

Influence of Archetypes and Collective Unconscious in *The Centaur*

In this section, the present research elucidates the theoretical significance of the Jung's theory of archetype and collective unconscious in *The Centaur* and focuses on the mythical dimension of the novel. In this novel, archetypes are often expressed using mythical structure and themes. The whole story of the novel revolves around the mythical god Chiron, Caldwell. The characters themselves are mythical figures in the disguise of human form. "These god like figures are in fact symbolic representatives of the whole psyche" (Jung 110).

The experiences described in *The Centaur* are actually human experiences which are known as archetypes, although they may have mythological dimensions. The book is prefaced with a quotation from Karl Barth: "Heaven is the creation inconceivable to man . . . earth". Caldwell's mind shifts from Olinger and Olympus continually reminding us of the boundary between heaven and earth. He is lower than gods but he transcends the physical through the intensity of his struggle and transmogrifies the common place through the power of love. As a whole, the book celebrates a victory of faith achieved in the scarified life where heaven and earth are married. It also explains how difficult it is to follow such a life. This section divided into under the headings "protagonist George Caldwell as an archetypal personage", "male superiority as a pre-existence idea", "Instinctual behaviors of the characters as an archetype", "Love as an universal symbol" discusses in detail about the influence of archetype and collective unconscious in *The Centaur*.

Protagonist Caldwell as an Archetypal Personage

In the novel, the archetypal personage George Caldwell becomes Chiron, the wise centaur renowned among the Greeks as prophet, healer, and teacher of famous heroes as Jason, Achilles, and Aeneas. George's experiences are mostly psychological

but they constitute a significant rebellion against the meaninglessness of life. In *The Centaur*, Updike has used his literary skill in making the transition from the fifty-year old science teacher to Chiron, *The Centaur*, with great ease. In fact, the result of the transition is that *The Centaur* is not merely a retelling of the myth of Chiron but a suggestion of the mythological dimensions of even the most ordinary contemporary experience. Caldwell is a personification of modern man. He feels afraid and insecure in this world. The modern man's anxieties such as cancer, grocery bills, etc. are inherent in Caldwell's character. So, Peter compares his father's bad health with the condition of the world. Regarding this thing, he says: "My father never went to doctors. For the first time, I had proof that his illness was not an illusion; it was spreading outward into the world like a stain. "Really? You're really going? "I was begging him to deny it" (88). Like Caldwell condition, the condition of the world is bad. There is no easy to live healthy life. So, Peter compares his father illness with a stain which is spreading outward into the world. In this sick world, protagonist Caldwell himself doesn't want to live. So, he tells his wife Cassie: "I have it licked. Kill or be killed that's my motto. Those bastards don't give any quarter and I don't give them any" (216). The quest in Caldwell's life is "to bring men out of the darkness" (17). The tragedy of his life is that he doesn't realize that it is as a man who loves and not as a teacher that he is best equipped to face this challenge. Still he does admit that "it's no golden age, that's for sure" (18). In this critical time, Caldwell lives his life with the blessing of god. *Caldwell* has a great faith in God. God has been the basis for living life in his miserable condition. So, he says: "when the depression let me in 31, I had nothing I knew nothing. God had taken care of me all my life so I was unemployable. So, out of the goodness of his heart of my father-in-law's nephew Al Hummel got me a job teaching" (81). His faith in God is also expressed through this

expression. "Don't worry about your old man, Peter. In God, we trust" (128). He also says his son: "I have always been lucky. God takes care of you if you let Him"(217). According to Caldwell, God is the guardian of men. He helps men in difficult situations. In God's grace, he passes his life in this world.

Being half-beast and half-man, the Centaur or Caldwell plays giant's role in the society. His young manhood was troubled by the premature death of his father and by America's participation in the first world war. He enlisted in the head quarters Troop of the Seventy-Eight Division late in 1917, and narrowly survived. He was to enrich as worker, teacher, churchman, civic leader, son, husband, and father. He was engaged at a variety of Jobs: as a door-to-door salesman of encyclopedias, as the driver of sightseeing bus in Atlantic city, as athletic supervisor in the pattern on Y.M.C.A, as a railroad fireman on the New York, and even as a hotel bellhop and restaurant dishwasher. In the fall of 1933 Mr. Caldwell took up teaching duties at Olinger High School, duties he was never to put down.

In addition to full load of extra-curricular school activities, including the coaching of gallant swimming team, the management of all football, basketball, track and baseball tickets, and the supervision of the communications club, Mr. Caldwell plays a giant's role in the affairs of the community. He was secretary of the Olinger Boosters' club counselor to cub pack, vice-president of the lions and chairman of that service club's annual light – bulb- selling campaign for the benefit of blind children. During the recent war he was Block warden. Mr. Caldwell promptly became a deacon and member of the council of the Firetown Evangelical Lutheran Church body. In this way, he serves in different fields in the society but his economic and social condition is not respectable and better than others in the society. He is survived by a sister,

Alma Terrio, of Troy, New York; and by his father – in – law, his wife and his son, all of Firetown. His life is full of difficulties:

waste, rot, hollowness, noise, stench, death in fleeing the many visages which this central thing wears Caldwell as if by God's grace comes upon, over in the corner, leaning against the stacked folding chairs beside Vera Hummel, Reverend March in his clerical black and backwards caller. (188)

He involved in different jobs and social works but he is unable to earn sufficient money for his family. He has no popularity in identity. So, he is indifferent in the society like the modern man. His wife Cassie expresses her dissatisfaction with the salary of his teacher's job in the Olinger High School. It shows the unsatisfactory nature of modern man. Through this archetypal personage or mythical figure Caldwell or Chiron, Updike exposes the condition of men of that time in the society.

Male Superiority as a Pre-existence Idea

The another important aspect presented in the novel is the traditional concept of male superiority in the society which is shown as a pre-existence ideas or an archetype. People think women as inferior creature of the universe through the earliest time and also now. Females are like play things in the hands of males in the patriarchal society. In the novel, the hero George Caldwell inherits by the concept of male superiority in his mind. He addresses woman "that poor femme" (85) in the novel. Despite being a science teacher, his view towards women is very traditional and conservative. His voice has the sense of inferiority towards women. He says his own wife "don't be a femme Cassie"(216). It is not digestible for a woman of modern age. His negative attitude towards females is also demonstrated by his son Peter through these lines: "don't you believe it," my father said. The worst thing in the

world is a bitter woman. That's one thing about your mother, she's never been bitter" (85). In these lines, Caldwell expresses his opinion to his son Peter about women. According to him, women are useless and valueless objects in the society. They are like worst things.

Being the principal of the school, Zimmerman is not also positive view towards women. He tries to kiss Penny, Peter's girlfriend, without her permission. Without the consent of Penny "he has seized Penny's arm, and he stands there smiling between them, not letting go." Two prizes students "he says, as if of two netted birds" (180). Although, there is the presence of Penny's boyfriend Peter but he doesn't feel fear and hesitation. If there is no Peter to help her girl friend Penny what he does we can imagine easily. For him, females are like personal possessive objects. Males can use them according to their need. Being the principal of the school, he should respect the hobbies of women and advocates the rights of women but he presents himself as a very inferior and narrow minded person of the society. So, Updike has presented him as a model of male superiority in the society.

Not only Zimmerman and Caldwell but also Reverend March has bias attitude towards women. He says:

perhaps it was that war displays women unflatteringly. Their price goes down, and it is discovered that they will sell for any price a candy bar, a night's sleep. Their value is not present to themselves, but is given to them by men. (177)

According to March, women are like the objects which we can buy and sell according to need. Their value is only determined by males. His evaluation on women is totally irritable and full of bias attitudes. His attitudes towards women show that he inherits the concept of male superiority in his mind. Not only male characters but also female

character are inherited by the concept of male superiority in their mind. Vera Hummel thinks the male domination as natural law and says "It is a natural law, that men the proper size must have inadequate voices" (176-177). This line shows that females have been dominating continually though the earliest time to now. Males determine everything about women. So, women also think that the male superiority as natural law and they cannot violate this law easily. In this way presenting the male figures strongly in the novel. Updike is success to show condition of women in the society through the archetype of male superiority.

Institutional Behaviors of the Characters

John Updike has presented the lecherous activities or instinctual behaviors of the characters as a most impressive archetypal form to expose the underline desire of human sexuality which is shown as the source of living life in one hand and spiritual and moral crisis of men in the modern world on the other hand. John Updike has shown the psyche of the characters who expose the inner desire of sex directly or indirectly involving in different types of sexual activities. This part of psyche is known as collective unconscious, according to Carl. G. Jung. Generally, the characters have common inherited patterns of emotional and mental behaviors. The characters of the novel present the psyche of all human beings.

In the novel *The Centaur*, the protagonist Caldwell himself involves in very sensual activities. His relation with Miss Appleton clarifies his lecherous nature:

Caldwell feels this to the extent of being, in her presence, a shade more relaxed than anywhere else [...]. He is reluctant to leave her and go down the stairs; his illness, his son, his debts, the painful burden of land, his wife has saddled him with [...] Hester wants him; she wants him to tell her everything. (146)

From above lines, it is clear that both are very lecherous. They are immoral and shameless. Having wife in the home Caldwell has very close relationship with Hester. He expresses his desire to live with her but is bound to leave her because of his personal problems. The sentence "an unimpassioned observer would conclude that he had once been her lover" (147) proves his intimate relationship with Hester Appleton. His involvement with Hester in sexual act is also clearly proved through these following lines: "Thanks for letting me rave on," he says. He adds, " I want to confess something" (147). Having good wife and lovely son he enjoys with another woman. He seems irresponsible towards his family. He has the relation not only with Hester but also with Vera Hummel. Their relation shows their behavior which is chiefly guided by instinctive trends or by the archetypes. His son Peter has told their relation in this way: "To Mrs. Hummel he said, "Thanks a lot, Vera, you've treated us like princes," and then, love, the strangest of all the strange things I have told, my father bent forward and kissed the woman on the cheek. [...] she willingly received the kiss" (209).

In this way, Caldwell praises Vera Hummel to her respect for them in her home. She is also very happy getting them in her home. She also takes the enjoyment in the sensual acts of Caldwell and also involves with him. Peter has given the hints of her sexual intention in the following lines: "her heels returned to the floor and she was holding my father's wart-freckled hands in her own." I'm glad you come to us," she told him, as if they were alone. "It filled up the house for a little while" (209). Both the characters are married but they behave as husband and wife or girlfriend and boyfriend. Through the intimation of them, Updike has presented the nature of modern men in the novel.

In the novel, the next important figure, Zimmerman shows his immoral and irresponsible behavior through his involvement in lecherous activities. The lines explain his sensual ecstasy in this way. "Zimmerman was leaning over whispering to the Osgood girl; his percipient eyes fondled the hidden smooth curve of her dugs. His lechery smelled" (34). Here, it is relevant to code the remark of Carl G. Jung. In his book *The Archetypes and The Collective Unconscious*, he says:

We talk about being "to control ourselves" but self-control is rare and remarkable virtue we may think we have ourselves under control, yet a friend can easily tell us thing about ourselves of which we have no knowledge. (25)

The next paragraph also explain in the same way: "At same point, Zimmerman had slipped across the aisle and sat on the same seat with the girl. He had his arm around her shoulders and became forward proudly. Iris in his hug was tranquil and inert, her eyes downcast and her dull cheeks lightly flushed" (37). Being the principal of the school, he involves in sensual activities with his own students. He is busy to open the bra and blouse of girl students like Osgood although he is in the classroom to observe the class of science teacher George Caldwell. His nature demonstrates that he is irresponsible towards his teacher's duty. He is crazy with girls. He doesn't follow the discipline which should be in a good teacher. He is unable to maintain his position not only in the school but also in the society. His post in the school is principal but his nature shows him as very inferior and lower class person of the society. To show his inferior personality another example is sufficient: "The pressure of Zimmerman's figures have left yellow ovals in Penny's naked arm. She rubs the arm briskly and grimaces in disgust. "I feel I should take a bath, "she says. Peter realizes he does love her really. They had been equally helpless in Zimmerman's grip" (182). Through these

lines it is clear that he forces girls to involve with him in lecherous activities. Being the educated person like the principal of the high school, he neglects the rules and regulations of the school. He is careless about the rights of women. For him, women are like the personal play things.

For his personal enjoyment, Zimmerman he involves in sensual activities with different women in different time. He doesn't love someone sincerely. He makes love also with another person's wife: "Zimmerman's supposed to have love to Doc Appleton's wife. It happened if it happened at all before you were born. There was even supposed to be some doubt as to who Skip's father was" (105). He doesn't think his position in the society. Being a respectable person as a principal, his behaviors are irritable and totally guided by instincts. In this way, the writer has presented him as immoral, very lecherous and irresponsible person like the modern man in this novel.

Not only Caldwell and Zimmerman, but also other characters like Deifendorf, Peter, Reverend March etc. are the suitable examples of lecherous characters in the novel. They also involve in sensual acts directly or indirectly. Deifendorf, one of the students of Caldwell, whose nature is similar to Zimmerman. Both are immoral, careless and irresponsible in their duties. One situation in the novel shows the highly sexual desire of Deifendorf with Davis girl. In the classroom, "Deifendorf had put his hands around the Davis girl's throat and with his thumbs was caressing the under side of her chin. Her face was growing smaller and smaller in sensual ecstasy" (36). The next situation is that:

the girl's mussed skirt was up around her waist. She was bent face down over the desk and Deifendorf's hooves shuffled in agitation in the narrow aisle. From his sleepy careful grin he was covering her, the whole room smelled like a stable: Caldwell saw red. (39)

It is no doubt that Deifendorf is shameless and sexually motivated characters. In the presence of his teacher and friends he puts his hands around the Davis girl's throat without her permission. Through him Updike has given the lesson about the hollowness of modern culture. There is no respect of women, teachers, guardians etc. in the society. All are free to do any work in the society.

The another figure Reverend March is like Deifendorf: "In his anxiety and anger and embarrassment March reaches sideways and almost seizes Vera bodily to keep her with him during this preposterous interruption." (188) His sexual nature is verified through these above lines. Thus, Updike has shown that the activities of the most of the characters are influenced by instincts. So, Jung's theory of unconscious is applicable here to describe the nature of the characters. Jung writes: "[...] human activity is influenced to a high degree by instincts, quite apart from the rational motivations of the conscious mind" (44). In this way, Updike has presented the lecherous characters and their instinctual behaviors as an archetypal form in the novel.

Love as a Universal Symbol

In the novel, love is another important thing which Updike presents as an archetype or universal symbol which has been the source for living happy life. Love is the symbol of life. Without love, we cannot live in the world happily. In the novel, Protagonist's son Peter is in deep love with Penny. Penny has been the source of love and his happy life. Both love with each other truly and sincerely. They love not only physically but also spiritually. Peter is devoted for Penny. He dislikes someone like Zimmerman who touches Penny. Sensuality is one thing which made their love very deep and long lasting. Peter "as a baby wishes to be put to bed, my hand wished to be between her thighs" (92). He expressed his love and sexual intention with Penny in this way in the following lines: "I dreamed you turned into a tree and I called Penny,

"Penny, come back, "but you didn't, and I was leaning my face against the bark of a tree" (92). In the absence of Penny, he sees her in the dream in the form of tree. Here, tree is the symbol of her girlfriend Penny. He wants to be with Penny forever. He can't live without Penny's love. He fulfills his physical desire with Penny involving in lecherous activities in the dream which is shown through these lines: "Peter, no," she said, still softly and her cool fingertips took my wrist and replaced my hand on my own leg. I slapped my thigh and sighed, well satisfied. I had dared more than I had dreamed" (94). Here, his sexual intention is the content of the unconscious which is expressed in the dream. According to Jung, "the dream is a specific expression of the unconscious" (32).

Physical love is one important thing which makes Peter and Penny's love very deep. Physical intimation has been a medium to express their love. He expresses his physical intimation with Penny in different way: "I'll kiss your hand", He does, and then slips her hand inside his open sleeve. "Does my arm feel funny? It feels warm" (183). He is happy getting the love of Penny. In next paragraph, he praises her and expresses his sincere love in this way

your sleep contains innocence as the night contains-dew. Listen: I love you, love your prim bruised mouth whose corners compress morally when you are awake and scolding me, love your burnt skin ceaselessly forgiving mine, love the centuries of being humbled held in the lilac patina of your palms [...] when we make love sometimes you sigh my name and I feel radically confirmed. I am glad I have met you, glad, proud, glad. (200)

In these lines, Peter highly praises her girlfriend Penny. Peter is very enthusiastic towards Penny. Penny also has physical intimation with him sincerely. She only loves

peter but not others. She expresses her anger with Zimmerman when he tries to kiss her and touch her. Both Peter and Penny want to live together forever. Both are very lecherous but their lecherous nature is helpful to upgrade their true love. Here, sexuality and love go together in the case of Peter and Penny. They have been the source of happy life to each other.

On the other hand, Updike shows the love of Caldwell for his son and wife in the novel. Caldwell struggles in the society for the happy life of them. He worries about the psoriasis of Peter. Cassie and Peter also love him very much. They request him to care his bad health. Thus, Updike has shown the good relationship between father and son, husband and wife, mother and son in the novel. In this way, Updike has presented love as a universal symbol of happy life or an archetypal image. Love is one thing which makes life livable.

Updike has deployed his most of the characters guided mainly by instinctive trends or instinctual behaviors, that is by the archetypes. He has presented sexuality and love as very important archetypal forms in the novel which are the contents of the collective unconscious. They don't develop individually but are inherited. In one sense, sexuality has been the source of living happy life because the characters forget their problems and take enjoyment at least for sometime involving in sensual activities and on the other hand, he shows the moral crisis of men in the modern world. In this way, Updike is success to demonstrate the decreased personalities of modern men and expose the underline desire of human sexuality using the mythical characters of similar nature in the novel. In short, Updike presents the human experiences and behavior shared by all members of the human race and that are manifested in myth through the archetype and collective unconscious.

Mythical Parallelism in "*The Centaur*"

Updike weaves mythical parallelism using mythical characters and mythical themes in the novel. The characters have direct relation with mythical gods. The story of the novel is concentrate on life, death and universe. Updike presents his religious vision and raise the question of human goodness in the novel. He uses myth as an fundamental source of literature to preserve the meaningfulness and purposefulness of social and moral role.

In this chapter, this study analyzes the parallel relationship between his characters and mythical characters. In the novel, the characters themselves are like gods whose mythical personae assume human form in the story. The protagonist, Caldwell is the human personification of the wise centaur, Chiron. He manifests himself as a high school science teacher George Caldwell. According to Greek mythology he was noblest of all the centaurs who were half horses and half men. He was wounded by mischance at a wedding feast. So, he suffered from incurable wounds. Later, he relieved from it. He finds relief from his pain by trading his immortality for the release of Prometheus. Like mythical Chiron, Caldwell is also wounded by the shoot of an arrow of his own students. Caldwell too dies, but Updike didn't mean him to die in the novel. He only wanted to make it symbolic of the renewal of life, as Caldwell dies but is survived by his son.

As the story begins he is struck by a metal arrow and limps off to Al Hummel's garage where Hummel/Hephaestus removes the arrow from his ankle. In the opening chapter, Caldwell teaches a science lesson to a class of unruly students at Olinger High School about the age of the universe, the size of the stars, the origins of the earth, and the outline of organic evolution. In his lesson, we find the mythical structure because his lesson specially focus on the evolution of the solar system and

the emergence of human life. So, myths are global in nature but sometime, they tell personal adventurous Journeys of life and miseries. In the mythical novel *The Centaur* writer John Updike mainly says the personal Journey and miseries of protagonist George Caldwell.

The novel concentrates on three days in the life of George Caldwell, an ageing school teacher, who is having to come to terms with his own decline and imminent death. Being a science teacher, "the teacher's knowledge of his subject matter seemed good and some of his illustrations relating subject matter to his student's everyday lives were effective" (86). One of Zimmerman's monthly visitation reports shows his great knowledge about his particular subject but the "classroom sounds like snowflakes drifted down on him" (20). When he is teaching in the class, disorder and noise were present from the beginning. The students involve in sensual activities in the running class. They didn't seem well prepared about the subject matter of the class. They don't show respect towards teacher. The line, "Caldwell doesn't expect much from his students but he does expect the dignity of formal address" (155). This line analyzes that students don't behave properly to Caldwell. So, for Caldwell students are like enemies. Also having good knowledge, Caldwell's reputation is in decreased condition because of social environment. Being a science teacher, he doesn't get sufficient salary for his family, so his economic status in the society is no better than others. He is a middle class people. His economic status is presented through this line: "Caldwell was so notoriously a poor dresser, his clothes were so nakedly, that there was rich humor even in this" (30). He has no sufficient money to buy expensive clothes or school uniform. When he is in journey in Coughdrop Hill with his son Peter, he expresses his bad economic condition with hitchhiker in this way: "this is my last 35 cents. I'm a public school teacher and our pay scale is way

behind that of industry" (22). He requests the drunkard to take only 35 cents because his salary is not also sufficient for him. Being a teacher of public school, he has no good pen: "[...] his coat pocket is full of old pens that don't write [...]" (136). This line focuses on the domination of public school teachers in his time. In one context, Caldwell himself says that "poverty's a terrible thing" (54). He has understood the bitter experiences of poverty. His unusual physical thinness expresses his poverty in his appearance. So, people have given his nickname: "Sticks" (131). His lower economic status is one reason that he doesn't care about his health. He suffers from different diseases like cancer, toothache but doesn't check properly. He has no good conditional car. So, he faces many difficulties in his journey. The Hitchhiker also gives torture for him. Thus, he faces many problems in his life time. Most part of the story revolves around him. The particular story Updike is telling is the tale of how Chiron, wandering the world in perpetual pain, willingly yields his immortality as a atonement for Prometheus. Presenting the mythical character Chiron as a middle class people, Updike presents the condition of the people of that time.

Another dominant personality in the novel is Zimmerman who is the personification of Greek god Zeus. He is very Jealous, lecherous irresponsible and immoral. Zimmerman is the principal of Olinger High School. His actions are quite in character for the mythical figure he is embodying. Like mythical god Zeus, he involves in lecherous and immoral activities. Being the principal, he involves in very inferior works like opening the bra and blouse of girl students. He also tries to kiss and touch the sensible organs of girls. Being the observer of the class, he is irresponsible towards his duty. He doesn't think his position in the society. He is shown as a sexually motivated character. What is going on here not just mythically,

but morally? And how realistic is it for principals to disrobe students while a class is in session?

Next character Peter, Protagonist's son, manifests himself as a mythical god Prometheus, who is being punished by Zeus for stealing fire from the gods. In the novel, his psoriasis is compared to bird marks. John Updike analyzes the relationship between father and son deploying his characters Caldwell and Peter as mythical figures Chiron and Prometheus respectively. Updike next character Vera Hummel, Al Hummel's attractive red-haired wife who embodies Venus, the goddess of love. Caldwell involves in her love and praises her. She also tries to lure him towards her love. Being married, both show lecherous nature and want to live together talking long time. Vera shows her great respect toward Caldwell and his son in her home. In this way, most of the characters have parallel relationship with mythical gods but all have no referents.

On the other hand, The Centaur turns out to be not only an embodiment of the Greek god Chiron, but a modern day image of the Christ who shelters the world with God's own self-sacrificing love. As a Christian himself, Updike takes the Christian myth seriously and makes considerable use of it in his fiction. In the novel, Olinger High is not only Olympus but also Bethlehem, and Caldwell is not only Chiron but also Christ. Christ like as well as Chiron like, George Caldwell relinquishes his immortality and dies to self. He does so by staying in the classroom by resisting the temptation posed by Vera/Venus, by remaining faithful to his wife and family. Caldwell becomes "the man for other." He freely gives his gloves to a tramp. He constantly gives guidance and encouragement to his students. He gives his very life, and the shelter it provides for his son. Still he is concerned about his own death. Chiefly on account of the effect it might have on others and on Peter, especially. He

simply doesn't worry about himself. In this regard, he says, "Don't worry about your old man, peter, "he tells his son at one point" (217). Caldwell's selflessness, like Christ's also rubs off on others. In this way Updike has presented Caldwell as Christ figure. In one context, Caldwell says, "Christ, the only place. I can go if I leave this school is the Junkyard" (186). In the novel, there is also reference of Bible, the holy book of Christian. It shows his devotion towards Christ and Christianity. So, the Christian myth also has great influence in the novel.

Another mythical parallelism in the novel is the theme. The theme of the story is related to life, death and renewal of life like in myth. George Caldwell in *The Centaur* too represents both life and death. As a science teacher, he teaches the class the formation of the earth. He emphasizes the role of the microscopic volvox which theoretically introduced the phenomenon of death. There is nothing in the plasmic substance which forms the basis of life that should necessarily come to an end: "Amoebas never die." In the mythology ancient Chiron dies sacrificially so that his son Prometheus may be pardoned for stealing fire. In the volvox theory too, each cell dies sacrificially that each cell becomes potentially immortal. So too, Caldwell dies but it is symbolic of the renewal of life. In the novel, there is also shown that opposition gives the value of everything. The sad truth is that man's real life consists of a complex of inexorable opposites-day and night, birth and death happiness and misery, good and evil and so on. According to Jung, "nothing can exist without its opposite the two were one in the beginning and will be one again in the end. Consciousness can only exist through continual recognition of the unconscious. Just as everything that lives must pass through many depths" (96). In the novel, Doc Appleton says Caldwell and peter about the value of opposition in this way: "Without

death, now, there couldn't be life" (104). Death gives the value of life. It shows the equally important of opposite forces in the world.

To expose the underline structure of myth in *The Centaur*, the writer Updike discusses not only about the creation of earth but also about the existence of another world heaven and presents his religious vision. Also being half-beast and half-man, the Centaur or Caldwell is the creature between heaven and earth. Although man cannot rise through his own powers to the inconceivable heaven, or cannot imagine the eternal, the heavenly may make itself known in the earthly sphere, which man can comprehend. For the individual, standing between heaven and earth, there is always the possibility of such knowledge. This knowledge may be imparted to him through the condescension of heaven to earth which Christian belief known as grace. The patterns of earth can be truly valued only when it is seen suffused with the radiance of heaven's grace. As the qualitative difference between heaven and earth eliminates all earthly distinction between small and great phenomena, nothing is too small or unworthy of possessing the godlike virtues and bring radiance into life. To see earth in the light of heaven is also a purpose of Updike's in *The Centaur*.

Updike also provides us with other metaphors to illustrate the metaphysical Juxtaposition of the two worlds. Seeking to reach for a dimension or realm beyond or behind the visible edges of the given, the compromised environment is manifest in another way by Peter's sense of the existence of the two worlds. When he finds he can buy cough-drops made in Alton while visiting the dream city of New York, the unantioipated fusion delights him: "The two cities of my life, the imaginary and the actual were superimposed; I had never dreamed that Alton could touch New York. I put a cough drop in my mouth to complete this delicious confusion and concentric penetration" (67). This is a fair hint at the concentric penetrations of the worlds of

Greek myth and the contemporary suburbia which Updike is attempting in the novel itself. He has made the legendary and the contemporary each other or the beginning and end merge into each other just as a violinist can hold two notes.

The Chiron myth is appropriate to his purposes because the Centaur being part animal and part man, occupies a dangerous middle ground, and which is analogous to that occupied by man in Updike's religious vision.

Updike stresses man's lack of a spiritual understanding of the universe wherein lies the ultimate meaning and value of life. The modern scientific and materialistic period lays stress on the physical dimension of life while neglecting the spiritual and moral dimension. Using mythical characters, Updike reveals to us the modern malaise as man progress and the concrete situations confronting us from day to day. Through, the mythical parallelism, the writer demonstrates the condition of the world and men of that time.

Archetype

There is a very close relationship between Archetype and myth. To understand the meaning of myth, one should know archetypal images. Every society has its own mythology that may be reflected in legend, folklore and ideology. This particular cultural environment provides myths to form their special shapes. There are different motifs and themes in different mythologies, which are called "archetypes". According to Carl Gustav Jung such archetypal motifs are part of "collective unconsciousness". Archetypes are universal symbols and these symbols manifest themselves through the unconscious mind in myth, dream, and folklore. In other words, myths are the means by which archetypes essentially unconscious forms become manifest and articulate themselves within the sphere of the conscious mind. Jung indicated further that archetypes reveal themselves in the dreams of individuals, so we might say that dreams are "personalized myths" and myths are "depersonalized dream."

The term "archetype" occurred as early as Philo Jadaeus, with reference to the *Imago Dei* (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself"(Jung 4). In the *Corpus Hermeticum*, God is called *archetypal light* (4). "Archetype" is an explanatory paraphrase of the platonic ideas. For our purposes this term is opposite and helpful, because it tells us that so far as the collective unconscious is concerned we are dealing with archaic or primordial types, that is, with universal images that have existed since the remotest times.

Archetypal literary Criticism was given impetus by Maud Bodkin's *Archetypal patterns in poetry* (1934) and it flourished especially during the 1950s and 60s. Among the prominent practitioners of various modes of archetypal criticism are Maud Bodkin, G. Wilson knight, Robert Graves, Philip Wheelwright, Richard Chase,

Leslies Fiedler, and Joseph Campbell. These critics tend to emphasize that the myths are closer to the elemental archetype than the artful manipulations of sophisticated writers. The death – rebirth theme is often said to be the archetype of archetypes, and is held to be grounded in the cycle of the seasons and the organic cycles of human life; this archetype, it has been claimed, occurs in primitive rituals of the diverse texts, including the *Bible*, Dante's *Divine Comedy* in the early fourteenth century and Samuel Taylor Coleridge's "*Rime of the Ancient Mariner*" in 1798. Among the other archetypal themes, images and characters that have been frequently traced in literature are the journey Underworld, the Heavenly ascent, the search for the father, the paradise Hades image, the promethean rebel – hero, the scapegoat, the earth goddess and the fatal woman.

One of the remarkable modes to interpret myth is archetypal. Some anthropologist such as J.G. Frazer, Carl G. Jung, N Frye and Joseph Campbell have contributed a lot to the development of this sort of perspective. Despite this fact that they slightly differ from each other, they share certain commonalities that are archetypes. In literary criticism the term "archetype" denotes recurrent narrative designs, original pattern, prototype, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams and even social rituals. They may be reflected in legend, folklore and ideology. They take their specific shape from the cultural environments in which they grow. Jung regards great literature as the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. He says that a great author possesses and provides for readers access to the archetypal images buried in the racial memory, and so succeeds revitalizing aspects of the psyche which are essential both to individual self integration and to the mental and emotional well-

being of the human race. The primordial experience is the source of creativeness, it cannot be fathomed and therefore gives mythological imagery to it form.

Jung calls 'archetype' a 'primordial image' to what Freud named the "archaic remnant". The archetypes are "instinctive trend as marked as the impulse of birds to build nests, or ants to form organized colonies" (Jung 69). In the book *Man and His Symbols* Jung, clarifying the relation between instincts and archetypes, writes:

what we properly call instincts are psychological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes.
(69)

The primordial image remains pictorial and the image as such is not a concept. An archetype is the reorganization of experience in image and of image. Moreover, the language the unconscious uses to communicate with the conscious mind is symbolic and pictorial.

Furthermore, Jung implies that humans crave for the essential, thus the archetypes are needed. Eric Gould explains: "Archetypes more hesitantly from the dimly lit world of unconscious figures, under mysterious conditions, to a tentative union with consciousness, constantly struggling, it would seem to return from whence they came" (22). Hence, the archetypes emerge in creative activities and in literature.

In the book *The Archetype and the Collective Unconscious* Jung defines the term archetype in this way: "Archetypes are instinctual and primordial. They are the radical elements of all myth and for all the fantasies and dreams of men" (78).

Therefore, myths are a mirror of the diverse development experiences of the people.

What the word "archetype" means in the nominal sense is clear enough, then, from its relations with myth, esoteric teaching and fairytale. But if we try to establish what an archetype is psychologically, the matter becomes more complicated. In Jung's view, the archetype is essentially on unconscious content so Jung locates the deep source of the archetypes in the collective unconscious, and this arguments about the source of the archetypes faces severe criticism. Some critics like Northrop Frye have called in an unnecessary hypothesis.

The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seems to be present always and everywhere. Mythological research calls them "motifs"; in the psychology of primitives they correspond to lévy – Bruhl's concept of "representations collectives" and in the field of comparative religion they have been defined by Hubert and Mauss as "categories of the imagination." Adolf Bastian long ago called them "elementary" or "primordial thoughts". From these references, it is clear that the archetype is literally as pre-existent form that doesn't stand alone but is something that is recognized and named in other fields of knowledge. In short, the archetypes are the unconscious images of the instincts themselves in other words, that they are patterns of instinctual behaviors.

Archetypes were and still are living psychic forces that demand to be taken seriously, and they have a strange way of making share of their effect. Always, they were the bringers of protection and salvation and their violation has its consequence, the "perils of the soul" (157) known to us from the psychology of primitives. Moreover, they are the unfailing causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems.

The archetype is always an image belonging to the whole human race and not merely to the individual. In the individual, the archetypes appear as involuntary manifestation of unconscious process. They are complexes of experience that come upon us like fate, and their effects are felt in our most personal life. The archetypes have an enormous impact on the individual, forming his emotions and his ethical and mental outlook, influencing his relationships with others, and thus affecting his whole destiny. We can also see that the arrangement of archetypal symbols follows a pattern of wholeness in the individual, and that an appropriate understanding of the symbols can have a healing effect. And we can see that the archetypes can act as creative or destructive forces in our mind. Creative when they inspire new ideas, destructive when these same ideas stiffen into conscious prejudices that inhibit further discoveries.

In the book *The Hero with A Thousand Faces* (1988), Joseph Campbell has developed the archetypal approach in terms of journey covered by the mythical hero. To state broadly, he has developed hero archetypes. In this regard, he remarks:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man. (30)

In conclusion, archetype is the most important element for the study of myth. It appears specially in myths, dreams, fairy tales and so on. It has very close relationship with collective unconscious because archetype has an unconscious content. In short, archetypes are pre-existing ideas, primordial images or instinctual behaviors.

Collective Unconscious

The concept of the collective unconscious is neither speculative nor philosophical but an empirical matter. Sigmund Freud was the pioneer who first tried to explore empirically the unconscious background of consciousness. He worked on the general assumption that dreams are not a matter of chance but are associated with conscious thoughts and problems. At first, the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. According to Freud, it is really nothing but the gathering place of forgotten and repressed contents. For Freud, accordingly, the unconscious is of an exclusively personal nature although he was aware of its archaic and mythological thoughts forms.

On the other hand, Carl G. Jung has different view about the assumption of unconscious. According to Carl Gustave Jung (1875-1961), the conscious portion of mind, what Jung called the personal, is analogous to Freudian ego. He has classified unconscious into personal and racial or collective. The personal unconscious contains forgotten memories, suppressed painful ideas and bitter experiences and thoughts that are not yet ready to come into consciousness. The collective unconscious includes "racial" inheritance of significant memories (archetypes) that pass from one generation to the next. The archetypal images are discovered by the symbolic interpretation of dreams and myths of various cultures. Universally, mother image symbolizes nourishing warm affection and protective care, and father signifies strengths, power and authority. God is an archetype of cosmic authority. To Jung, the unconscious manifests the delirium of insane, the dream of normal and belief in superstition, and magical influences. In fact the unconscious is neither immoral nor moral. The collective unconscious contains the wisdom of the ages and serves the wisdom of the ages and serves as a guide for human development. According to him, a more or less superficial layer of the unconscious is undoubtedly personal. He calls it

the *Personal unconscious*. But its personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. Jung calls this deeper layer the *collective unconscious*. He has 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 behavior that are more or less the same everywhere and in all individuals. Thus, Jung's emphasis is not on the individual unconscious, but on what he calls the "collective unconscious", shared by all individuals in all cultures, which he regards as the repository of "racial memories" and of primordial images and patterns of experience that he calls "archetypes".

Similarly, the book *The Bedford Glossary of Critical and Literary Terms of Murfin and Ray* describes collective unconscious in this way:

A term used by analytic psychologist Carl Gustav Jung to refer to a repository of unconscious memories dating back to the origins of human experience that Jung believed are shared by all members of the human race and that are manifested in dreams, myths, and literature.(53)

As a general rule, the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image. As a matter of history, it was the study of dreams that enabled psychologists to investigate the unconscious aspect of conscious psychic events. The individual may feel that his dreams are spontaneous and disconnected. But over long period of time the analyst can observe a series of dream images and note that they have a meaningful pattern; and by understanding this his patient may eventually acquire a new attitude to life. Some of the symbol in such a dream derive from what Dr. Jung has called "the collective unconscious" – that is, the part of the psyche that retains and transmits the

common psychological inheritance of mankind. These symbols are so ancient and unfamiliar to modern man that he cannot directly understand or assimilate them.

Jung's book *The Archetypes and The Collective Unconscious* defines collective unconscious connecting it with psyche. He explains:

The Collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition.(42)

The contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of the *complexes*, the content of the collective unconscious is made up essentially of *archetypes*. According to him, collective unconscious doesn't develop individually but is inherited. It consists of pre-existent forms, the archetypes which can only become conscious, secondarily and which give definite form to certain psychic contents.

To Jung, his concepts were mere tools or neurotic hypotheses that might help us to explore the vast new area of reality opened up by the discovery of the unconscious – a discovery that has not merely widened our whole view of the world but has in fact doubled it. We must always ask how whether a mental phenomenon is conscious or unconscious and also whether a "real" outer phenomenon is perceived by conscious or unconscious means. Powerful forces of the unconscious most certainly appear not only in clinical material but also in the mythological, religious, artistic, and all the other cultural activities by which man expresses himself. Obviously, if all men have common inherited patterns of emotional and mental behavior (which Jung called

the archetypes), it is only to be expected that we shall find their products (symbolic fantasies, thoughts, and actions) in practically every field of human activity.

As American psychologist William James once pointed out, the idea of Unconscious could itself be compared to the "field" concept in physics. We might say that, just as in a magnetic field the particles entering into it appear in a certain order. Psychological contents also appear in an ordered way within that psychic area which we call the unconscious. If we call something "rational" or "meaningful" in our conscious mind, and accept it as a satisfactory "explanation" of things, it is probably due to the fact that our conscious explanation is in harmony with some preconscious constellation of contents in our unconscious. In other words, our conscious representations are sometimes ordered (or arranged in a pattern) before they have become conscious to us. The unconscious, however, seems to be guided chiefly by instinctive trends, represented by corresponding thought forms that is, by the archetypes. Like the instincts the collective thoughts patterns of the human mind are innate and inherited. They function, when the occasions arise, in more or less the same way in all of us.

Envy, lust, sensuality, lies and all known vices are the negative "dark" aspect of the unconscious which can manifest itself in two ways. In the positive sense it is the expression of mysteriously profound nature mysticism; in the negative, it can only be interpreted as the expression of an evil or destructive spirit. It also frequently happens that unconscious motives over rule our conscious decisions, especially in matters of vital importance. Indeed, the fate of the individual is largely dependent on unconscious factors.

Linking myth with unconscious Jung further says that if we are to see things in their right perspective we need to understand the past of man as well as his present.

That is why an understanding of myths and symbols is of essential importance.

According to Jung, myths reveal a collective human consciousness, a common inheritance among all human beings. Myths are communal and collective they bind nations or tribes together in common spiritual and psychological activities. It is dynamic factors everywhere in human society and reaching toward the future. C.G. Jung in his *collective unconscious* conceives the psychological factors, in the evolution of new society and says, "The union of conscious and unconscious changes new situations and new conscious attitudes I have therefore called the union of the opposites the transcendent function" (289). Conscious and unconscious don't make a whole when one of them is suppressed and injured by the other. Both are aspects of life.

For Sigmund Freud, myth becomes a collective and recurrent dream of the race and an external manifestation of the internal psychic process. Symbolization, condensation, displacement and secondary revision constantly work in this process. Though Carl G. Jung departs from Freudian philosophy, he still agrees with Freud that myth is the dream of the race, and he also identifies different archetypes. He locates the deep source of the archetypes in the collective unconscious.

Jungian psychology has contributed to the study of art. This doesn't mean that the special features of art and literature can be understood only from their archetypal foundation. These fields all have their own laws of activity; like all really creative achievements, they can not ultimately be rationally explained. But within their spheres of action one can recognize the archetypal patterns as a dynamic background activity. And one can often decipher in them (as in dreams) the message of some seemingly purposive, evolutionary tendency of the unconscious. In this way, we can analyze the

Jung's concept of collective unconscious relating it with the psyche, myth, archetype, dream and so on.

Myth and Literature

The study of myth is incomplete without an examination of its relationship with literature. While literature is the most effective medium for the expression of myth, literary forms are often grounded on mythologies. In this context, Frye presents his view that, "Literary shape can not come from life, rather it comes only from literary tradition, and so ultimately from myth" (Frye 33). With brilliant audacity Frye identifies myth with literature, asserting that myth is a "structural organizing principle of the literary form"(Frye 341).

There are many writers who relate their writings with the mythical ideas. In their works, we can trace clearly the structural principle of myth. They always present the mythical beliefs, literature helps to describe the mythical beliefs. They believe that literature helps to describe the mythical beliefs in a lively way. Their works give us the sense that many literary works are derived directly from specific myths. But the study of myth and literature is not confined to such one to one relationship. At first myth being a structure describes a society's religious beliefs, historical traditions and cosmological speculations. In short, the whole range of its verbal expressiveness in the matrix of literature and major works return to it.

Myths and literature are very need of human for the continuum of life. The leading archetypal critic Frye's vision in this sense is quotable: the archetypal view of literature shows us literature as a total form and literary experience as a part of continuum of life in which one of the poets fiction is to visualize the goals of human works" (Frye 15).

Myth provides special concepts and patterns to interpret the work of literatures for various types of critical studies. Thematic study of literature is concerned with interpreting a work of literary in terms of its meaning; the formal study is concerned with interpreting it in terms of technique, style, language and similar matters. Structural study, is on the other hand not concerned with the interpreting the work of literature as thematic and formal study, but is concerned to analyze the structural patterns that are presented in the work. Structural study of literature is not concerned with the interpreting content of the works which are continually changing; rather it is concerned with the unchanging elements or structures. These "unchanging structures" are what we mean by structural patterns in work of literature, patterns that are manifestation of the archetypal forms in the mind. C.G. Jung in his *Archetypal Pattern* describes the process in the following lines and says "archetypal pattern to be the one's which remain as pre-existent traces in the minds of all of us and which finds manifestations through the medium of myths, dreams and arts"(10). When these patterns or images manifest in the work of literature, they assume the forms structural patterns which then become the object of analysis.

In his view, the narrative aspect of literature is a recurrent act of ritual. In this connection he delineates in his essay, "Ethical Criticism: Theory of Symbols" that:

Narrative is studied by the archetypal critic as ritual imitation of human action as a whole and not simply as a mimesis praxels or imitation of an content is the conflict of desire and reality, which has for its basis the work of the dream. Ritual and the dream, therefore myths are the narrative and significant content respectively of literature in its and archetypal aspects. (1062)

In the same manner, the occurrence of mythical patterns is emphasized in literature rather than the artful manifestations of sophisticated writers. The commonly employed archetypal themes, images and characters in literature are death, rebirth, the heroic journey, the heavenly ascent, the search for the father, the scapegoat, the earth goddess, the fatal woman and so on. For instance, the death-rebirth theme is often said to be the archetype of archetypes. It has been claimed that this archetype occurs in primitive rituals of the king who is annually sacrificed.

Frye seems to be of the opinion that the structural patterns that are present in the work of literature constitute its "forms". Frye describes both narrative and imagery as manifestations of such "Forms". The narrative categories like tragedy, comedy, romance, irony etc. as well categories of imagery, which he calls apocalyptic, demonic, and analogical, function as forms of myth which are then displaced by the forms of literature. N. Frye further in his *Anatomy of Criticism* says:

As the forms of painting are to be discovered in geometry. Similarly the "forms" of literatures are to be discovered in myths and that those terms" are displaced in the human direction. We move from myths to the work of literature. (13-14)

Further the best known critic Frye, putting the typical form of myth on the conventions and genres of literature writes about myth, in his book *Anatomy of Criticism*:

As a type of story myth is the form of verbal art, and belongs to the world of art. Like art and unlike the science, it deals not with the world that he creates. The total form of art, so to speak is a world whose content is nature but whose form is human, hence when it imitates nature it assimilates nature to human forms. (659)

According to him, myth is a form of verbal art and belongs to the world of art. Without human involvement it could not form the shape. The nature is content and human is form. A number of modern writers have also asserted that an integrative mythology, whether inherited or invented, is essential to literature. They have deliberately woven their modern materials on the pattern of ancient myths. The German romantic authors F.W.H. Schelling and Friedrich Schlegel proposed that to write great literature, modern poets must develop a new unifying mythology which will synthesize the insights of the myths of the western past with the new discoveries of philosophy and the physical science.

Mythological motifs reappear in literature because the archetypes provide the reason for writing. Northrop Frye declares that "literature is displaced mythology and that archetypes are structural units offering a possible synthesis and a genuine science of interpretation in their formal interrelationship in literature" (Gould 25). Despite such relationship, myths and fictions are not same, the literature of the modern times is "a revelation of myth" because of the presence of the archetypes and motifs. So, myths are very essential elements of literature. They are sources for the writing of literature. To understand the different types of literary works, we should understand myths clearly. So, the myth and the literature are inseparable and very essential for the continuum of human life.

I. Introduction: Myth, Updike and *The Centaur*

Mythical parallelism on John Updike's *The Centaur* (1963) is the main focus of this study. This study shows the parallel relationship between Updike's characters and the mythical characters to expose the human nature by focusing mainly on the lecherous activities of the characters who act immorally and irresponsibly. The characters themselves are like gods whose mythical personae assume human form in the story. Chiron, the noblest and wisest of the centaurs, manifests himself as a high school science teacher; Prometheus appears as the teacher's son; Zeus as the school's principal and so on. Through his mythical characters, Updike has exposed the deceased personality of the modern men.

The writer of this novel John Updike began his career as a staff reporter of the *New Yorker* in 1955. His first novel *The Poorhouse Fair* (1958) won the Rosenthal Award. A year later, it was followed by *Rabbit, Run* the marriage novel of a period marked by a increasing disbelief in marriage and the foundation of everything. Then he wrote *Pigeon Feathers* a collection of short stories. After an interval of short stories and poems, in 1963 he brought out his third novel *The Centaur* which won the National book Award in 1964. Here he has weaved a surpassingly tender novel about his father into a set of mythological associations and identifications.

He brought out his fourth novel *Of The Farm* (1965) which is also considered as an autobiographical novel. In 1968, his sophisticated sex-novel *Couples* (1968) rose in the best seller list. Since writing *Rabbit, Run*, Updike has written three other novels about Rabbit, at approximately ten year intervals: *Rabbit Redux* (1971), *Rabbit is Rich* (1981) and *Rabbit at Rest* (1990) which established him as widely acclaimed novelist. His other novels *A Month of Sundays* (1975), *The Coup* (1978), *Roger's Version* (1986), *Brazil* (1988) and *Toward the End of Time* (1997) are most

memorable. It is common to all of Updike's fiction that "a referential and evocative prose that enwraps its traditionally realistic or naturalistic subjects in a web of allusion and nuance that often oddly suits both the scenes Updike depicts and the minds of the characters he inhabits" (Braudy 146). In *The Centaur* Updike makes this disparity his central structures, adroitly moving between the story of Peter and George Caldwell, teacher-father and student-son, and their mythological parallels in the story of Chiron the centaur and his student Prometheus.

He is not solely "associated with one particular geographical or social Milieu rather he experiments with various forms and locales. The feature of Updike's writing is that he is celebrated for his novels that depict men struggling against responsibility, which we find in the series of Rabbit novels. Further his literary nature is much more assimilative than distilled and his urge to push into new literary spaces gives his works a scope and complexity and variety that contrast strongly with the purity and single mindedness of his colleagues.

An analysis of Updike's novels shows that his characters have troubled souls. He believes that human behavior is ambiguous and wants his stories to reflect this fact. The actions of the characters in his novels depict his views. Whether the actions are good or evil, he leaves it up to the reader to Judge and discriminate.

Updike, through his much more elaborated and therefore more self-indicating prose, continually risks deflation and a misanthropic interpretation of the world. He writes with wide interests, playfully acute language in rich and complex form and deals with the theme of sex, religion, marital tensions, family responsibilities, personal betrayals, professional disappoints, spiritual and moral crisis, relationship between men and women, and father and son, love and faith, nostalgia and so on. So,

in recognition of contribution of twentieth century American writing Updike is awarded with several awards and two Pulitzer prizes.

Myth plays an enormous role in Updike's works in general. Myths are used Updike, to demonstrate, by comparison, modern man's decreased stature and relevance. Updike has chosen to give us insights into the modern world by comparing it with the past.

Myth is a story, which is neither true nor false but supposed to be a serious story that reflects a society's spiritual foundation. So, it is always concerned with creation and it explains how culture, art, civilization, philosophy came to exist. In the novel *The Centaur*, the protagonist Caldwell is a science teacher who is teaching about the creation of the world and human beings in the unruly and uncontrolled class. His experiences are almost wholly psychological, they constitute a significant revolt against the meaninglessness of life. The nature reminds him of death. He cries out: "All nature means to me is garbage and confusion" (216).

The transition from the fifty-year old science teacher to Chiron, the centaur, uplifts the most ordinary contemporary experience and adds to it a mythical dimension. Thus Caldwell is also Chiron, noblest of the centaurs and mythological instructors of youth. Here again, we can say that the mythical and the actual have only tenuous links. For instance, Chiron, who is wounded by an arrow during the Centaur's battle at a marriage feast is compared to Caldwell's being shot at by a tangible form of his student's animosity. Also, Peter, Caldwell's son, who is supposed to represent Prometheus, is no hero at all, although his psoriasis is compared to bird marks. There are other mythical parallels and stable references but all characters don't have referent.

In the novel, most of the characters act very lecherously being like the god figures. The protagonist Chiron or Caldwell's nature is very lecherous: "he put his

arms around the wiggling girl, her body was slipper [. . .] her arms were clenched around his withers, and her thighs, lifting weightlessly, murmured among his forelegs. "Horse", she breathed, "ride me. I am a mare" (28). Zimmerman, after all is the earthly personification of Zeus, who is not only the principal god on Mount Olympus but also the most lecherous. When he is observing the class of Caldwell: "somehow Zimmerman had slipped Iris Osgood's blouse and bra off and her breasts showed above her desk like two calm edible moons rising side by side" (39). Being a principle of the school, he is irresponsible towards his duty and his students. He is very immoral. Protagonist's son peter is in deep love with penny. Their sexual intention is shown through these lines: "peter no, "she said, still softly and her cool fingertips took my wrist and replaced my hand on my own leg. I slapped my thigh and sighed, well satisfied" (94). Deifendorf, one of the students of Caldwell, is also involving in sensual activities: "he had put his hands around the Davis girl's throat and with his thumbs was raising the underside of her chin. Her face was growing smaller and smaller in sensual ecstasy" (36).

From the above statements become clear that most of the characters in the novel show the similar nature. They involve in the sensual activities directly or indirectly. So, we can say that the main intention of Updike using the mythical characters in the disguise of human form having similar nature is to expose the human sexuality, immorality, irresponsibility and the modern men's decreased stature in this world.

Since its publication in 1963, various critics, scholars and writers have commented upon this novel from different perspectives like modernistic, existentialistic and religious point of view. But this study will analyze the mythical

influence in the novel mainly focusing on the mythical parallelism and instinctual behaviors of the characters.

Critic Sukhbir Singh intends to show that "The Centaur his intimate structural thematic, and intertextual affiliations with Eliot's poem and that Updike's *The Centaur* has rewritten an American Wasteland that seeks similar solution to the current human predicament as Eliot's poem" (61). He has only compared this novel with American Wasteland to show the moral and spiritual chaos in contemporary American society as modernistic feature.

Another critic Hoag Ronald Wesley talks about the existential aspect of this novel. He writes:

To George Caldwell, his job as a general science teacher as OHS epitomizes such pointless labor. He tells his son: "that's the one thing you learn in teaching; people forgot everything [. . .] the teacher forgets "who he was, what he taught, why he was here" (p31); such loss of identity and purpose mark the existentially alienated man. (447)

He is only trying to prove the meaningless struggle of Caldwell like Sisyphus of Albert Camus' essay "The Myth of Sisyphus".

On the other hand, critic John Mc Tavish points out the features of this novel. He says "[. . .] George Caldwell, the hero of "The Centaur" turns out to be not only an embodiment of the Greek god Chiron, but a modern day image of the Christ who shelters the world of God's own self-sacrificing love" (596). Though he talks about the Greek and the Christian myth but he doesn't seem to be dealing why Updike deploys mythical parallelism in the novel mainly focusing on the lecherous activities of the characters.

Thus, critics have interpreted this novel from different perspectives but they don't discuss about the most important perspective of mythical parallelism. So, this study is going to analyze the mythical parallelism along with different elements of myth to demonstrate the instinctual behavior of human beings and modern men's decreased stature in the world.

The mythological reference in *The Centaur* gives a perspective of the narrowness and mediocrity of the modern environment. It also suggests the universal significance of the human struggle. The metaphors through which Caldwell moves in the metaphor of love created by "Chiron." Caldwell, who maintains not only the ability to keep going but also to keep on living, in a world where no pleasant rewards encourage his struggles. Although he is finally mesmerized by the thought of death, he continues radiate a quality of life and energy which affects even those who scorn him as an incompetent nuisance.

The mythic parallel also offers a counter point ideality to everyday drabness. Though the dread and need and aspirations of his main characters, Updike seems to want to suggest the existence of another world behind this one.

Every culture in the world, past or present, has a mythology. Myth projects the sense of a culture, holy past and the deeper powers of the surroundings. So, it is the soul of every culture. Myth, in its complexity, is inseparable from an individual. As myths are communal and collective they bind a nation or tribe together in common spiritual activities and psychological belief. It's a clue to what may be permanent or universal in human nature. It aims at the transformation of individual from his local historical condition to universal experience.

The mythical conceptions are the universal beliefs. Some myths are global in nature and tell the stories of origin of earth or of humankind and destruction. Some

myths tell the personal Journeys of life and miseries. In the novel *The Centaur*, we find the story of origin of earth and also humankind. The writer, Updike also presents the personal miseries and Journeys of the protagonist's life. As a whole, myths are concerned with the description of the stories of humankind concentrating on the idea of birth and death.

Myths shouldn't be understood as something false. It is not the concept obviously contrasted from reality. Myths are the narratives that give meaning of human life, men's behaviors and relation with others.

Myths are traditional stories, prevailing beliefs and conceptions in the society and its authors are unknown. By nature these stories differ from one place to another but usually they describe the actions of Gods. They are taken as conceived from a genuine religious experience. It is sacred experience that provides myths with their structure and converts them in beliefs. According to Abrams, myth is one story invented or made which might be true for particular cultural group or society. Hence myths make rules for the betterment of the society. They are told and retold to preserve the meaningfulness and purposefulness of social and moral rules. The definition of Gagley about myth also suggests that myths are primarily certain types of story. Myths are stories in which some of the chief characters are gods and other supernatural beings. They are larger in power than human beings. The action takes place in a world above or prior to ordinary time. According to Joseph Campbell, myth as a manifestation of the universal human need to explain reality. In *The Hero With a Thousand Faces* he compares the myths of various cultures and concludes that they were parts of the same basic structure called monomyth which consisted of a uniform structural pattern.

On the other hand, psychoanalytical critics connect myth with psychology because both myth and psychology are concerned with motives that underline human behavior. They describe the mythical approach as the symbolic meaning of characters and actions in order to understand the unconscious dimensions of the author's mind, a character's motivations or a reader's response. Freud often touches on this affinity between myth and the unconscious notably on his account of Oedipus complex. It is the classical example of suppressed, forbidden desires, here, the sexual desire of the son for his mother. Behind these forbidden desires stand the experience of early mankind. At that time, certain activities like kindling fire or ploughing, held sexual connotations. Therefore, dream and myth express the regression to the early development of mankind. Additionally, Freud placed, myths in another context: "Certain symptoms of his patients he discerned to be motifs in myths" (94). Thus he links myth with the unconscious.

Carl G. Jung, the disciple of Freud, has approached myth with a modified attitude towards the unconscious. Apart from the individual unconscious in which suppressions accumulate, there is for him also a collective unconscious which hold the experiences of the species homosapians. It has been carried along from the depths of ancient times. It is the structure of the unconscious that Jung calls an archetype. These are universal symbols and these symbols manifest themselves through the unconscious mind in myth, dream and folklore.

In this way, this chapter deals with introductory outline to the writer John Updike and his works for this research and introduction to the present research work. In short, this chapter presents the general survey of the whole novel along with a short introduction of the mythical approach as a theoretical tool.

The next chapter will discuss about the theoretical tools, and my theoretical tool will be the psychological theory of Jung. In theoretical tool, I will primarily focus on Jungian views about the archetype and collective unconscious, and their relation with the myth in different titles. Besides him, other writers related to archetype and collective unconscious, and also myth like Freud, Frye, Campbell and others also will be touched on.

Chapter three will be the textual analysis and theoretical significance in the text. Symbols and images will be discussed in textual analysis. Finally, conclusion is drawn in chapter four which has summed up the whole research work.

II. Mythical Approach in *The Centaur*

Archetype

There is a very close relationship between Archetype and myth. To understand the meaning of myth, one should know archetypal images. Every society has its own mythology that may be reflected in legend, folklore and ideology. This particular cultural environment provides myths to form their special shapes. There are different motifs and themes in different mythologies, which are called "archetypes." According to Carl Gustav Jung such archetypal motifs are part of "collective unconsciousness." Archetypes are universal symbols and these symbols manifest themselves through the unconscious mind in myth, dream, and folklore. In other words, myths are the means by which archetypes essentially unconscious forms become manifest and articulate themselves within the sphere of the conscious mind. Jung indicated further that archetypes reveal themselves in the dreams of individuals, so we might say that dreams are "personalized myths" and myths are "depersonalized dream."

The term "archetype" occurred as early as Philo Jadaeus, with reference to the *Imago Dei* (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself" (Jung 4). In the *Corpus Hermeticum*, God is called *archetypal light*. "Archetype" is an explanatory paraphrase of the platonic ideas. For our purposes this term is opposite and helpful, because it tells us that so far as the collective unconscious is concerned we are dealing with archaic or primordial types, that is, with universal images that have existed since the remotest times.

Archetypal literary Criticism was given impetus by Maud Bodkin's *Archetypal Patterns in Poetry* (1934) and it flourished especially during the 1950s and 60s.

Among the prominent practitioners of various modes of archetypal criticism are Maud

Bodkin, G. Wilson knight, Robert Graves, Philip Wheelwright, Richard Chase, Leslie Fiedler, and Joseph Campbell. These critics tend to emphasize that the myths are closer to the elemental archetype than the artful manipulations of sophisticated writers. The death – rebirth theme is often said to be the archetype of archetypes, and is held to be grounded in the cycle of the seasons and the organic cycles of human life; this archetype, it has been claimed, occurs in primitive rituals of the diverse texts, including the *Bible*, Dante's *Divine Comedy* in the early fourteenth century and Samuel Taylor Coleridge's *Rime of the Ancient Mariner* in 1798. Among the other archetypal themes, images and characters that have been frequently traced in literature are the journey Underworld, the Heavenly ascent, the search for the father, the paradise Hades image, the promethean rebel – hero, the scapegoat, the earth goddess and the fatal woman.

One of the remarkable modes to interpret myth is archetypal. Some anthropologist such as J.G. Frazer, Carl G. Jung, Northrop Frye and Joseph Campbell have contributed a lot to the development of this sort of perspective. Despite this fact that they slightly differ from each other, they share certain commonalities that are archetypes. In literary criticism the term "archetype" denotes recurrent narrative designs, original pattern, prototype, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams and even social rituals. They may be reflected in legend, folklore and ideology. They take their specific shape from the cultural environments in which they grow. Jung regards great literature as the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. He says that a great author possesses and provides for readers access to the archetypal images buried in the racial memory, and so succeeds revitalizing aspects of the psyche which are

essential both to individual self integration and to the mental and emotional well-being of the human race. The primordial experience is the source of creativeness, it cannot be fathomed and therefore gives mythological imagery to it form.

Jung calls 'archetype' a 'primordial image' to what Freud named the "archaic remnant." The archetypes are "instinctive trend as marked as the impulse of birds to build nests, or ants to form organized colonies" (Jung 69). In the book *Man and His Symbols* Jung, clarifying the relation between instincts and archetypes, writes:

what we properly call instincts are psychological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes.

(69)

The primordial image remains pictorial and the image as such is not a concept. An archetype is the reorganization of experience in image and of image. Moreover, the language the unconscious uses to communicate with the conscious mind is symbolic and pictorial.

Furthermore, Jung implies that humans crave for the essential, thus the archetypes are needed. Eric Gould explains: "Archetypes more hesitantly from the dimly lit world of unconscious figures, under mysterious conditions, to a tentative union with consciousness, constantly struggling, it would seem to return from whence they came" (22). Hence, the archetypes emerge in creative activities and in literature.

In the book *The Archetype and the Collective Unconscious* Jung defines the term archetype in this way: "Archetypes are instinctual and primordial. They are the radical elements of all myth and for all the fantasies and dreams of men" (78).

Therefore, myths are a mirror of the diverse development experiences of the people.

What the word "archetype" means in the nominal sense is clear enough, then, from its relations with myth, esoteric teaching and fairytale. But if we try to establish what an archetype is psychologically, the matter becomes more complicated. In Jung's view, the archetype is essentially an unconscious content so Jung locates the deep source of the archetypes in the collective unconscious, and this arguments about the source of the archetypes faces severe criticism. Some critics like Northrop Frye have called in an unnecessary hypothesis.

The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motifs"; in the psychology of primitives they correspond to lévy – Bruhl's concept of "representations collectives" and in the field of comparative religion they have been defined by Hubert and Mauss as "categories of the imagination." Adolf Bastian long ago called them "elementary" or "primordial thoughts." From these references, it is clear that the archetype is literally as pre-existent form that doesn't stand alone but is something that is recognized and named in other fields of knowledge. In short, the archetypes are the unconscious images of the instincts themselves in other words, that they are patterns of instinctual behaviors.

Archetypes were and still are living psychic forces that demand to be taken seriously, and they have a strange way of making share of their effect. Always, they were the bringers of protection and salvation and their violation has its consequence, the "perils of the soul" (157) known to us from the psychology of primitives. Moreover, they are the unfailing causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems.

The archetype is always an image belonging to the whole human race and not merely to the individual. In the individual, the archetypes appear as involuntary manifestation of unconscious process. They are complexes of experience that come upon us like fate, and their effects are felt in our most personal life. The archetypes have an enormous impact on the individual, forming his emotions and his ethical and mental outlook, influencing his relationships with others, and thus affecting his whole destiny. We can also see that the arrangement of archetypal symbols follows a pattern of wholeness in the individual, and that an appropriate understanding of the symbols can have a healing effect. And we can see that the archetypes can act as creative or destructive forces in our mind. Creative when they inspire new ideas, destructive when these same ideas stiffen into conscious prejudices that inhibit further discoveries.

In the book *The Hero with A Thousand Faces* (1988), Joseph Campbell has developed the archetypal approach in terms of journey covered by the mythical hero. To state broadly, he has developed hero archetypes. In this regard, he remarks:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man. (30)

In conclusion, archetype is the most important element for the study of myth. It appears specially in myths, dreams, fairy tales and so on. It has very close relationship with collective unconscious because archetype has an unconscious content. In short, archetypes are pre-existing ideas, primordial images or instinctual behaviors.

Collective Unconscious

The concept of the collective unconscious is neither speculative nor philosophical but an empirical matter. Sigmund Freud was the pioneer who first tried to explore empirically the unconscious background of consciousness. He worked on the general assumption that dreams are not a matter of chance but are associated with conscious thoughts and problems. At first, the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. According to Freud, it is really nothing but the gathering place of forgotten and repressed contents. For Freud, accordingly, the unconscious is of an exclusively personal nature although he was aware of its archaic and mythological thoughts forms.

On the other hand, Carl G. Jung has different view about the assumption of unconscious. According to him, the conscious portion of mind, what Jung called the personal, is analogous to Freudian ego. He has classified unconscious into personal and racial or collective. The personal unconscious contains forgotten memories, suppressed painful ideas and bitter experiences and thoughts that are not yet ready to come into consciousness. The collective unconscious includes "racial" inheritance of significant memories (archetypes) that pass from one generation to the next. The archetypal images are discovered by the symbolic interpretation of dreams and myths of various cultures. Universally, mother image symbolizes nourishing warm affection and protective care, and father signifies strengths, power and authority. God is an archetype of cosmic authority. To Jung, the unconscious manifests the delirium of insane, the dream of normal and belief in superstition, and magical influences. In fact the unconscious is neither immoral nor moral. The collective unconscious contains the wisdom of the ages and serves the wisdom of the ages and serves as a guide for human development. According to him, a more or less superficial layer of the

unconscious is undoubtedly personal. He calls it the *Personal unconscious*. But its personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. Jung calls this deeper layer the *collective unconscious*. He has 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 behavior that are more or less the same everywhere and in all individuals. Thus, Jung's emphasis is not on the individual unconscious, but on what he calls the "collective unconscious", shared by all individuals in all cultures, which he regards as the repository of "racial memories" and of primordial images and patterns of experience that he calls "archetypes."

Similarly, the book *The Bedford Glossary of Critical and Literary Terms* describes collective unconscious in this way:

A term used by analytic psychologist Carl Gustav Jung to refer to a repository of unconscious memories dating back to the origins of human experience that Jung believed are shared by all members of the human race and that are manifested in dreams, myths, and literature.(53)

As a general rule, the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image. As a matter of history, it was the study of dreams that enabled psychologists to investigate the unconscious aspect of conscious psychic events. The individual may feel that his dreams are spontaneous and disconnected. But over long period of time the analyst can observe a series of dream images and note that they have a meaningful pattern; and by understanding this his patient may eventually acquire a new attitude to life. Some of the symbol in such a dream derive from what Dr. Jung has called "the

collective unconscious" – that is, the part of the psyche that retains and transmits the common psychological inheritance of mankind. These symbols are so ancient and unfamiliar to modern man that he cannot directly understand or assimilate them.

Jung's book *The Archetypes and The Collective Unconscious* defines collective unconscious connecting it with psyche. He explains:

The Collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition.(42)

The contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of the *complexes*, the content of the collective unconscious is made up essentially of *archetypes*. According to him, collective unconscious doesn't develop individually but is inherited. It consists of pre-existent forms, the archetypes which can only become conscious, secondarily and which give definite form to certain psychic contents.

To Jung, his concepts were mere tools or neurotic hypotheses that might help us to explore the vast new area of reality opened up by the discovery of the unconscious – a discovery that has not merely widened our whole view of the world but has in fact doubled it. We must always ask how whether a mental phenomenon is conscious or unconscious and also whether a "real" outer phenomenon is perceived by conscious or unconscious means. Powerful forces of the unconscious most certainly appear not only in clinical material but also in the mythological, religious, artistic, and all the other cultural activities by which man expresses himself. Obviously, if all men have common inherited patterns of emotional and mental behavior (which Jung called

the archetypes), it is only to be expected that we shall find their products (symbolic fantasies, thoughts, and actions) in practically every field of human activity.

As American psychologist William James once pointed out, the idea of unconscious could itself be compared to the "field" concept in physics. We might say that, just as in a magnetic field the particles entering into it appear in a certain order. Psychological contents also appear in an ordered way within that psychic area which we call the unconscious. If we call something "rational" or "meaningful" in our conscious mind, and accept it as a satisfactory "explanation" of things, it is probably due to the fact that our conscious explanation is in harmony with some preconscious constellation of contents in our unconscious. In other words, our conscious representations are sometimes ordered (or arranged in a pattern) before they have become conscious to us. The unconscious, however, seems to be guided chiefly by instinctive trends, represented by corresponding thought forms that is, by the archetypes. Like the instincts the collective thoughts patterns of the human mind are innate and inherited. They function, when the occasions arise, in more or less the same way in all of us.

Envy, lust, sensuality, lies and all known vices are the negative "dark" aspect of the unconscious which can manifest itself in two ways. In the positive sense it is the expression of mysteriously profound nature mysticism; in the negative, it can only be interpreted as the expression of an evil or destructive spirit. It also frequently happens that unconscious motives over rule our conscious decisions, especially in matters of vital importance. Indeed, the fate of the individual is largely dependent on unconscious factors.

Linking myth with unconscious Jung further says that if we are to see things in their right perspective we need to understand the past of man as well as his present.

That is way an understanding of myths and symbols is of essential importance.

According to Jung, myths reveal a collective human conscious, a common inheritance among all human beings. Myths are communal and collective they bind notion or tribe together in common spiritual and psychological activities. It is dynamic factors everywhere in human society and reaching toward the future. C.G. Jung in his *Collective Unconscious* conceives the psychological factors, in the evolution of new society and says, "The union of conscious and unconscious changes new situations and new conscious attitudes I have therefore called the union of the opposite the transcendent function" (289). Conscious and unconscious don't make a whole when one of them is suppressed and injured by the other. Both are aspects of life.

For Sigmund Freud, myth becomes a collective and recurrent dream of the race and an external manifestation of the internal psychic process. Symbolization condensation, displacement and secondary revision constantly work in this process. Though Carl. G. Jung departs from Freudian philosophy, he still agrees with Freud that myth is the dream of the race, and he also identifies different archetypes. He locates the deep source of the archetypes in the collective unconscious.

Jungian psychology has contributed to the study of art. This doesn't mean that the special features of art and literature can be understood only from their archetypal foundation. These fields all have their own laws of activity; like all really creative achievements, they can not ultimately be rationally explained. But within their races of action one can recognize the archetypal patterns as a dynamic background activity. And one can often decipher in them (as in dreams) the message of some seemingly purposive, evolutionary tendency of the unconscious. In this way, we can analyze the

Jung's concept of collective unconscious relating it with the psyche, myth, archetype, dream and so on.

Myth and Literature

The study of myth is incomplete without an examination of its relationship with literature. While literature is the most effective medium for the expression of myth, literary forms are often grounded on mythologies. In this context, Frye presents his view that, "Literary shape can not come from life, rather it comes only from literary tradition, and so ultimately from myth" (Frye 33). With brilliant audacity Frye identifies myth with literature, asserting that myth is a "structural organizing principle of the literary form"(341).

There are many writers who relate their writings with the mythical ideas. In their works, we can trace clearly the structural principle of myth. They always present the mythical beliefs. They believe that literature helps to describe the mythical beliefs in a lively way. Their works give us the sense that many literary works are derived directly from specific myths. But the study of myth and literature is not confined to such one to one relationship. At first myth being a structure describes a society's religious beliefs, historical traditions and cosmological speculations. In short, the whole range of its verbal expressiveness in the matrix of literature and major works return to it.

Myths and literature are very need of human for the continuum of life. The leading archetypal critic Frye's vision in this sense is quotable: "the archetypal view of literature shows us literature as a total form and literary experience as a part of continuum of life in which one of the poets fiction is to visualize the goals of human works" (15).

Myth provides special concepts and patterns to interpret the work of literatures for various types of critical studies. Thematic study of literature is concerned with interpreting a work of literary in terms of its meaning; the formal study is concerned with interpreting it in terms of technique, style, language and similar matters. Structural study, is on the other hand not concerned with the interpreting the work of literature as thematic and formal study, but is concerned to analyze the structural patterns that are presented in the work. Structural study of literature is not concerned with the interpreting content of the works which are continually changing; rather it is concerned with the unchanging elements or structures. These "unchanging structures" are what we mean by structural patterns in work of literature, patterns that are manifestation of the archetypal forms in the mind. C.G. Jung in his *Archetypal Pattern* describes the process in the following lines and says "archetypal pattern to be the one's which remain as pre-existent traces in the minds of all of us and which finds manifestations through the medium of myths, dreams and arts"(10). When these patterns or images manifest in the work of literature, they assume the forms structural patterns which then become the object of analysis.

In his view, the narrative aspect of literature is a recurrent act of ritual. In this connection he delineates in his essay, "Ethical Criticism: Theory of Symbols" that:

Narrative is studied by the archetypal critic as ritual imitation of human action as a whole and not simply as a mimesis praxels or imitation of an content is the conflict of desire and reality, which has for its basis the work of the dream. Ritual and the dream, therefore myths are the narrative and significant content respectively of literature in its and archetypal aspects. (1062)

In the same manner, the occurrence of mythical patterns is emphasized in literature rather than the artful manifestations of sophisticated writers. The commonly employed archetypal themes, images and characters in literature are death, rebirth, the heroic journey, the heavenly ascent, the search for the father, the scapegoat, the earth goddess, the fatal woman and so on. For instance, the death-rebirth theme is often said to be the archetype of archetypes. It has been claimed that this archetype occurs in primitive rituals of the king who is annually sacrificed.

Frye seems to be of the opinion that the structural patterns that are present in the work of literature constitute its "forms." Frye describes both narrative and imagery as manifestations of such "Forms". The narrative categories like tragedy, comedy, romance, irony etc. as well categories of imagery, which he calls apocalyptic, demonic, and analogical, function as forms of myth which are then displaced by the forms of literature. N. Frye in his *Anatomy of Criticism* further says: "As the forms of painting are to be discovered in geometry. Similarly the "forms" of literatures are to be discovered in myths and that those terms" are displaced in the human direction. We move from myths to the work of literature" (13-14). Further the best known critic Frye, putting the typical form of myth on the conventions and genres of literature writes about myth, in his book *Anatomy of Criticism*:

As a type of story myth is the form of verbal art, and belongs to the world of art. Like art and unlike the science, it deals not with the world that he creates. The total form of art, so to speak is a world whose content is nature but whose form is human, hence when it imitates nature it assimilates nature to human forms. (659)

According to him, myth is a form of verbal art and belongs to the world of art.

Without human involvement it could not form the shape. The nature is content and

human is form. A number of modern writers have also asserted that an integrative mythology, whether inherited or invented, is essential to literature. They have deliberately woven their modern materials on the pattern of ancient myths. The German romantic authors F.W.H. Schelling and Friedrich Schlegel proposed that to write great literature, modern poets must develop a new unifying mythology which will synthesize the insights of the myths of the western past with the new discoveries of philosophy and the physical science.

Mythological motifs reappear in literature because the archetypes provide the reason for writing. Northrop Frye declares that "literature is displaced mythology and that archetypes are structural units offering a possible synthesis and a genuine science of interpretation in their formal interrelationship in literature" (Gould 25). Despite such relationship, myths and fictions are not same, the literature of the modern time is "a revelation of myth" because of the presence of archetypes and symbolic motifs.

III. The Influence of Archetypes and Collective Unconscious in *The Centaur*

In this section, the present research elucidates the theoretical significance of Jung's theory of archetype and collective unconscious in *The Centaur* and focuses on the mythical dimension of the novel. In this novel, archetypes are often expressed using mythical structure and themes. The whole story of the novel revolves around the mythical god Chiron, Caldwell. The characters themselves are mythical figures in the disguise of human form. "These god like figures are in fact symbolic representatives of the whole psyche" (Jung 110).

The experiences described in *The Centaur* are actually human experiences which are known as archetypes, although they may have mythological dimensions. The book is prefaced with a quotation from Karl Barth: "Heaven is the creation inconceivable to man . . . earth." Caldwell's mind shifts from Olinger and Olympus continually reminding us of the boundary between heaven and earth. He is lower than gods but he transcends the physical through the intensity of his struggle and transmogrifies the common place through the power of love. As a whole, the book celebrates a victory of faith achieved in the scarified life where heaven and earth are married. It also explains how difficult it is to follow such a life. This section divided into under the headings "protagonist George Caldwell as an archetypal personage," "male superiority as a pre-existing idea," "Instinctual behavior of the characters as an archetype," "Love as an universal symbol" discusses in detail about the influence of archetype and collective unconscious in *The Centaur*.

Protagonist Caldwell as an Archetypal Personage

In the novel, the archetypal personage George Caldwell becomes Chiron, the wise centaur renowned among the Greeks as prophet, healer, and teacher of famous heroes as Jason, Achilles, and Aeneas. His experiences are mostly psychological but

they constitute a significant rebellion against the meaninglessness of life. In *The Centaur*, Updike has used his literary skill in making the transition from the fifty-year old science teacher to Chiron, the Centaur, with great ease. In fact, the result of the transition is that *The Centaur* is not merely a retelling of the myth of Chiron but a suggestion of the mythological dimensions of even the most ordinary contemporary experience.

Caldwell is a personification of modern man. He feels afraid and insecure in this world. The modern man's anxieties such as cancer, grocery bills, etc. are inherent in Caldwell's character. So, Peter compares his father's bad health with the condition of the world. Regarding this thing, he says: "My father never went to doctors. For the first time, I had proof that his illness was not an illusion; it was spreading outward into the world like a stain. "Really? You're really going? "I was begging him to deny it" (88). Like Caldwell condition, the condition of the world is bad. There is no easy to live healthy life. So, Peter compares his father illness with a stain which is spreading outward into the world.

In this sick world, protagonist Caldwell himself doesn't want to live. So, he tells his wife Cassie: "I have it licked. Kill or be killed, that's my motto. Those bastards don't give any quarter and I don't give them any" (216). The quest in Caldwell's life is "to bring men out of the darkness" (17). The tragedy of his life is that he doesn't realize that it is as a man who loves and not as a teacher that he is best equipped to face this challenge. Still he does admit that "it's no golden age, that's for sure" (18). In this critical time, Caldwell lives his life with the blessing of god. Caldwell has a great faith in God. God has been the basis for living life in his miserable condition. So, he says: "when the depression let me in 31, I had nothing I knew nothing. God had taken care of me all my life so I was unemployable. So, out of

the goodness of his heart of my father-in-law's nephew Al Hummel got me a job teaching" (81). His faith in God is also expressed through this expression. "Don't worry about your old man, Peter. In God, we trust" (128). He also says his son: "I have always been lucky. God takes care of you if you let Him"(217). According to Caldwell, God is the guardian of men. He helps men in difficult situations. In God's grace, he passes his life in this world.

Being half-beast and half-man, the Centaur or Caldwell plays giant's role in the society. His young manhood was troubled by the premature death of his father and by America's participation in the first world war. He enlisted in the head quarters Troop of the Seventy-Eight Division late in 1917, and narrowly survived. He was to enrich as worker, teacher, churchman, civic leader, son, husband, and father. He was engaged at a variety of Jobs: as a door-to-door salesman of encyclopedias, as the driver of sightseeing bus in Atlantic city, as athletic supervisor in the pattern on Y.M.C.A, as a railroad fireman on the New York, and even as a hotel bellhop and restaurant dishwasher. In the fall of 1933 Mr. Caldwell took up teaching duties at Olinger High School, duties he was never to put down.

In addition to full load of extra-curricular school activities, including the coaching of gallant swimming team, the management of all football, basketball, track and baseball tickets, and the supervision of the communications club, Mr. Caldwell plays a giant's role in the affairs of the community. He was secretary of the Olinger Boosters' club counselor to cub pack, vice-president of the lions and chairman of that service club's annual light – bulb- selling campaign for the benefit of blind children. During the recent war he was Block warden. Mr. Caldwell promptly became a deacon and member of the council of the Firetown Evangelical Lutheran Church body. In this way, he serves in different fields in the society but his economic and social condition

is not respectable and better than others in the society. He is survived by a sister, Alma Terrio, of Troy, New York; and by his father-in-law, his wife and his son, all of Firetown. His life is full of difficulties:

waste, rot, hollowness, noise, stench, death in fleeing the many visages which this central thing wears Caldwell as if by God's grace comes upon, over in the corner, leaning against the stacked folding chairs beside Vera Hummel, Reverend March in his clerical black and backwards caller. (188)

He involved in different jobs and social works but he is unable to earn sufficient money for his family. He has no popularity and identity. So, he is indifferent in the society like the modern man. His wife Cassie expresses her dissatisfaction with the salary of his teacher's job in the Olinger High School. It shows the unsatisfactory nature of modern man. Through this archetypal personage or mythical figure Caldwell or Chiron, Updike exposes the condition of men of that time in the society.

Male Superiority as a Pre-existing Idea

The another important aspect presented in the novel is the traditional concept of male superiority in the society which is shown as a pre-existing ideas or an archetype. People think women as inferior creature of the universe through the earliest time and also now. Females are like play things in the hands of males in the patriarchal society. In the novel, the hero George Caldwell inherits by the concept of male superiority in his mind. He addresses woman "that poor femme" (85) in the novel. Despite being a science teacher, his view towards women is very traditional and conservative. His voice has the sense of inferiority towards women. He says his own wife "don't be a femme Cassie"(216). It is not digestible for a woman of modern age. His negative attitude towards females is also demonstrated by his son Peter

through these lines: "don't you believe it," my father said. The worst thing in the world is a bitter woman. That's one thing about your mother, she's never been bitter" (85). In these lines, Caldwell expresses his opinion to his son Peter about women. According to him, women are useless and valueless objects in the society. They are like worst things.

Being the principal of the school, Zimmerman is not also positive towards women. He tries to kiss Penny, Peter's girlfriend, without her permission. Without the consent of Penny "he has seized Penny's arm, and he stands there smiling between them, not letting go." Two prizes students "he says, as if of two netted birds" (180). Although, there is the presence of Penny's boyfriend Peter but he doesn't feel fear and hesitation. If there is no Peter to help her girl friend Penny what he does we can imagine easily. For him, females are like personal possessive objects. Males can use them according to their need. Being the principal of the school, he should respect the hobbies of women and advocates the rights of women but he presents himself as a very inferior and narrow minded person of the society. So, Updike has presented him as a model of male superiority in the society.

Not only Zimmerman and Caldwell but also Reverend March has bias attitude towards women. He says: "perhaps it was that war displays women unflatteringly. Their price goes down, and it is discovered that they will sell for any price a candy bar, a night's sleep. Their value is not present to themselves, but is given to them by men" (177). According to March, women are like the objects which we can buy and sell according to need. Their value is only determined by males. His evaluation on women is totally irritable and full of bias attitudes. His attitudes towards women show that he inherits the concept of male superiority in his mind. Not only male characters but also female characters are inherited by the concept of male superiority in their

mind. Vera Hummel thinks the male domination as natural law and says "It is a natural law, that men the proper size must have inadequate voices" (176-77). This line shows that females have been dominating continually though the earliest time to now. Males determine everything about women. So, women also think that the male superiority as natural law and they cannot violate this law easily. In this way presenting the male figures strongly in the novel, Updike is success to show condition of women in the society through the archetype of male superiority.

Instinctual Behavior of the Characters

John Updike has presented the lecherous activities or instinctual behavior of the characters as a most impressive archetypal form to expose the underline desire of human sexuality which is shown as the source of living life in one hand and spiritual and moral crisis of men in the modern world on the other hand. John Updike has shown the psyche of the characters who expose the inner desire of sex directly or indirectly involving in different types of sexual activities. This part of psyche is known as collective unconscious, according to Carl. G. Jung. Generally, the characters have common inherited patterns of emotional and mental behaviors. The characters of the novel present the psyche of all human beings.

In the novel *The Centaur*, the protagonist Caldwell himself involves in very sensual activities. His relation with Miss Appleton clarifies his lecherous nature:

Caldwell feels this to the extent of being, in her presence, a shade more relaxed than anywhere else [...]. He is reluctant to leave her and go down the stairs; his illness, his son, his debts, the painful burden of land, his wife has saddled him with [...] Hester wants him; she wants him to tell her everything. (146)

From above lines, it is clear that both are very lecherous. They are immoral and shameless. Having wife in the home Caldwell has very close relationship with Hester. He expresses his desire to live with her but is bound to leave her because of his personal problems. The sentence "an unimpassioned observer would conclude that he had once been her lover" (147) proves his intimate relationship with Hester Appleton. His involvement with Hester in sexual act is also clearly proved through these following lines: "Thanks for letting me rave on," he says. He adds, " I want to confess something" (147). Having good wife and lovely son he enjoys with another woman. He seems irresponsible towards his family. He has the relation not only with Hester but also with Vera Hummel. Their relation shows their behavior which is chiefly guided by instinctive trends or by the archetypes. His son Peter has told their relation in this way: "To Mrs. Hummel he said, "Thanks a lot, Vera, you've treated us like princes," and then, love, the strangest of all the strange things I have told, my father bent forward and kissed the woman on the cheek. [...] she willingly received the kiss" (209).

In this way, Caldwell praises Vera Hummel to her respect for them in her home. She is also very happy getting them in her home. She takes the enjoyment in the sensual acts of Caldwell and also involves with him. Peter has given the hints of her sexual intention in the following lines: "her heels returned to the floor and she was holding my father's wart-freckled hands in her own." I'm glad you come to us," she told him, as if they were alone. "It filled up the house for a little while" (209). Both the characters are married but they behave as husband and wife or girlfriend and boyfriend. Through the intimation of them, Updike has presented the nature of modern men in the novel.

In the novel, the next important figure Zimmerman shows his immoral and irresponsible behavior through his involvement in lecherous activities. The lines explain his sensual ecstasy in this way. "Zimmerman was leaning over whispering to the Osgood girl; his percipient eyes fondled the hidden smooth curve of her dugs. His lechery smelled" (34).

The next paragraph also explains in the same way: "At same point, Zimmerman had slipped across the aisle and sat on the same seat with the girl. He had his arm around her shoulders and became forward proudly. Iris in his hug was tranquil and inert, her eyes downcast and her dull cheeks lightly flushed" (37). Being the principal of the school, he involves in sensual activities with his own students. He is busy to open the bra and blouse of girl students like Osgood although he is in the classroom to observe the class of science teacher George Caldwell. His nature demonstrates that he is irresponsible towards his teacher's duty. He is crazy with girls. He doesn't follow the discipline which should be in a good teacher. He is unable to maintain his position not only in the school but also in the society. His post in the school is principal but his nature shows him as very inferior and lower class person of the society. To show his inferior personality another example is sufficient: "The pressure of Zimmerman's fingers have left yellow ovals in Penny's naked arm. She rubs the arm briskly and grimaces in disgust. "I feel I should take a bath, "she says. Peter realizes he does love her really. They had been equally helpless in Zimmerman's grip" (182). Through these lines it is clear that he forces girls to involve with him in lecherous activities. Being the educated person like the principal of the high school, he neglects the rules and regulations of the school. He is careless about the rights of women. For him, women are like the personal play things.

For his personal enjoyment, Zimmerman involves in sensual activities with different women in different time. He doesn't love someone sincerely. He makes love also with another person's wife: "Zimmerman's supposed to have love to Doc Appleton's wife. It happened if it happened at all before you were born. There was even supposed to be some doubt as to who Skip's father was" (105). Being a respectable person as a principal, his behavior are irritable and totally guided by instincts. In this way, the writer has presented him as immoral, very lecherous and irresponsible person like the modern man in this novel.

Not only Caldwell and Zimmerman, but also other characters like Deifendorf, Peter, Reverend March etc. are the suitable examples of lecherous characters in the novel. They also involve in sensual acts directly or indirectly. Deifendorf, one of the students of Caldwell, whose nature is similar to Zimmerman. Both are immoral, careless and irresponsible in their duties. One situation in the novel shows the highly sexual desire of Deifendorf with Davis girl. In the classroom, "Deifendorf had put his hands around the Davis girl's throat and with his thumbs was caressing the under side of her chin. Her face was growing smaller and smaller in sensual ecstasy" (36). The next situation also explains his lecherous activity in this way:

the girl's mussed skirt was up around her waist. She was bent face down over the desk and Deifendorf's hooves shuffled in agitation in the narrow aisle. From his sleepy careful grin he was covering her, the whole room smelled like a stable: Caldwell saw red. (39)

It is no doubt that Deifendorf is shameless and sexually motivated characters. In the presence of his teacher and friends he puts his hands around the Davis girl's throat without her permission. Through him Updike has given the lesson about the

hollowness of modern culture. There is no respect of women, teachers, guardians etc. in the society. All are free to do any work in the society.

The another figure Reverend March is like Deifendorf: "In his anxiety and anger and embarrassment March reaches sideways and almost seizes Vera bodily to keep her with him during this preposterous interruption." (188) His sexual nature is verified through these above lines. Thus, Updike has shown that the activities of the most of the characters are influenced by instincts. So, Jung's theory of unconscious is applicable here to describe the nature of the characters. Jung writes: "[...] human activity is influenced to a high degree by instincts, quite apart from the rational motivations of the conscious mind" (44). In this way, Updike has presented the lecherous characters and their instinctual behaviors as an archetypal form in the novel.

Love as a Universal Symbol

In the novel, love is another important thing which Updike presents as an archetype or universal symbol which has been the source for living happy life. Love is the symbol of life. Without love, we cannot live in the world happily. In the novel, Protagonist's son Peter is in deep love with Penny. Penny has been the source of love and his happy life. Both love with each other truly and sincerely. They love not only physically but also spiritually. Peter is devoted for Penny. He dislikes someone like Zimmerman who touches Penny. Sensuality is one thing which made their love very deep and long lasting. Peter "as a baby wishes to be put to bed, my hand wished to be between her thighs" (92). He expressed his love and sexual intention with Penny in this way in the following lines: "I dreamed you turned into a tree and I called Penny, "Penny, come back, "but you didn't, and I was leaning my face against the bark of a tree" (92). In the absence of Penny, he sees her in the dream in the form of tree. Here, tree is the symbol of her girlfriend Penny. He wants to be with Penny forever. He can't

live without Penny's love. He fulfills his physical desire with Penny involving in lecherous activities in the dream which is shown through these lines: "Peter, no," she said, still softly and her cool fingertips took my wrist and replaced my hand on my own leg. I slapped my thigh and sighed, well satisfied. I had dared more than I had dreamed" (94). Here, his sexual intention is the content of the unconscious which is expressed in the dream. According to Jung, "the dream is a specific expression of the unconscious" (32).

Physical love is one important thing which makes Peter and Penny's love very deep. Physical intimation has been a medium to express their love. He expresses his physical intimation with Penny in different way: "I'll kiss your hand", He does, and then slips her hand inside his open sleeve. "Does my arm feel funny? It feels warm" (183). He is happy getting the love of Penny. In next paragraph, he praises her and expresses his sincere love in this way :

your sleep contains innocence as the night contains-dew. Listen: I love you, love your prim bruised mouth whose corners compress morally when you are awake and scolding me, love your burnt skin ceaselessly forgiving mine, love the centuries of being humbled held in the lilac patina of your palms [...] when we make love sometimes you sigh my name and I feel radically confirmed. I am glad I have met you, glad, proud, glad. (200)

In these lines, Peter highly praises her girlfriend Penny and expresses his love for her. He is very enthusiastic towards Penny. Penny also has physical intimation with him sincerely. She only loves peter but not others. She expresses her anger with Zimmerman when he tries to kiss her and touch her. Both Peter and Penny want to live together forever. Both are very lecherous but their lecherous nature is helpful to

upgrade their true love. Here, sexuality and love go together in the case of Peter and Penny. They have been the source of happy life to each other.

On the other hand, Updike shows the love of Caldwell for his son and wife in the novel. Caldwell struggles in the society for the happy life of them. He worries about the psoriasis of Peter. Cassie and Peter also love him very much. They request him to care his bad health. Thus, Updike has shown the good relationship between father and son, husband and wife, mother and son in the novel. In this way, Updike has presented love as a universal symbol of happy life or an archetypal image. Love is one thing which makes life livable.

Updike has deployed his most of the characters guided mainly by instinctive trends or instinctual behaviors, that is by the archetypes. He has presented sexuality and love are as very important archetypal forms in the novel which are the contents of the collective unconscious. They don't develop individually but are inherited. In one sense, sexuality has been the source of living happy life because the characters forget their problems and take enjoyment at least for sometime involving in sensual activities and on the other hand, he shows the moral crisis of men in the modern world. In this way, Updike is success to demonstrate the decreased personalities of modern men and expose the underline desire of human sexuality using the mythical characters of similar nature in the novel. In short, Updike presents the human experiences and behavior shared by all members of the human race and that are manifested in myth through the archetype and collective unconscious.

Mythical Parallelism in *The Centaur*

Updike weaves mythical parallelism using mythical characters and mythical themes in the novel. The characters have direct relation with mythical gods. The story of the novel is concentrate on life, death and universe. Updike presents his religious

vision and raise the question of human goodness in the novel. He uses myth as an fundamental source of literature to preserve the meaningfulness and purposefulness of social and moral role.

In this chapter, this study analyzes the parallel relationship between his characters and mythical characters. In the novel, the characters themselves are like gods whose mythical personae assume human form in the story. The protagonist, Caldwell is the human personification of the wise centaur, Chiron. He manifests himself as a high school science teacher George Caldwell. According to Greek mythology he was noblest of all the centaurs who were half horses and half men. He was wounded by mischance at a wedding feast. So, he suffered from incurable wounds. Later, he relieved from it. He finds relief from his pain by trading his immortality for the release of Prometheus. Like mythical Chiron, Caldwell is also wounded by the shoot of an arrow of his own students. Caldwell too dies, but Updike didn't mean him to die in the novel. He only wanted to make it symbolic of the renewal of life, as Caldwell dies but is survived by his son.

As the story begins he is struck by a metal arrow and limps off to Al Hummel's garage where Hummel/Hephaestus removes the arrow from his ankle. In the opening chapter, Caldwell teaches a science lesson to a class of unruly students at Olinger High School about the age of the universe, the size of the stars, the origins of the earth, and the outline of organic evolution. In his lesson, we find the mythical structure because his lesson specially focus on the evolution of the solar system and the emergence of human life. So, myths are global in nature but sometime, they tell personal adventurous Journeys of life and miseries. In the mythical novel *The Centaur* writer John Updike mainly says the personal Journey and miseries of protagonist George Caldwell.

The novel concentrates on three days in the life of George Caldwell, an ageing school teacher, who is having to come to terms with his own decline and imminent death. Being a science teacher, "the teacher's knowledge of his subject matter seemed good and some of his illustrations relating subject matter to his student's everyday lives were effective" (86). One of Zimmerman's monthly visitation reports shows his great knowledge about his particular subject but the "classroom sounds like snowflakes drifted down on him" (20). When he is teaching in the class, disorder and noise were present from the beginning. The students involve in sensual activities in the running class. They didn't seem well prepared about the subject matter of the class. They don't show respect towards teacher. The line, "Caldwell doesn't expect much from his students but he does expect the dignity of formal address" (155) analyzes that students don't behave properly to Caldwell. So, for Caldwell students are like enemies. Also having good knowledge, Caldwell's reputation is in decreased condition because of social environment. Being a science teacher, he doesn't get sufficient salary for his family, so his economic status in the society is no better than others. He is a middle class people. His economic status is presented through this line: "Caldwell was so notoriously a poor dresser, his clothes were so nakedly, that there was rich humor even in this" (30). He has no sufficient money to buy expensive clothes or school uniform. When he is in journey in Coughdrop Hill with his son Peter, he expresses his bad economic condition with hitchhiker in this way: "this is my last 35 cents. I'm a public school teacher and our pay scale is way behind that of industry" (22). He requests the drunkard to take only 35 cents because his salary is not also sufficient for him. Being a teacher of public school, he has no good pen: "[...] his coat pocket is full of old pens that don't write [...]" (136). This line focuses on the domination of public school teachers in his time. In one context, Caldwell himself

says that "poverty's a terrible thing" (54). He has understood the bitter experiences of poverty. His unusual physical thinness expresses his poverty in his appearance. So, people has given his nickname: "Sticks" (131). His lower economic status is one reason that he doesn't care about his health. He suffers from different diseases like cancer, toothache but doesn't check properly. He has no good conditional car. So, he faces many difficulties in his journey. The Hitchhiker also gives torture for him. Thus, he faces many problems in his life time. Most part of the story revolves around him. The particular story Updike is telling is the tale of how Chiron, wandering the world in perpetual pain, willingly yields his immortality as a atonement for Prometheus. Presenting the mythical character Chiron as a middle class people, Updike presents the condition of the people of that time.

Another dominant personality in the novel is Zimmerman who is the personification of Greek god Zeus. He is very Jealous, lecherous, irresponsible and immoral. Zimmerman is the principal of Olinger High School. His actions are quite in character for the mythical figure he is embodying. Like mythical god Zeus, he involves in lecherous and immoral activities. Being the principal, he involves in very inferior works like opening the bra and blouse of girl students. He also tries to kiss and touch the sensible organs of girls. Being the observer of the class, he is irresponsible towards his duty. He doesn't think his position in the society. He is shown as a sexually motivated character. What is going on here not just mythically, but morally? And how realistic is it for principals to disrobe students while a class is in session?

Next character Peter, Protagonist's son, manifests himself as a mythical god Prometheus, who is being punished by Zeus for stealing fire from the gods. In the novel, his psoriasis is compared to bird marks. John Updike analyzes the relationship

between father and son deploying his characters Caldwell and Peter as mythical figures Chiron and Prometheus respectively. Updike next character Vera Hummel, Al Hummel's attractive red-haired wife who embodies Venus, the goddess of love. Caldwell involves in her love and praises her. She also tries to lure him towards her love. Being married, both show lecherous nature and want to live together talking long time. Vera shows her great respect toward Caldwell and his son in her home. In this way, most of the characters have parallel relationship with mythical gods but all have no referents.

On the other hand, The Centaur turns out to be not only an embodiment of the Greek god Chiron, but a modern day image of the Christ who shelters the world with God's own self-sacrificing love. As a Christian himself, Updike takes the Christian myth seriously and makes considerable use of it in his fiction. In the novel, Olinger High is not only Olympus but also Bethlehem, and Caldwell is not only Chiron but also Christ. Christ like as well as Chiron like, George Caldwell relinquishes his immortality and dies to self. He does so by staying in the classroom by resisting the temptation posed by Vera/Venus, by remaining faithful to his wife and family. Caldwell becomes "the man for other." He freely gives his gloves to a tramp. He constantly gives guidance and encouragement to his students. He gives his very life, and the shelter it provides for his son. Still he is concerned about his own death. Chiefly on account of the effect it might have on others and on Peter, especially. He simply doesn't worry about himself. In this regard, he says, "Don't worry about your old man, Peter, "he tells his son at one point" (217). Caldwell's selflessness, like Christ's also rubs off on others. In this way Updike has presented Caldwell as Christ figure. In one context, Caldwell says, "Christ, the only place. I can go if I leave this school is the Junkyard" (186). In the novel, there is also reference of Bible, the holy

book of Christian. It shows his devotion towards Christ and Christianity. So, the Christian myth also has great influence in the novel.

Another mythical parallelism in the novel is the theme. The theme of the story is related to life, death and renewal of life like in myth. George Caldwell in *The Centaur* too represents both life and death. As a science teacher, he teaches the class the formation of the earth. He emphasizes the role of the microscopic volvox which theoretically introduced the phenomenon of death. There is nothing in the plasmic substance which forms the basis of life that should necessarily come to an end: "Amoebas never die"(37). In the mythology ancient Chiron dies sacrificially so that his son Prometheus may be pardoned for stealing fire. In the volvox theory too, each cell dies sacrificially that each cell becomes potentially immortal. So too, Caldwell dies but it is symbolic of the renewal of life. In the novel, there is also shown that opposition gives the value of everything. The sad truth is that man's real life consists of a complex of inexorable opposites-day and night, birth and death happiness and misery, good and evil and so on. According to Jung, "nothing can exist without its opposite the two were one in the beginning and will be one again in the end. Consciousness can only exist through continual recognition of the unconscious. Just as everything that lives must pass through many depths" (96). In the novel, Doc Appleton says Caldwell and Peter about the value of opposition in this way: "Without death, now, there couldn't be life" (104). Death gives the value of life. It shows the equally important of opposite forces in the world.

To expose the underline structure of myth in *The Centaur*, the writer Updike discusses not only about the creation of earth but also about the existence of another world heaven and presents his religious vision. Also being half-beast and half-man, the Centaur or Caldwell is the creature between heaven and earth. Although man

cannot rise through his own powers to the inconceivable heaven, or cannot imagine the eternal, the heavenly may make itself known in the earthly sphere, which man can comprehend. For the individual, standing between heaven and earth, there is always the possibility of such knowledge. This knowledge may be imparted to him through the condescension of heaven to earth which Christian belief known as grace. The patterns of earth can be truly valued only when it is seen suffused with the radiance of heaven's grace. As the qualitative difference between heaven and earth eliminates all earthly distinction between small and great phenomena, nothing is too small or unworthy of possessing the godlike virtues and bring radiance into life. To see earth in the light of heaven is also a purpose of Updike's in *The Centaur*.

Updike also provides us with other metaphors to illustrate the metaphysical Juxtaposition of the two worlds. Seeking to reach for a dimension or realm beyond or behind the visible edges of the given, the compromised environment is manifest in another way by Peter's sense of the existence of the two worlds. When he finds he can buy cough-drops made in Alton while visiting the dream city of New York, the unanticipated fusion delights him: "The two cities of my life, the imaginary and the actual were superimposed; I had never dreamed that Alton could touch New York. I put a coughdrop in my mouth to complete this delicious confusion and concentric penetration" (67). This is a fair hint at the concentric penetrations of the worlds of Greek myth and the contemporary suburbia which Updike is attempting in the novel itself. He has made the legendary and the contemporary each other or the beginning and end merge into each other just as a violinist can hold two notes. The Chiron myth is appropriate to his purposes because the Centaur being part animal and part man, occupies a dangerous middle ground, and which is analogous to that occupied by man in Updike's religious vision.

Updike stresses man's lack of a spiritual understanding of the universe wherein lies the ultimate meaning and value of life. The modern scientific and materialistic period lays stress on the physical dimension of life while neglecting the spiritual and moral dimension. Using mythical characters, Updike reveals to us the modern malaise as man progresses and the concrete situations confronting us from day to day. Through, the mythical parallelism, the writer demonstrates the condition of the world and men of that time.

IV. Conclusion

The present study mainly highlights the underline structure of myth in *The Centaur*. The mythical characters in the novel present the perspective of narrowness and mediocrity of the modern environment. They also present the universal significance of human struggle and modern man's decreased stature in the world. Most part of the story in the novel revolves around the protagonist Caldwell, the Centaur. The personal adventurous journey and miseries of the protagonist Caldwell show the meaningless struggle of men and their position in the society in the modern world.

The archetypal personage Caldwell, Chiron has no good respect and judgement in the society. Although he serves in the society involving in different sectors and teaches science in the school. Being a science teacher, he involves in lecherous activities like other characters in the novel. So he seems immoral, irresponsible, and unpopular in the society. Through this archetypal personage, Updike presents the psyche of the men of the modern world. On the other hand, Updike doesn't only present Caldwell as a Greek God Chiron but also as a Christ figure showing the similarity between Caldwell and Christ. Both become "the men for others."

The most important aspect in the novel is that most of the characters are sensual and immoral. The protagonist Caldwell, his son Peter, the principal Zimmerman, Deifendorf and so on show their inner desire of sex involving in very excited and sensual activities directly or indirectly. Their instinctual behavior and psyche present the nature of human being or underline desire of human sexuality.

Another important perspective is male superiority in the patriarchal society. The writer has shown the position of women in the society. He presents the male

behaviors towards women and domination of male upon females in patriarchal society as an inherent concept. Being educated person like teachers: Caldwell, Zimmerman and other behave women as personal possessive object or plaything for enjoyment.

The Centaur analyzes the love as an universal symbol which is the basic thing for living life. The writer also has shown the sexuality as a medium to make deep love between Peter and Penny. The physical intimation of Peter and Penny proves that sexuality is medium to make their love deep and long lasting.

Presenting different perspectives of myth, archetype and collective unconsciousness, Updike demonstrates the situation of modern men. The behavior of the characters expose the moral and spiritual crisis of men. Focusing on mythical dimension of the novel, gives his religious and spiritual vision and raises the question of human goodness in the novel. He wants to present the meaninglessness and purposefulness of social and moral rule linking the myth with literature. In sum, the experiences presented in *The Centaur* are actual human experiences shared by all members of the human beings, although they may have mythological dimensions.

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