her on in fight against the evil forces.

#### 5.8.4.4. Caíron

Unlike the postman in *Jim Button*, who unknowingly fulfills the role of the Herald, and unlike Cassiopeia who assumes the role of the Herald only temporarily, Caíron of *The Neverending Story* appears as a different kind of Herald. He is, in fact, more exemplary of this archetype than any of the characters mentioned. Whereas the examples from the other novels point to characters that show similarities to the function that the Herald has, Caíron is perhaps the only true example of this archetype.

Caíron's function is limited to that of a Herald. He appears in the story specifically in order to communicate to the Hero that he has been chosen and to relay to him what it is that he must accomplish. He is, therefore, fully aware that the task he was asked to fulfill is one which will profoundly impact the life of the Hero. With the declining health of the Childlike Empress and the simultaneous spreading of the Nothing throughout Phantásien putting the future of the world of imagination in great peril, the Empress selects a Hero who is to find the cure and save Phantásien. The role of finding the Hero and handing him her sigil, AURYN, is entrusted to the centaur Caíron.

Hocke links Caíron's appearance as a centaur, combined with his status as one of most skilled physicians in Phantásien, to the mythological centaur Chiron[59]. He, too, was a wise physician who is also known for having trained heroes such as Heracles and Achilles. Hocke connects this to Caíron's role as a Herald: While he may not train the Hero, he does inform Atréju of his destiny as the chosen one and instructs him about the journey he is about to go on, including what carrying the sigil AURYN means and how he is to approach his quest (Hocke–Hocke, 2009: 58–59).

Gronemann highlights Caíron's dual nature as a centaur as well the prominence of the colors white and black – representing opposites – in his appearance as a link between Caíron and the archetype of the Self, which represents the unity of conscious and unconscious (1985: 23–24). Although these aspects of his appearance do point to a unity of opposites, the function that

[59] Ludwig notes that Caíron's description in the novel shows clear influence from the manner in which Goethe describes the centaur in *Faust II* (1988: 8): "Den Arzt der jede Pflanze nennt, Die Wurzeln bis in's Tiefste kennt, Dem Kranken Heil, dem Wunden Lindrung schafft, Umarm' ich hier *in* Geist- und Körperkraft!" (Goethe, 2014: 224)

Caíron has in the story and for Atréju's journey is not that of the Self. However, this can be seen as an indication that the journey that is about to commence is one which is connected to the discovery of the Self. That this is the significance of the journey will only become apparent much later, as well as the fact that the actual Hero and the one who has to awaken his inner Self is not Atréju, but Bastian.

After he completes his quest and instructs Atréju on what he is to do, Caíron is no longer part of the story. As with many other characters, the narrator indicates that he did go on to experience various other adventures, but that these are to be told another time. He completes the role of the Herald, although just as the reader was unaware what kind of a journey awaits Atréju, Caíron, too, could not have known what it is he truly sent Atréju out to find and how it will impact the future of Phantásien.

### 5.8.5. Conclusion

It was possible to identify the presence of the Herald in each of the Heroes's journeys. Each time, the Herald signaled a change and as such marks the beginning of an adventure. The manner in which this was achieved is quite varied. Whereas the postman is an example of a Herald that is unaware of the change he is introducing into the Heroes life, Caíron was fully aware that he is relaying an important message. That the Herald can be a more sinister figure can be seen in the agent of the Time Saving Bank, and in this case the Herald's function is more implicit. Rather than being the bearer of a message, his appearance alone signals that a disturbance is approaching. Although the Herald notably appears in the beginning of the journey, Cassiopeia is an example for this not necessarily having to be the case. She appears as a Herald of the forces of good and physically leads the Hero down the path that is meant to be walked.

Despite having a minor role in the entirety of the plot, the function of the Herald is nonetheless important. As seen through the characters that represent this archetype in Ende's novels, they are the bridge between the Hero and the journey that needs to commence. As such, this function is assumed for a very brief period of time. Whereas Caíron and the Postman were limited to being the Herald and were as no longer a part of the plot once their missions were complete, Cassiopeia and the Grey Gentlemen remain integral to the rest of the plot, be it in the guise of allies or enemies of the Hero.

## 5.9. The Threshold Guardian

### 5.9.1. Definition and Significance

Similar to the Herald, the Threshold Guardian is not an archetype from Jung's writings, but has instead emerged as an important archetype in literary texts. Both Campbell and Vogler mentioned the Threshold Guardian, and while it was named explicitly by Jung, it can be traced back to the Shadow, Anima and Animus. Namely, these function as guardians of parts of the unconscious. On his journey, the Hero must cross many a threshold as he traverses the unknown world, entering unfamiliar regions and facing ever more difficult challenges, and it is at these thresholds where the Hero's Journey might come to a halt and that he may be faced with a Threshold Guardian.

> These two crepuscular figures from the dark hinterland of the psyche—truly the semi-grotesque "guardians of the threshold," to use the pompous jargon of theosophy—can assume an almost inexhaustible number of shapes, enough to fill whole volumes. (Jung, 1972: 288)

The notion of confronting a challenging force in order to be able to progress developed into the archetype of the Threshold Guardian, a figure commonly observed in myth and literature. As the Hero's Journey reflects various psychological and emotional processes, Threshold Guardians that need to be overcome or reconciled with in order to expand the psyche transform into enemies and monsters that are to be overpowered before the Hero may progress further on his adventure, a symbolic representation of the expanding of the conscious.

### 5.9.2. Characteristics

Campbell and Vogler speak of the Threshold Guardian as a figure encountered by the Hero on his journey, with Vogler referring to it as one of the most common archetypes encountered in story writing:

> Threshold Guardians are usually not the main villains or antagonists in stories. Often they will be lieutenants of the villain, lesser thugs or mercenaries hired to guard access to the chiefs headquarters. They may also be neutral figures who are simply part of the landscape of the Special World. (Vogler, 2007: 49)

Campbell says the following of the Threshold Guardian:

> They are preliminary embodiments of the dangerous aspect of the presence, corresponding to the mythological ogres that bound the conventional world, or to the two rows of teeth of the whale. They illustrate the fact that the devotee at the moment of entry into a temple undergoes a metamorphosis. (2004: 85)

Vogler speaks of ogres, dragons and similar powerful and menacing creatures that guard the threshold, creatures who test the Hero, but who also "stand for our internal demons: the neuroses, emotional scars, vices, dependencies, and self-limitations that hold back our growth and progress." (2012: 50)

What characterizes this archetype is the point at which the Hero encounters it, rather than its physical attributes, abilities or actions. The Threshold Guardian stands at the cusp of the land traversed and the ground that is yet to be explored on the search for the Ultimate Boon. The meeting with the Threshold Guardian necessitates an interlude in the Hero's Journey, as the Threshold Guardian holds the key needed to continue the journey. This key can be of a symbolic manner, and as Vogler stated, the Threshold Guardian may not need to be overpowered.

### 5.9.3. Examples from Literature and Myth

A famous example of a Threshold Guardian is the Sphinx whose riddle Oedipus must solve in order to progress on his journey to Thebes to marry the queen Jocasta. In Greek mythology, the three-headed hound Cerberus guards the entrance to the Underworld, keeping both the dead from escaping and the living from entering. He is famously subdued by Orpheus on his quest to retrieve Eurydice from the realm of the dead.

### 5.9.4. Approaching the Threshold Guardian in Ende's Novels

The defining aspects of the Threshold Guardian are, on the one hand, the fact that this archetype obstructs the progression of the Hero for a certain amount of time, and, on the other, that it needs to be defeated or otherwise removed from the Hero's path. Thus the following section will discuss characters – as well manifestations of this archetype that are more abstract – that have such a function in the plot of Ende's novels. The analysis will stress in what manner

these representations of the Threshold Guardian occlude the Hero's path, and how they are overcome.

#### 5.9.4.1. Tur Tur

The heroes of the *Jim Button* novels encounter Tur Tur, the *Scheinriese* or *apparent giant* upon arriving in the desert known as The End of the World. The unique feature of the desert is that it creates disorienting Fata Morganas which appear to be based on the thoughts and emotions of those who travel through it, as well as mirroring people and objects that find their way into the desert. Needless to say, the illusions are both confusing and infuriating to those who walk the desert searching for shelter and food. Upon initially laying eyes on Tur Tur, Jim and Lucas take him to be a Fata Morgana, and his enormous size frightens Jim and prompts him to insist on fleeing. Tur Tur's deceivingly large form would no doubt frighten most travellers and deter them from progressing through the desert. The only way to overcome this Threshold Guardian is by approaching him, a task easier said than done:

> Plötzlich hob der Riese beide Hände, faltete sie und rief mit einem ganz dünnen armseligen Stimmchen: "Bitte, bitte, ihr Fremden, lauft nicht fort! Ich will euch gewiss nichts!" [...] "Er will uns wahrscheinlich fangen und einkochen. Ich hab' mal von so einem Riesen gehört. Bestimmt, Lukas." (Ende, 2004a: 126–127)

Tur Tur's fate as a Threshold Guardian is a cruel and unpleasant one, as his ability deters and frightens those who spot him, while he wishes for nothing more than to be approached. It is only then that his true size becomes visible. To defeat this Threshold Guardian means to approach him and trust him, which Lucas is able to do. Up close, the giant is an old, kind-faced man of average height who is infinitely grateful that someone has the courage and trust to come close to him. This moment carries a deep significance for Jim as well, as it marks the Apotheosis of his journey. Tur Tur becomes an ally who offers the heroes shelter and guides them out of the desert, and his role as the Threshold Guardian is relinquished, although he does appear again in the second part.

#### 5.9.4.2. Nepomuk

Soon after parting ways with Tur Tur, Jim and Lucas meet the half-dragon-half-hippo Nepomuk. Just like Tur Tur, Nepomuk might initially appear to be a Threshold Guardian in the form of a monster that needs to be defeated, a dragon that stands just outside of the Hero's final destination. But, quite contrary to Tur Tur, Nepomuk wishes that those who encounter him would fear him, but they do not. Neither his form nor his demeanor are frightening, even less so after the half-dragon breaks down in tears when he realizes that the strangers do not fear him. Just as Tur Tur was shunned for his fearful ability and ultimately decided to live as a recluse, Nepomuk, too, is an outsider. He is ostracized by the dragons of the Dragon City for being an impure half breed and is not permitted to enter the city. Instead, he lives in the Land of Thousand Volcanoes, just outside of the city

When Jim and Lucas meet Nepomuk they are closer to their goal than ever before, but they neither have the coal needed to keep Emma driving, nor do they know how to enter the city. And so they must bring the Threshold Guardian to their side and ask for his help to cross this last threshold. As Nepomuk is himself in a conundrum; he is unable to fix his volcano, a most shameful predicament for a dragon. And so Jim and Lucas, being skilled and experienced engine drivers, offer their services, and in return are given both coal and, perhaps more importantly, instructions on how to enter the Dragon City.

#### 5.9.4.3. The Golden Dragon of Wisdom

The feared dragon from the first *Jim Button* novel Frau Mahlzahn enters a year-long transformative slumber after she is spared by Jim and Lucas. This is a prerequisite for dragons to shed their hostile demeanor and become all knowing and benevolent golden dragons. That the dragon should enter this long sleep just as she is gifted with unlimited knowledge comes as a great burden to the Hero. In succumbing to the slumber before divulging the details of Jim's heritage, the dragon becomes the Threshold Guardian that stands between the Hero and his ultimate quest, as he must wait for a year in order to learn the truth. While the dragon does not pose a physical obstacle to the Hero, nor is there a task involved that requires resolution before

the threshold may be stepped over, it nonetheless prevents the Hero from departing on the search for his true identity, thereby functioning as a Threshold Guardian.

#### 5.9.4.4. The Agent of the Time Saving Bank

For Momo, the encounter with the Threshold Guardian is simultaneously the first encounter with the antagonist, or rather with a segment of the collective character that the Grey Gentlemen represent. The men are physically indistinguishable but they are given unique names, this one being agent BLW/553/c, although the significance of this name is questionable. Rather than give the agents any autonomous identity beyond that of the group, the names appear to only indicate their affiliation as well as identify them as something other than human, despite their anthropoid appearance.

The threshold that is guarded by the agent is not one Momo seeks out to cross, nor is she the one to initiate the confrontation with the guardian. The agent appears in the amphitheater just as the influence of the Grey Gentlemen begins to spread throughout the suburb and as they ensnare more and more people in their time saving scheme. The agent approaches Momo with this very intention, planning on gifting her with a doll which serves the sole purpose of luring children into playing on their own: “Du brauchst dann deine Freunde gar nicht mehr, verstehst du? Du hast ja nun genug Zerstreuung, wenn all diese schönen Sachen dir gehören und du immer noch mehr bekommst, nicht wahr?” (Ende, 2015: 104)

What makes this agent a Threshold Guardian is not simply the fact that this meeting marks Momo’s first encounter with what would unfold to be the main antagonist of the story, but more so the fact that Momo unwittingly learns more about the secret organization than she should. While listening to the man, Momo thinks to herself: “Aber ihm war viel schwerer zuzuhören, als allen anderen, denen sie bislang zugehört hatte. Sonst konnte sie sozusagen ganz in den anderen hineinschlüpfen und verstehen, wie er es meinte und wie er wirklich war. Aber bei diesem Besucher gelang es ihr einfach nicht.” (Ebd. 105) With the help of her listening abilities, however, Momo manages to hear the man’s true voice: while it is not fully clear what compelled the agent to begin revealing the secrets of the Time Saving Bank, it would seem as though Momo’s keen listening ability and empathy managed to unhinge something inside of him: “Als er nun wieder zu reden begann, war es, als geschehe es gegen seinen Willen, als

brächen die Worte von selbst aus ihm hervor und er könne es nicht verhindern […] Und nun hörte Momo endlich seine wahre Stimme." (Ebd. 107–108)

Upon revealing the organization's goal, the man flees in panic, hoping that Momo will forget the encounter, just as all those to whom the Grey Gentlemen have previously appeared before had. Having heard his real voice, however, Momo is able to fully recall everything that transpired. It is only at this point that the encounter reveals itself as one with the Threshold Guardian, and the conversation as the Crossing of the First Threshold. In learning about the Time Saving Bank and its agents, simultaneously piecing together that they are connected to what has been transpiring in the suburb, Momo has entangled herself in the web they have spun around her friends, albeit being at the point the only one capable of seeing things as they truly are. In resisting both the temptation of the agent to devote her time to a doll which to her appears lifeless as well as his compulsion to forget their meeting, Momo has unwittingly brought the attention of the organization upon herself. Thus, this encounter marks the true beginning to Momo's adventure, the point of no return.

#### 5.9.4.5. Morla

For no other Hero did Ende lay out as many Threshold Guardians as for Atréju. Atréju's journey is the most linear, having a clear goal from the very beginning and with each obstacle the Hero conquers he comes closer reaching it, or perhaps its better said that he comes closer to understanding it.

The first obstacle Atréju is faced with is that, although he knows very well what his task is, he does not have a clear direction. He receives unexpected help when a bull he spared, not so much out of mercy but rather due to having been disrupted in his hunt, appears in his dream and as a token of gratitude points him the direction of the giant swamp turtle Morla. This ancient creature proves to be anything but cooperative, dismissing the importance of Atréju's journey.

> Alles wiederholt sich ewig, Tag und Nacht, Sommer und Winter, die Welt ist leer und ohne Sinn. Alles dreht sich im Kreis. Was entsteht, muß wieder vergehen, was geboren wird, muß sterben. Hebt sich alles auf, das Gute und das Böse, das Dumme und das Weise, das Schöne und das Häßliche. Ist alles leer. Nichts ist wirklich. Nichts ist wichtig. (Ende, 2004c: 66)

Although Atréju was given the sigil AURYN so that other inhabitants of Phantásien can recognize him as an envoy of the Empress, Morla does not feel the need to help the Hero. But as she is the only one who can guide Atréju, the Hero needs to be persistent. For his journey to continue, he must persuade Morla to help him, which he achieves in doing by using her own nihilistic logic against her.

> „Wenn es dir wirklich ganz gleich ist“, drang Atréju in sie, „dann könntest du es mir ebensogut sagen.“ „Könnten wir auch, Alte, nicht wahr?“ grunzte die Morla, „haben aber keine Lust dazu.“ „Dann“, rief Atréju, „ist es dir eben nicht wirklich gleich! Dann glaubst du selber nicht, was du sagst!” (Ebd. 67)

That Atréju will not be able to defeat the Threshold Guardians he encounters by brute force is evident from the very beginning of his journey. As he was ordered to set out on his quest without weapons, it is apparent that a different approach will be needed in order to overcome the various obstacles that lie ahead. The turtle Morla is amused and impressed with how he managed to outsmart her, and provides the hints needed to continue the journey: Atréju must reach the Southern Oracle and speak with a mysterious entity called Uyulála, as only she knows what the cure that can heal the Empress is.

#### 5.9.4.6. Ygramul

The spider monster from *The Neverending Story* previously discussed in the section dealing with the Shadow archetype also functions as a Threshold Guardian. Although he now knows where he must go, Atréju learns that the Southern Oracle is on the far side of Phantásien. Traveling by foot since the loss of his horse Artax, Atréju is faced with the dilemma that by the time he reaches Uyulála, it might already be too late. It is here that Ygramul’s role as a Threshold Guardian emerges.

The monstrous creature is the only one who can help Atréju out of this predicament, but the help she has to offer comes in the form of a deadly poison. The poison will surely kill the boy, but it will also enable him to teleport himself to any part of Phantásien. In order to pass this threshold, the Hero needs to trust the monster he would have fought against were he equipped with a weapon and permitted to do so. The encounter between Atréju and Ygramul subverts the

usual narrative, and the Hero must permit the monster to infuse him with the deadly poison in order to progress on his journey.

#### 5.9.4.7. The Southern Oracle

Having been healed and approaching the Southern Oracle at long last, Atréju is faced with three more Threshold Guardians, although they are not creatures of Phantásien but instead magical gates. But just as overcoming the previous Threshold Guardians required not the physical strength of the Hero, but instead his mind and bravery, so do the three gates require various inner feats from the boy. The first gate, called the Great Riddle Gate, is guarded by two Sphinxes and can only be passed if they close their eyes. Otherwise the traveller would be caught in their gaze and petrified to stone while simultaneously being confronted with every riddle in world. Only when – and if! – all the riddles are solved would he be freed. In Atréju's case, he is able to walk between the two Guardians freely. Whether the reason be in the urgency of his quest or the fact that he carries the sigil of the Empress remains unclear.

The second gate, the Magic Mirror Gate, confronts the traveller with his dark and hidden side, revealing to him his true self. This confrontation is explored in more detail in the section dealing with the Shadow archetype, but it suffices to say that overcoming this Threshold Guardian requires the traveller to accept whatever it is the mirror shows him. Atréju was able to do so with ease. The third and final gate is called the Gate Without a Key and can only be accessed by those who approach the gate without seeking to see what it guards. As Atréju's memories of himself and of his quest vanish once he crossed the second gate, he is able to open the third and final gate, as he no longer possesses the intent to meet Uyulála.

### 5.9.5. Conclusion

The Threshold Guardians that Ende's Heroes encounter vary greatly in terms of how they prevent the journey from progressing, as well as what needs to be done in order for this obstacle to be removed. A common characteristic of the encounters between the Heroes and the Threshold Guardians is that violence is never employed. Even when the Hero is dealing with a Threshold Guardian who is aligned with the evil of the story, a display of physical strength is not

the key to ensuring the journey can progress. Instead, it is displays of kindness, patience, determination and of inner strength that are vital for these encounters to be resolved. This is reflective of what has already been established concerning the Heroes and their journeys which is that while the journeys might lead the Heroes across fantastical landscapes or pit them against powerful enemies, the Heroes are never challenged to prove themselves physically, but emotionally and intellectually.

# 6. OVERALL CONCLUSIONS

While the main goal of the overall conclusions will be to address the four objectives of the thesis as stated in the introduction, the findings concerning the Hero's Journey and the archetypal characters, which have been laid out in detail in the respective concluding sections, will first be summarized.

The analysis of the Hero's Journey in each of Ende's novels was approached by identifying the presence of the three rites of passage – Separation, Initiation, Return – and their sublevels. Each of Ende's novels contains segments of the plot which are in line with how these rites have been described. While it was not possible to identify each of the sublevels belonging to the three rites, the key sublevels of each rite could indeed be found in all four novels. As such, there are considerable structural similarities to be observed which concern the beginning of the journey, its overall progression, as well as its end. All of Ende's Heroes are recipients of a Call to Adventure, they must all traverse a Road of Trials, they all reach an Apotheosis and at the end they attain the Freedom to Live. Although each Hero is different and embarks on a completely unique journey with a personal goal specific to him or her, the manner in which the plot progresses points to the Hero's Journey being at the core of Ende's novels.

The archetypal characters which were included in the analysis of the fifth chapter are the following: Hero, Divine Child, Shadow, Trickster, Wise Old Man, Mother, Maiden, Herald and Threshold Guardian. Given that each archetypal character has its unique traits, which can concern its appearance, personality, relationship to the Hero or function in the plot, each archetypal character was approached in a different manner. The approach was based on a description of the archetype which drew from both Jung and Vogler, as well as other authors. For each of the archetypal characters included in the analysis, it was possible to identify its presence in at least two of the four novels. While in some cases it was evident that Ende referenced – consciously or subconsciously – previous manifestations of these archetypes (i. e. the parallels between Momo and other Divine Children from German literature, or the parallels between Li Si and the story of Persephone), there are also examples of characters who combine both established traits of certain archetypes while also exhibiting completely unique characteristics (i. e. the Childlike Empress who both is and is not a Maiden). Some archetypal characters appear as both positive and negative figures (the Trickster and the Mother), whereby the versatility of

archetypal characters can be observed. What is notable is that Ende was not consistent in his depiction of evil, as is visible from how the Shadow presents itself in his novels. Ende's concept of evil appears to have steadily evolved, starting with the Archetypal Shadow in his earliest novel, which would be replaced by the Collective Shadow in *Momo*, and ultimately there is a greater emphasis on the Personal Shadow in his final novel. What is also noteworthy is the lack of contrasexual archetypes. Although archetypes that are connected to the Anima and Animus such as the Maiden and the Wise Old Man do appear, their function in the plot concerns that of the damsel and the mentor primarily, without the added dynamic between the Hero and a contrasexual character. Only Li Si is an example of a Maiden who is simultaneously the Anima of the Hero. Additionally, it was observed that Ende consistently utilized archetypal characters whose functions concern the structuring of the plot, i.e. the Herald and Threshold Guardian, as these were found in all four novels.

With a summary of the analysis provided, the four main goals of the thesis will now be addressed. These were: 1) To utilize the archetypal approach on the analysis of Ende's four novels as a means of identifying how they forge a connection to the existing literary tradition; 2) To determine the similarities between how the narrative patterns of the novels unfold and how certain character archetypes are portrayed, as a means of gaining a deeper insight into Ende's poetics; 3) To argue for the applicability of the archetypal approach to literature on works of fantasy children's literature and 4) To contribute to the overall research on German children's literature in Serbia.

The first goal was to establish a link between Ende's novels and myths via the identification of narrative patterns. As seen in chapter four, it was possible to observe the narrative of the Hero's Journey in each of Ende's novels, whereby these stories can be understood as retellings of the Hero myth that has been a part of the literary tradition for centuries. The journey might be embedded in a fantastical context and written in a manner that appeals primarily to a younger audience, but these two points do not deter from the fact that the stories told are a reinvention of this ancient narrative structure. Moreover, all of the central characters of each novel could be identified as manifestations of archetypes whose origin is either rooted in myths or they have a longstanding tradition in literature. The identification of such narrative patterns is a distinct argument against the trivialization of Ende's novels, as it shows that they are far from nonsensical and are in fact an expression of a tale which continues

to be at heart of story-telling even in general literature. That this tale should be written in a manner which engages the attention of a younger audience more so than an adult one should not be considered a detriment. Additionally, the utilization of archetypal characters familiarizes young readers with characters that have a rich tradition in literature. Overall, the presence of archetypal structures in what will for some be among their earliest contact with literature carries a great significance in introducing young readers to a literary tradition which they will continue to encounter time and time again, effectively introducing them to a narrative and to characters that have and will continue to shape story-telling.

The second goal concerned the identification of common patterns in Ende's story-telling based on the presence of archetypal narratives and characters. Beyond the fact that all of Ende's stories reflect the Hero's Journey, it was possible to draw conclusions about the manner in which his Heroes are conceived and how they relate to other characters. Notably, in analyzing which archetypes surround the central archetype – the Hero – and how they interact with him or her, it was possible to determine how themes such as love, family and friendship are approached in Ende's novels. In particular, romantic love is hardly present in his novels, which is noticeably in how the contrasexual archetypes, the Anima and the Animus, present themselves. The notion of family is not given as much attention in the four novels, and as a consequence, archetypal characters related to parental figures do not have a large presence, but are still of a greater significance than those which are connected to romantic love. Instead, the relationship which has the greatest emphasis in Ende's novels is friendship. Characters such as the Wise Old Man who can assume the role of a father figure appears instead as a friend of the Hero who treats him or her as an equal, despite the differences in age and knowledge. An important observation about Ende's Heroes is that they are never treated as children by their environment, whereby the author utilizes his child Heroes to show them as equal to adults, as opposed to oppressed or undermined and needing to prove themselves. Moreover, Ende strays far from violence and displays of physical strength. His Heroes are either not given a power which makes them superior, or – as in the case of Bastian – the possession of such a power is an obstacle rather than a means of attaining a goal. Although they are all faced with difficult tasks, Ende's Heroes manage to reach their goals with intelligence and perseverance, as well as with the help of their allies. Therefore, in analyzing which archetypal characters are present and how they interact with the Hero, it was

possible to draw conclusions which concern Ende's ideas of fundamental relationships which span across his novels, as well as about his idea of the child Hero.

The third goal of this thesis was to argue for the applicability of the archetypal approach for the analysis of works of children's literature belonging to the genre of fantastical literature. Chapter four and five serve as a testament to this statement, as it was possible to recognize archetypal patterns that concern both the plot and its characters in each of the novels. Fantastical aspects of the story such as encounters with supernatural beings were identified as reflections of archetypal patterns that are indicative of the Hero's development, such as the Shadow, the Wise Old Man and the Mother. The archetypal approach enabled the identification of the deeper significance that such characters hold, beyond being allies or enemies. Conversely, the use of the fantastical opens up the ability to introduce such figures in a more subliminal manner. Particularly in the case of children's literature, the utilization of the fantastical to convey a story of inner growth can be a powerful tool. The presence of the fantastical contributes to intriguing young readers who prefer stories that transpire in a world that is unlike their own. In simultaneously depicting truths about the human experience, such works not only play an important role in fostering reading habits and the appreciation for literature in young readers, but they also confront the reader with important aspects of inner development. Ende's novels are examples of such stories, and applying the archetypal approach to his works has aided in understanding that they are all stories about the individual on his quest to learn more about himself and the world.

The final goal of this thesis was to offer a contribution to the overall research on German children's in Serbia. In having been written, this thesis has the potential to achieve that, but a re-evaluation of the position of German children‘s literature will require more time and effort. The main motivation for this thesis was to offer a counter argument to statements which diminish the literary worth and capacity of children‘s literature in general, but in particular those that concern Michael Ende. As he is an author whose works have found appreciation among young Serbian readers, the author of this thesis sees great potential in a discussion about Ende being the key to unlocking the door for further works of children's literature from the German speaking countries to be recognized as valuable.

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