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Taran: An individuated hero for the collective unconscious

Edward Tucker Raetz

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TARAN: AN INDIVIDUATED HERO FOR

THE COLLECTIVE UNCONSCIOUS

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree

Master of Arts
in
English Composition:
English Literature

by
Edward Tucker Raetz
December 2004
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THE COLLECTIVE UNCONSCIOUS

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Approved by:

Cindy Cotter, Chair, English

Date

Bruce Golden

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ABSTRACT

This study analyzes Lloyd Alexander's *The Prydain Chronicles* through a Jungian lens. Previous scholarship on Alexander's works has briefly considered archetypal criticism, but not extensively. Bruno Bettelheim's thoughts are used intermittently throughout the thesis. They enhance Jung's ideas, and particularly highlight the child's psychological need for fantasy. This study concentrates on Taran's individuation process, the discovery of true selfhood, and his consequent development of a whole psyche.

The introductory chapter encapsulates the psychological benefits of reading high fantasy, specifically Alexander's works. The introduction also discusses the consensus amongst many high fantasy authors and critics that high fantasy benefits not only children, but adolescents and adults. The second chapter defines and extensively reviews Jung's shadow-archetype figures in accordance with *The Prydain Chronicles*, focusing on Gurgi's essential role in Taran's individuation process. Likewise, the third chapter comprehensively articulates the function of Jung's anima archetype, specifically
embodied by Eilonwy and Achren. The concluding chapter reviews this study, and makes recommendations for further archetypal criticism as well as quantitative clinical research on the effects of reading *The Prydain Chronicles*. 
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To Dad
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CHAPTER ONE
INTRODUCTION

[...] no matter how deep you delve for undiscovered gems, how high you reach for the more exotic fruits of research, or how painstakingly you gather data, the best you can hope for is data, and no more. The moment of truth comes when you must do something with them.

Lloyd Alexander "Substance and Fantasy"

This study culminates at a moment of literary and historical flux. We now live in a post-9/11 world and in an extraordinarily violent and unsure time. Terror begets terror, and the spilling of innocent blood seemingly demands vengeance. Humankind could ultimately destroy itself in this generation, overcome by its own concretized nightmares. The necessity for both escaping and confronting these nightmares pervades our existence. Such a collective therapy comes through literary and visual
arts. In "Tree and Leaf" J.R.R. Tolkien tells us that stories set in Faërie equip their readers with "Fantasy, Recovery, Escape, [and] Consolation," and are more potent and necessary the older the reader becomes (67). Renewed interest in Tolkien's The Lord of the Rings, as well as the popularity of J.K. Rowling's Harry Potter series, seemingly evoke critical analysis for both children's and fantasy literatures. These genres have warranted the eyes of scholars but have been overshadowed by the favored classical canon. Much of children's literature between the time of Tolkien and Rowling (whose works have been significantly analyzed) has fallen by the wayside, unexamined via various and more serious critical approaches. During this time of critical neglect, one critically acclaimed author garnered many awards and

Interestingly, unusually violent movies dominated the box office directly after the attacks on 9/11. This attests to the public's need for a fantastic outlet in the shadow of traumatic life events (Jones 98). At this time, the desire for silver screen heroes dominates the All Time Box Office records (see Appendix A for details). Additionally, many of the top forty movies are generally children's stories, including all three Harry Potter movies. Another special note in regards to the All Time Box Office records, is that each of The Lord of the Rings trilogy movies, released after 9/11, garnered over $300 million domestically, and each have, at one point in time, held position in the top ten movies of all time.
honors for his high fantasy books targeted toward children (Greenlaw 406; Jacobs 12-13, 385-86; May 11). One purpose of this study is to reintroduce this understated and prolific author to the academic community: Mr. Lloyd Alexander, Newbery and National Book Awards winner.

Interestingly, the rise of Harry Potter has stimulated a noticeable increase in sales of Alexander's books (Schafer 33). Numerous critics have appropriately praised Alexander and his Prydain Chronicles (see Appendix B for pronunciation guide), Alexander's most well-known and most beloved works. The Prydain Chronicles have been moderately studied since their emergence forty years ago.

---

2 Some critics laud Alexander as the younger reader's Tolkien (Colbath 940; Wintle and Fisher 208). Richard West also declares him to be a "Tolkinian," a term denoting kinship with the high king of high fantasy. He has been frequently referred to as a comparable Tolkien for younger audiences; some critics have even extolled him above Tolkien (Tymn, Zahorski, and Boyer 40, 43). Another critic proclaims the Prydain pentalogy to be the "strongest high fantasy written for children in our times" (Gerhardt 876) and yet another claims Alexander to be "one of the world's master storytellers" (Greenlaw 406). Furthermore, The Prydain Chronicles are often constellated with and compared to not only Tolkien's The Lord of the Rings, but also C.S. Lewis's Chronicles of Narnia, Ursula K. Le Guin's Earthsea series, Susan Cooper's The Dark is Rising series, and the works of Alan Garner, T.H. White, William Morris, Lord Dunsany, Evangeline Walton, and E.R. Eddison (Burns 5; Colbath 937; Helson 134; Stott 10-11; Swinfen 228-29; Tymn, Zahorski, and Boyer 5, 21; D. White 233).
Ten graduate-level studies have been completed. Included in this figure are James S. Jacobs' biography, Michael O. Tunnell's published encyclopedia, studies of the Mabinogion as the derivation of *The Prydain Chronicles* by Donna Rae White and another by Patricia Trautmann, genre studies by Linda Lattin Burns, Teya Rosenberg, and John McGovern, an historic study by Jean M. Van Kley, a plot synopsis by Melinda S. Murdock, and a feminist analysis by Stefany A. Kramer. There have been additional critical books by Jill P. May, Kenneth J. Zahorski and Robert H. Boyer, Kath Filmer-Davies, C.W. Sullivan III, and Marshall B. Tymn, Zahorski, and Boyer. And, of course, there have been many critical essays written about Alexander and his works, including essays in mythopoeic circles such as *Mythlore* and *Orcrist*.

While criticism on Alexander is by no means absent, it is also noticeably incomplete. Scholars have primarily focused on biographical data, mythological and historical contexts, and genre studies. Several scholars, particularly Burns, McGovern and Nancy-Lou Patterson, have briefly brushed the psychoanalytic surface of Prydainian scholarship, but have not treated it extensively. This
study intends to supply this missing facet to these former studies. Northrop Frye considers the essence of such scholarship when he posits:

The student must either admit the principle of polysemous meaning, or choose one of these groups and then try to prove that all the others are less legitimate. The former is the way of scholarship, and leads to the advancement of learning; the latter is the way of pedantry [...] (Anatomy 72)

Therefore, in Frye's spirit of scholarship and the advancement of learning, this study purposefully supplements another facet to the diamond of Prydainian criticism, rather than disavowing others' studies or critical approaches. May deems additional and well-crafted facets necessary. She declares that Alexander's works demand a different discussion than basic genre studies; his books need to be discussed in more "eclectic ways" which open the path for exploring the individual needs of Alexander's readers (Lloyd Alexander 152).
The Psychological Potency of
The Prydain Chronicles
as High Fantasy

This study focuses on the individual's psychic needs and unconscious perception of Alexander's Prydain series. Main emphasis will be placed on the psychological benefits of high fantasy and particularly on the subliminal efficacy of archetypes. Closer inspection of The Prydain Chronicles will demonstrate how literature generally and high fantasy specifically aid readers in coping with reality. Psychological archetypes and supplementary applicable analytical psychology sustain such an argument. The empirical concepts of C.G. Jung and Bruno Bettelheim will support these foremost premises. Jung is undoubtedly considered to be the "most influential and popular psychoanalytic proponent of fantasy's usefulness" (Apter 141). Meanwhile, Bettelheim's psychoanalysis of fairytales and fantasy fervently advocates their vital necessity and applicability in our lives. Appropriately, Alexander often mentions Jung and Bettelheim and their primary premises in his own discourses regarding fantasy. Thus, Alexander's familiarity and affinity with their writings somewhat denotes his own intent in writing.
Alexander acutely exhibits his awareness of Jung and the utility of archetypal imagery in fantasy writing. In his essay "Fantasy as Images," Alexander specifically states that "A Jungian psychoanalyst might say [that the images found in fantasy writing] reflect archetypes of the collective unconscious" (441) which he also calls "the DNA of literature" (442). These genetic strands are ladled out of what Tolkien labels "The Cauldron of Story" ("Tree" 52) which has boiled and simmered and been added to since time immemorial (Alexander, "High Fantasy" 578-79; Tolkien, "Tree" 52). Our primeval genetic origins have been preserved in the collective unconscious, and we are constantly reminded of our geneses, unconsciously conjured via dream and consciously manipulated via art.

In the foreword to Tymn, Zahorski, and Boyer's *Fantasy Literature: A Core Collection and Reference Guide*, Alexander writes that fantasy:

[... engaged] the deepest and most abstract questions of theology, cosmology, metaphysics. [... It can, with equal ease, evoke ancient archetypes and resonances of the Jungian collective unconscious; and simultaneously
reflect the most immediate contemporary
problems. (ix)

Alexander also believes that these ancient archetypes (or
"primordial images") are the source of the "vitality of
fantasy" and "the imagery of our most ancient modes of
thought" and are capable of "overpower[ing] us and
mak[ing] us aware of what is universal, and therefore
eternal" ("High Fantasy" 583). Thus, by Alexander's own
estimation, the archetypes of the collective unconscious
are essential not only to the writing of fantasy, but to
the eternal and universal questions of metaphysics, to the
reflecting of current world affairs, and to the reflecting
of all that transcends what cannot be put into words.
These metaphorical images call to the reader, and
furtively recall the reader's own unconscious content.

Alexander further observes Jungian archetypes as
coming "from an ancient reservoir of memory; not peculiar
to any one people or society, but a memory shared by the
human race. Through them, we can sense a universal
personality, a universal identity" ("Identifications"
147). Consequently, this universality creates a generality
which authors must overcome in their utilization of
archetypes, giving each archetypal figure a voice and persona. According to Alexander, if the author "does this successfully, the reader can identify with the personae of fantasy as easily and strongly as with a contemporary, realistic character" ("Identifications" 148). Alexander truly succeeds in creating and developing his characters, who will be examined in the upcoming chapters. Alexander also states that these primordial images rouse emotional rather than intellectual responses ("Identifications" 146) and further intimates that reading literature containing archetypes can "help us shape a view of ourselves" ("Identifications" 146) as we progressively form our identities and "learn how to be people" ("Identifications" 144). Thus, Alexander learnedly assumes that the significance of reading high fantasy is integral to the development and possession of self-identity. Furthermore, this concept pivots Alexander's writing and perception of his audience.

Although exploration of The Prydain Chronicles will primarily discuss Jungian archetypes, supplementary discussion of Bettelheim's ideas will also necessarily enhance analysis. Bettelheim's ideas originally stimulated
this study, and they will be included at appropriate
intervals throughout the final chapters. Significantly,
research revealed severe scrutiny of Bettelheim, his
methods, and his scholarship since he wrote *The Uses of
Enchantment.* Regardless of such criticism, Bettelheim's
revolutionary insights into the psychological importance
of fantasy to children is paramount to psychoanalysis of
both children's and fantasy literature, and consequently
to this study. Alexander's acquaintance with Bettelheim
surfaces when he states:

There's a growing number of books and articles
on the value of fantasy for children. One of the
most recent, that has attracted most attention,
is, of course, Bruno Bettelheim's excellent
book, *The Uses of Enchantment* [...] If anyone
hasn't had a chance to read it, I urge doing so
without delay. What Bettelheim says about fairy
tales applies equally to fantasy [...]  
Bettelheim sets his thesis in psychoanalytic
terms. While it's possible to take issue with

---

3 Alan Dundes, "Bruno Bettelheim's Uses of Enchantment
and Abuses of Scholarship," *Journal of American Folklore,*
him on various points, this in no way detracts from one of the basic values of fantasy: a kind of dress rehearsal for life, conducted within the safety of a work of art. ("Fantasy" 444)

Accordingly, Alexander urges investigation of the psychological advantages of reading fantasy. He additionally embraces the extension of Bettelheim's concepts to fantasy (such as The Prydain Chronicles) as extended fairytale. Alexander further advocates the reading and application of Bettelheim's theories when he states:

By no means would I dispute the "therapeutic" value of fairy tales and myth-based fantasy for the young: in defusing anxieties and resolving emotional conflicts, as Bruno Bettelheim analyzes them in The Uses of Enchantment. Even if this were its only function, it would still be a vital one. But, while adults may overcome infantile conflicts, they acquire others no less acute; and, no less than children do we need ways that help us make sense of our inner and outer worlds. Fantasy operates on adults with
the same strength as on the young. An adult may respond to fantasy on one level, a child on another. But respond they do. Magic does not discriminate according to age, sex, or ethnic origin. ("Foreword" ix)

Thus, according to Alexander, the challenges that face children and adults in dealing with reality are met with the evanescent magic afforded by fantasy literature. This Bettelheimian view of literature and its therapeutic effects complementarily coincide with Jung's concepts of beneficial psychological insights provided via archetypes projected in literature.

Many theorists and authors besides Alexander explicitly support the idea that reading high fantasy has psychological benefits. T.E. Apter, a British psychologist, concisely states that "Fantasy now is not only respectable but fashionable. Any fantasy, from folk and fairy tales to science fiction and children's tales, is valued as an introduction to unconscious material" (6). According to Apter, fantasy not only introduces unconscious material, but also suggests that:
[...] fantasy can explore and test reality in much the same manner as psychoanalysis, and, moreover, that the least misleading approach to psychoanalysis is as to an example of fantasy literature, without ignoring the fascinating implications of psychoanalysis to individual works of fantasy. (7)

Apter's credence attests to the powerful healing quality of fantasy literature, and its effectiveness in testing and exploring our reality.

Similar accolades come from the greatest of high fantasy writers, including C.S. Lewis and Tolkien. Lewis asserts that Jung's ideas are the closest to the realization of why fantasy appeals to the readers to whom it appeals and that when readers read good fantasy they "are obeying the old precept 'Know thyself'" ("On Three Ways" 27). Clearly, this directly correlates to Jung's concept of individuation, which will be explored shortly. Furthermore, Lewis also believes that fantasy helps us to experience that which we have not, thus enriching our lives ("Sometimes" 38) and operating on the deepest levels of the human psyche ("On Science Fiction" 72). Herein,
Lewis also surmises that readers who love fantasy are compulsively drawn to it, while "others seem to be in terror of what they may meet there" ("On Science Fiction" 72). Thus, fantasy reflects our actuality and exemplifies both the positive and negative potentialities that lie within each of us.

Tolkien also outlines the benefits of fantasy in "Tree and Leaf." When writing about the otherworldly images portrayed in fantasy, he asserts that readers desire their utility, making fantasy the most nearly pure and the most potent higher form of Art ("Tree" 69). He also maintains the better the fantasy is, the clearer reason and scientific verity become ("Tree" 74-75). Therefore, fantasy enhances the simple and fundamental basics of reality as "these simplicities are made all the more luminous by their setting" ("Tree" 78). Tolkien claims that successful fantasy must exude a quality of joy, particularly within the ending. Tolkien designates such a story as a eucatastrophic tale and further judges joy as fairytale's highest function ("Tree" 85). He fosters his premise when he proclaims that:
The peculiar quality of the "joy" in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth. It is not only a "consolation" for the sorrow of this world, but a satisfaction, and an answer to that question, "Is it true?" ("Tree" 88)

Consequently, fantasy bolsters and reaffirms reality's own verity. Realization of truth extends to individual assessments of what is real onto our own selves. Furthermore, the depictions of hardships and failures and victories fought within the pages of fantasy help to accomplish such apprehension. Tolkien additionally estimates that the eucatastrophic tale "may be a far-off gleam or echo of evangelium in the real world" ("Tree" 88). Therefore, the poignant joy at fantasy's end carries over into the reality of life, offering elation, enlightenment, and hope to its readers.

Of course high fantasy has been surveyed by an array of other authors and critics. High fantasy exhibits special beneficial qualities that far exceed the desire for escapism typically cited, a function of fantasy literature that Tolkien surmises to be heroic in and of
itself ("Tree" 79). Alexander visibly deliberates high fantasy's benefits, stating that fantasy "reaches levels of emotion, areas of feeling that no other form touches in quite the same way" ("High Fantasy" 582).

Kath Filmer-Davies definitively testifies that "Fantasy is the most intellectually and spiritually challenging of all literary genres, because it provokes readers into taking a deeper and clear look into themselves" (62). Fantasy literature evokes resonant imagery, which present challenges to the self. An array of archetypes exhibit the totality of the self: the good and evil portions, the beautiful and hideous. Filmer-Davies also argues that through fantasy stories, readers can defeat psychological and spiritual monsters which complexly burden readers' lives (166). Incidentally, Filmer-Davies summons reminiscence of Bettelheim's precepts, which avow that without fantasy:

[...] the child fails to get to know his monster better, nor is he given suggestions as to how he may gain mastery over it. As a result, the child remains helpless with his worst anxieties—much more so than if he had been told fairy tales
which give these anxieties form and body and also show ways to overcome these monsters. (Bettelheim 120)

These monsters appear late at night, in the dark, under the bed, in the closet, and in dreams. These figments develop not from simple imagination, but deep within the child's psyche. They realize the bipolarity of humankind, and the potential for absolute evil. Herein, Bettelheim stipulates that fairytale and fantasy metaphorically suggest to the child reader the need for self-realization, while promising safety and a happy ending (39). Furthermore, Bettelheim claims that dream and fantasy deprivations lead to emotional disturbances. Consequently, the child's development arrests, and the child ultimately becomes incapable of working through both conscious and unconscious pressures (63). Finally, Bettelheim upholds the notion that fantasy assists children to persevere through disillusionment of life and themselves in their failures (124-25).

David Gooderham additionally offers that the reader experiences the abnegation of their own evil and hideous other through the vanquishing of the projected evil and
through the protagonist's self-sacrificing actions (181). Gooderham also supports psychoanalytic and existential interpretations of fantasy texts in to explain the powerful resonance of fantasy texts on readers in contrast to realistic narratives (174).

Ravenna Kelson, another psychoanalytic proponent of fantasy literature, differentiates between the effects of fantasy on children and adults. She maintains that fantasy does help a child explore emotions and experiences of growing up, while adults may revisit and rework their childhoods. Therefore, adult readers often find themselves restructuring and redeveloping their sense of self, becoming less ego-centric, a product of the individuation process. Kelson also sustains the idea that fantasy is more than mere enjoyment; it significantly reveals primeval desires and fears, cultivates spiritual growth, and fulfills our wishes. (Helson 121-23)

Le Guin affirms her support of this concept as well as supporting the importance of high fantasy when she writes:

The fantasist, whether he uses the ancient archetype of myth and legend or the younger ones
of science and technology, may be talking as seriously as any sociologist—and a great deal more directly—about human life as it is lived, and as it might be lived, and as it ought to be lived. ("In Defense" 239)

She believes that fantasy approaches reality differently than conventional means and even heightens the state of reality ("From Elfland" 84). Moreover, Le Guin believes that in the wrong hands, fantasy and its potent employment of archetypes pose an unassuming danger. She cautions authors to use fantasy carefully, saying that "fantasy is a journey. It is a journey into the subconscious mind, just as psychoanalysis is. Like psychoanalysis, it can be dangerous; and it will change you" ("From Elfland" 93). Le Guin's cautionary language attests to the latent power of fantasy literature and its sway over its readers. Most importantly, Le Guin declares fantasy to be "an alternative technique for apprehending and coping with existence" ("From Elfland" 84). Coping comes through understanding of ourselves and the nature of man, which are portrayed in archetypal images. Thus, understanding
these primordial images significantly helps us cope with our reality.

Tymn, Zahorski, and Boyer emphasize that well-written high fantasy literature, like all "good" literature, will be read and acclaimed by children, adolescents, and adults alike. Therefore, authors intend high fantasy for all audiences, not just children (24). High fantasy contains, according to Tymn, Zahorski, and Boyer, "strata of appeals" (or layers of meaning) which can be read variously by different age groups. High fantasy encompasses nuances and subtexts that children will not consciously realize; however, adults most likely will realize them, especially upon multiple readings (28-29). Tymn, Zahorski, and Boyer also state that although children may not immediately understand a certain stratum, they will likely recall them later (29). Furthermore, they contend that identification in high fantasy traverses the reader's age, and therefore any age group can identify with Taran and his quest for individuation (25). This intuitive perception assumedly drives the reader's draw to high fantasy.
Alexander himself believes that children benefit greatly from reading high fantasy because: "High fantasy can help children experience and come to terms with real-life situations, at least on an emotional, psychological level, and do it within the 'safety' of a work of art" (McGovern 101). Alexander further asserts that: "I don't think [Tolkien] or anybody else working in the high fantasy medium would see it as an escape from reality. [...] it is the way to understand reality" (Wintle and Fisher 212). Diana Waggoner also confirms this assertion when she states that "Every successful fantasy, explicitly or implicitly, tries to establish another universe as a mirror or metaphor for our own" (4). Therefore, reading The Prydain Chronicles unfurls understanding of reality, understanding of the world in which we live, and understanding of ourselves in our truest form.

In her dissertation, Burns discusses the relevance of Alexander's series in Jungian and Bettelheimian contexts. However, her dissertation concentrates on working toward a definition of high fantasy, rather than extensively examining specific archetypes and how they function in The Prydain Chronicles. Burns asserts that high fantasy does
indeed induce understanding of self (120), and that it
does so by its use of timeless and mythic archetypal
motifs (58), which bind fantasy to reality (60),
expressing the human condition (89), making it universally
meaningful (88), and promoting involvement in society and
the discovery of identity (118). Tunnell furthers Burns's
assertions that high fantasy is a highly personal medium
for the reader and that fantasy depicts "an allegory of
our daily struggles to become honorable men and women. It
is a struggle that never ends" (Prydain 114). That
struggle, to find out what we are and what we want to be,
are constantly prompted by the projections of the
unconscious mind, or the archetypes of the collective
unconscious. These archetypes comprise the nucleus of high
fantasy and form the base of its universal appeal. This
study delves into the recesses of humankind's
unconsciousness in relation to Alexander's Prydain cycle.
The following chapters will specifically contemplate the
reader's identification with Taran and his character,
psyche, and quests, especially the quest for his own
heritage and identity.
The Prydain Chronicles contain excellent examples of Jung's archetypes, and how they function in discovery of true selfhood. Optimistically, it will become evident that this analysis reaches beyond archetypal criticism of The Prydain Chronicles, and probes more into how readers unconsciously contact and identify with these primordial images. This study walks the line between the author's intent and the reader's psychological reception of Alexander's Prydain Chronicles, and of their protagonist, Taran. The primary goal is to explore and explicate Taran's exemplification of Jung's individuation process toward self.

Jung divides the unconscious into distinct realms. He differentiates between the personal and the collective unconscious in his writings. The personal unconscious, according to Jung, is "acquired during the individual's lifetime" (Aion 8), and through life's experiences which have disappeared from a person's consciousness through processes of repression or forgetting (Archetypes 42). Divergently, the collective unconscious and its archetypes have "never been in consciousness" and are exclusively hereditary (Archetypes 42). Jung depicts the collective
unconscious as a deeper layer of the unconscious, upon which the personal unconscious rests. He strictly maintains that the collective unconscious:

[...] has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. (Archetypes 3-4)

This suprapersonality signifies the godhead. Jung maintains that the primordial images (or archetypes) projected in dreams, art, and literature express the many facets of the godhead. Herein, theologians and mythologists observe startling parallels across the world's mythologies (Archetypes 58), suggesting empirical evidence of the validity of Jung's archetypes.

Jung speaks about the potency of the archetypes as they are used in literature. He writes that the utility of archetypes

[...] summons up a voice that is stronger than our own. Whoever speaks in primordial images speaks with a thousand voices; he enthralls and
overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. ("On the Relation" 515)

The archetypes connect us to our ancestral heritage through what Timothy O'Neill terms as "generations of psychic evolution" (170). Beyond our ancestors, the archetypes connect us to our primordial nature which inherently has its own vigorous energies and desires. Jung warns of the danger of suppressing the archetypes because that also means that their Libido (or energy) is also irrepressibly deferred. Their suppression gradually creates an uncontainable volatility which unexpectedly and violently erupts at the moment of greatest weakness and want (Archetypes 93-94).

Each reader unconsciously recognizes and responds to these archetypes, which the collective unconscious projects as imagery. In turn, recollection breeds readers' identification with Taran throughout his psychic journey. Speculatively, therefore, readers identify with Taran, signaling their own individuation processes. Taran, as the
Jungian individuated Self, will be explored as the totality of the psyche of everyman.

Comprehensive discussion of the individuation of the self-archetype must examine what Jung entitles a quaternity (Aion 22), or wholeness of self. O'Neill defines Jung's concept of quaternity as: "An archetype associated with the symbolic arrangement of things or ideas in fours or multiples of four; associated with the self by virtue of the attributes of balance and perfection" (178). Richter in his discussion of Jungian criticism clarifies and reiterates O'Neill's premise as:

The four principle archetypes—Shadow, Anima, Animus, and Spirit—make up what Jung called the Syzygy: a quaternion composing a whole, the unified self of which people are in search. That very search for unity can take the archetypal form of the Quest, in which the Self journeys to encounter the various elements that make it up, thereby forming the relationships that constitute individuality. (Richter 505)

Taran's quest for unified self is complemented by his quaternal figures: Gurgi and others as the shadow, Achren
and Eilonwy as anima, and Dallben and others as the Wise Old Man (or Spirit). The Prydain Chronicles subliminally demonstrates the psyche of everyman through Taran. Imperatively noted, no one should consider these archetypes as simple or matter-of-fact. They radiate complexity. By nature they are transcendent and numinous, a Jungian term which The English Oxford Dictionary defines as "divine, spiritual, revealing or suggesting the presence of a god; inspiring awe and reverence" ("Numinous"). Taran's internal quest parallels his multiple external quests against the forces of evil. Therefore, they will be discussed as such. Taran, at the end of his quests becomes representative of the individuated self-archetype. This development juxtaposes Taran's initial simpleton Ego, or the conscious sense of self, and Taran's glory-driven Persona, or the portrayal of our socially-accepted self.

Both the shadow and the anima teach the ego about the self's nature. Thus, each archetypal confrontation teaches Taran about himself and the true nature of everyman. Each of these archetypes will be further and clearly defined. Additionally, this study will thoroughly examine them in
relation to Taran and how each integrally impels Taran's
growth and self-discovery. Of course, contact with other
archetypal images, such as the Wise Old Man, the Mother,
the Father, and the Hero, help guide Taran to self-
actualization. Unfortunately, one limitation of this study
is length. Therefore time and space do not permit a
thorough analysis of quaternal wholeness.

The body of this study will examine Taran's
interaction with the shadow and the anima in context with
his ultimate and consequent rites of passage into the
individuation of himself. Through Taran's maturation,
readers clearly identify with his ultimate challenge:
deciding who they are and what that means to the fate of
the world. The readers' own assessment of themselves
hopefully leads to a deflation of their egos. Jung warns
against the dangerous one-sidedness or affinity toward
numinous and chthonic archetypes, especially when they are
not counterbalanced by the self's diversity. The Oxford
English Dictionary defines chthonic, another adjectival
term Jung commonly uses, as "Dwelling in or beneath the
surface of the earth" ("Chthonic," def. a). Inflation of
ego and one-sidedness, as states of psychic imbalance,
lead to egomaniacal behavior, tyrannical rule, and mass hysteria, which are penultimate to war and the destruction of humankind. We have recently witnessed such supercilious psychoses in today's world leaders. This study aims to analyze Alexander's fantastic works as healing agents and self-reflection for the individuals who read The Prydain Chronicles. Through reading fantasy readers can glimpse a far-off gleam of hope and evangellum in a world of poignant grief (Tolkien, "Tree" 88). To point out their potent psychological enlightenment and edification is to hope that they will be enthusiastically suggested by the guardians of youth, public ambassadors, and the peacemakers of the world. For, as Alexander counsels us:

If our future is conditional, it is conditioned by what we do in the present, through our work as writers, teachers, parents. But we are not simply the custodians of young people. We are their stewards. Ultimately, we have to answer to them for what we've done. ("Future" 166)
Abbreviations Used in this Study

Only in parenthetical references will the following be used for each chronicle of Alexander's Prydain series. No other abbreviations will be used in this study.

\[
\begin{align*}
\text{BT} &= \text{The Book of Three} \\
\text{BC} &= \text{The Black Cauldron} \\
\text{CL} &= \text{The Castle of Llyr} \\
\text{TW} &= \text{Taran Wanderer} \\
\text{HK} &= \text{The High King}
\end{align*}
\]
CHAPTER TWO
GURGI AND OTHER CHARACTERS
AS TARAN'S SHADOW

The main focus of Taran's individuation process, or coming to terms with himself and who he really is, begins with the most conscious of the unconsciousness: the Shadow. Like Smeagol/Gollum shadows Frodo in *The Lord of the Rings*, Gurgi embodies Taran's personal shadow figure in *The Prydain Chronicles*. This chapter of the study, devoted to the shadow figures, will extensively explore the relationship between Taran and Gurgi, built upon Nancy-Lou Patterson's cornerstone thoughts in her essay "*Homo Monstrosus*: Lloyd Alexander's Gurgi and other Shadow Figures of Fantastic Literature." Additional shadow figures, such as the Horned King, Ellidyr, Rhun, Glew, Dorath, and Arawn will also be surveyed. The shadow stands at the threshold of the unconscious. The ego must then confront, ascertain, and accept the shadow. When he has come in contact with the shadow, Taran ably wends his way further down into Alexander's unconscious projections.

To begin uncovering the contents of the unconscious, itself preparation for the individuation process, one must
first behold the shadow figure. Jung divides the unconscious into a personal and a collective unconscious. Likewise, he divides the shadow archetype into the personal and collective shadow. Jung regards the shadow as "The most accessible of [the archetypes] and the easiest to experience" (Aion 8). He also informs us that becoming conscious of the shadow takes "considerable moral effort" and "involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance" (Aion 8). Even though the ego must exert moral effort to raise the shadow to consciousness, Jung also states the personal shadow can be "made conscious without too much difficulty" and "that one can see through the personal shadow with a little self-criticism" (Aion 10). Jung testifies that the personal shadow can only be realized through a companion of the same sex in order to become operative in analysis of the psyche (Aion 22).

Jung treats the shadow as an inferior entity, the negative portion of the personality (Aion 10) consisting of highly emotional, obsessive, and possessive qualities.
The shadow's rarely controllable emotions often result in primitive behavior which offers "obstinate resistance to moral control and prove almost impossible to influence" (Aion 9). Jung further states that the shadow typically has a "decidedly negative feeling value" (Aion 28), often causing the feeling of fear (Aion 33), and indistinguishably exhibits the instinctuality of an animal (Aion 233-34). The darkest aspects of the shadow are seen in the collective shadow, in its archetypal form, as a "representative of the dark chthonic world" (Aion 34). However, Jung also maintains that the shadow "does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses, etc." (Aion 266). Jung additionally asserts that one "cannot omit the shadow that belongs to the light figure, for without it this figure lacks body and humanity. In the empirical self, light and shadow form a paradoxical unity" (Aion 42). Clearly the ego needs the shadow and vice versa; thus Taran and Gurgi need each other equally.
Jung claims that "The meeting with oneself is, at first, the meeting with one's own shadow" (Archetypes 21). Taran's adventures begin with his encounter with the Horned King, and briefly thereafter with Gurgi. Taran's first glimpse of his true self begins with these encounters. Taran also fits Jung's description of an adolescent in need of individuation, one who inadvertently self-sabotages himself. Jung discusses the likes of Taran when he writes:

A man who is possessed by his shadow is always standing in his own light and falling into his own traps. Whenever possible, he prefers to make an unfavourable impression on others. In the long run luck is always against him, because he is living below his own level and at best only attains what does not suit him. And if there is no doorstep for him to stumble over, he manufactures one for himself and then fondly believes he has done something useful.

(Archetypes 123)

Taran's insensibilities are apparent from the beginning of The Prydain Chronicles and continue through half of the
series. Taran needs the shadow as much as he needs the Wise Old Man or his father figures to guide him in the direction of self-realization. Jung explains his need when he states:

> The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly—for instance, inferior traits of character and other incompatible tendencies.

*(Archetypes 284-85)*

Taran's rites of passage toward individuation necessitate Gurgi's presence. Their psychological bond will be thoroughly explored in this chapter.

Ursula K. Le Guin also writes about the shadow, specifically in regards to children and adolescent readers in her essay "The Child and the Shadow." Summarizing Jung's concepts, Le Guin asserts that:

> [...] the child's ego and shadow are both still ill defined [...] But I think that when in pre-adolescence and adolescence the conscious sense of self emerges, often quite overwhelmingly, the shadow darkens right with it. [...] The
adolescent begins to take responsibility for his or her acts and feelings. And with the responsibility may come a terrible load of guilt. The adolescent shadow often appears as much blacker, more wholly evil, than it is. The only way for a youngster to get past the paralyzing self-blame and self-disgust of this stage is really to look at that shadow, to face it, warts and fangs and pimples and claws and all—to accept it as the self—as part of the self. The ugliest part, but not the weakest. For the shadow is the guide. The guide inward and out again; downward and up again; there, as Bilbo the Hobbit said, and back again. The guide of the journey of self-knowledge, to adulthood, to the light. (60-61)

Pubescent readers are at a very difficult transitional stage in their lives. The introduction of the shadow in fantasy literature channels their confusion and guilt about their identity, as they come to recognize their own evil capacities through the terror-struck eyes of children.
In *The Individuated Hobbit*, Timothy O'Neill details Frodo's individuation process in *The Lord of the Rings*. O'Neill states that the ego must first realize, recognize, and accept the fiendish shadow in the process of individuation (37). He reiterates that the shadow complementarily dominates half the psyche, while the ego dominates the other half (44-45). O'Neill stresses the importance of the acceptance of both the shadow and the ego, stating that "the repudiation of either can only lead to deeper one-sidedness" (137), a condition which leads to psychic disorders (177). Thus, Taran must come in contact with the shadow, and accept it. Taran often repudiates the process of accepting the shadow, which will be fully delineated throughout *The Prydain Chronicles* in the remainder of this chapter.

Taran's growth and individuation undeniably depend on Gurgi's psychologically significant role. Alexander was prompted to create Gurgi by an 1809 writing of Reverend Edward Davies entitled *Mythology and Rites of British Druids* in which he describes Gwrgi (the Welsh spelling) as "hideous and gray human dog" (Tunnell, *Prydain* 124). This description concurs with the definition of the Welsh word
"gwrgi" which translates to "man-dog" (Filmer-Davies 170). Gurgi notably exhibits the attributes of both a vicious animal and the loyalty of a dog. In time, Gurgi does develop into Taran's loyal best friend, just as a dog befriends a man. Taran meets Gurgi at the beginning of his journeys in The Book of Three and becomes his faithful sidekick until the very end of The High King.

In her analysis of Gurgi as shadow, Nancy Lou Patterson tells us that "Briefly stated, Gurgi is a monster, of a species well known in literature and folklore. He is an ambivalent being half animal and half human, half enemy and half friend" (25). Patterson also recalls Carl von Linné's (Linnaeus) 18th century classification system, in which he includes the species Homo monstrosus. She writes, "By Homo monstrosus he meant a species related to Homo sapiens but markedly different in physical appearance. [...] manlike creatures with weird characteristics" (27). Patterson unequivocally situates Gurgi within the species Homo monstrosus, or monstrous man, along with Gollum from The Lord of the Rings and Beowulf's Grendel. However, as a point of contrast, Gurgi
"who talks much like Gollum, only without the hissing
[...] acts much like a redeemed Gollum" (West 12).

Psychologically significant monsters often afflict a
developing child. Bruno Bettelheim maintains that they
necessarily exist as part of normal development, allowing
a conduit for externalizing their own monstrosities.
Bettelheim speaks out against the absence of monsters in
literature, and beautifully so in the following from The
Uses of Enchantment:

There is a widespread refusal to let children
know that the source of much that goes wrong in
life is due to our very own natures—the
propensity of all men for acting aggressively,
asocially, selfishly, out of anger and anxiety.
Instead, we want our children to believe that,
inherently, all men are good. But children know
that they are not always good; and often, even
when they are, they would prefer not to be. This
contradicts what they are told by their parents,
and therefore makes the child a monster in his
own eyes. (7)
Therefore, the shadow figure in fantasy literature serves as quite an important element of engaging young readers. The shadow figure trains children to better deal with their worst anxieties and to gain mastery over their darkest vices and polarized emotions (Bettelheim 120). Gurgi certainly exemplifies the monster and arguably befits as the second most important character in The Prydain Chronicles. Even Lloyd Alexander cites Gurgi as his readers' favorite character (in accordance with their fan letters to him) and that Gurgi is "somehow relevant to a child's own feelings and situation" ("No Laughter" 17-18). The coming together of Taran and his shadow and their ensuing solidarity in The Book of Three are central to the overall thematic structure of the series. Taran's growth often parallels the growth of Gurgi from primitive to human (Rosenberg 80). Rarely does Gurgi separate from Taran, and when he does Taran himself seems lost without that portion of himself. The remainder of this chapter will trace the covalent bond between Taran and his personal shadow, through the Prydain cycle, while simultaneously amalgamating other shadow figures,
particularly the Horned King, Ellidyr, Rhun, Dorath, and Arawn.

Gurgi operates as Taran's principle personal shadow figure throughout The Prydain Chronicles. However, Taran first encounters the Horned King, another shadow figure, whom he stumbles upon immediately within the forest's boundary while looking for the fugitive Hen Wen (BT 17). The Horned King is allegiant and second only to Arawn, Death-Lord. Taran's first shadow experience terrifies him. Alexander's description of the Horned King certainly enhances the reader's trepidation; he writes:

Astride the foam-spattered animal rode a monstrous figure. A crimson cloak flamed from his naked shoulders. Crimson stained his gigantic arms. Horror-stricken, Taran saw not the head of a man but the antlered head of a stag. [...] The mask was a human skull; from it, the great antlers rose in cruel curves. The Horned King's eyes blazed behind the gaping sockets of whitened bone. [...] The Horned King uttered the long cry of a wild beast [...] (BT 17).
The Horned King's horror prefaces what Taran will encounter, and what he must learn about the nature of man and himself. The Horned King, as collective shadow, strikes fear into all of Prydain. The Horned King is estimated to be a giant (White 191), a typically formidable literary figure. Additionally, Alexander discusses the Horned King, saying that he "figures in many mythologies; there is even a Late Paleolithic sketch of him [...] on a cave wall" ("Substance" 6157). The monstrous Horned King, clearly a primordial image, initially indicates what Taran's unconscious contains.

Taran's altercation with the Horned King and his warriors leads to his first acquaintance with Gwydion, who represents both the hero and the father archetypes. The Horned King personifies Gwydion's personal shadow. This conjecture materializes when Gwydion assures Taran: "When the time is ripe, the Horned King and I will meet. And one of us will die. That is my oath" (BT 19). That ripe time comes at the end of The Book of Three, and Taran meekly battles with the Horned King, only to be knocked unconscious when he dares to draw Dyrnwyn, the enchanted sword. This scene antithetically parallels his drawing of
Dyrnwyn at the end of The High King. Taran's failure to draw Dyrnwyn in The Book of Three symbolizes Taran's initial frailties and inability to know himself. Taran's unconsciousness opens the passageway to allow the hero (Gwydion) to destroy the Horned King, or personal shadow of Gwydion and collective shadow of Prydain. Gwydion defeats the Horned King by calling out his unknown name, reminiscent of the ending of the fairytale "Rumpelstiltskin."

Gwydion later informs Taran that he mysteriously learned at deathly Oeth-Anoeth the "workings of life and death" and the speech of every living creature (BT 124). Gwydion explains to Taran that after escaping Oeth-Anoeth he found Hen Wen who relinquished the unspoken name of the Horned King. He also enlightens Taran, befuddled by the power of the Horned King's name, that: "Once you have courage to look upon evil, seeing it for what it is and naming it by its true name, it is powerless against you, and you can destroy it" (BT 125). Taran's individuation process and maturation vitally depend upon discovering and confronting the shadow's evil.
After his initial encounters with the Horned King and Gwydion, Taran first meets Gurgi in *The Book of Three* when Gurgi attacks him in the forest (see Appendix C for map). The forest itself connotes psychological importance to the individuation process. Bettelheim writes "Since ancient times the near-impenetrable forest in which we get lost has symbolized the dark, hidden, near-impenetrable world of our unconscious" (94), which harmonizes with Jung's thoughts (*Aion* 134). Taran's unexpected and impulsive straying from Caer Dallben, leads him to the forest, or the unconscious realm, which Tolkien refers to as Faërie ("Tree" 41). Taran meets Gurgi just before crossing the Great Avren River, indicating another psychologically geographic curiosity. According to Jung, rivers also demarcate the unconscious threshold (*Aion* 152). Preparing to cross this threshold, Taran must first grapple with the shadow. Gurgi, Taran's half-animal, half-human counterpart, attacks Taran out of the trees' shadows. Alexander describes this frightening first encounter:

Overhead, the branches rustled. As [Taran] stopped and looked up, something fell heavily to
the ground behind him. Two hairy and powerful hands locked around his throat.

Whatever had seized him made barking and snorting noises. Taran forced out a cry for help. He struggled with his unseen opponent, twisting, flailing his legs, and throwing himself from one side to the other.

Suddenly he could breathe again. A shape sailed over his head and crashed against a tree trunk. Taran dropped to the ground and began rubbing his neck. Gwydion stood beside him. Sprawled under the tree was the strangest creature Taran had ever seen. He could not be sure whether it was animal or human. He decided it was both. Its hair was so matted and covered with leaves that it looked like an owl’s nest in need of housecleaning. It had long, skinny woolly arms, and a pair of feet as flexible and grimy as its hands. (BT 24)

At first, Gurgi repulses Taran with his objectionable primitive attributes. Narrative on Gurgi’s unkempt hair, matted with twigs and leaves and bramble, continues
throughout The Prydain Chronicles, constantly reminding the reader of Gurgi's revolting lack of grooming. Gurgi's abhorrently distinctive wet wolfhound odor also rouses Taran's contempt (BT 25). This odor constantly reiterates Gurgi's bestial nature and primitive core. At first, Gurgi's malodorous element enflames Taran's odious tendencies toward Gurgi. Taran initially considers Gurgi to be a "silly, hairy thing" and a "nasty, vicious" "disgusting beast" (BT 26). Jung would say that this indicates Taran's refusal to come to terms with his own primitivism and shadow forces. Patterson enlightens us that Gurgi, the shadow, expresses projections of Taran's emotions that he suppresses in himself, including his self-emasculating fear, and his hunger for self-knowledge and identity (27-28). Patterson also discusses the sociological awareness of the monster-figure, which inherently links to strange habits, unorthodox appearance, lasciviousness, promiscuity, lack of religion, and "a bad smell" (27). Patterson stresses that this "bad smell" is "precisely Gurgi" (27). Clearly, Gurgi poses no immediate appeal to Taran, who quickly judges him (and ultimately himself) based on that loathing.
A third reason that Taran abominates and fears Gurgi is that Gurgi's avaricious appetite borders on the cannibalistic. Patterson explains that this motif "appears extensively in the folklore of hunter peoples where the fear of death by starvation is omnipresent" (25). Gurgi perpetually seeks "crunchings and munchings" to satisfy his visceral cravings. Gurgi's Gollum-like glee while eating epitomizes his joy of food; Alexander describes one of Gurgi's eating episodes as follows: "Gurgi [...] devoured his food with so many outcries of pleasure and loud smackings of his lips that he seemed to be eating twice as much as he really did" (BT 63). At one point, Gurgi toyingly taunts Taran by asking Gwydion for some crunchings and munchings, emphasizing that "Gurgi wants the smaller one for munchings" as he gives a "beady glance at Taran" (BT 26). Taran, like any normal human, panics at the thought of being devoured by the animalistic and mysterious shadow figure. Therefore he instantaneously denies any kinship and friendship with such a creature. However, Gwydion advises Taran that Gurgi feigns his ferocity, and that he is more of a mischievous creature than a malevolent one. In the end, Gurgi embodies Taran's
hunger, "which is more than physical" (Patterson 26). Taran's hunger translates into a naïve pursuit for glory and honor in becoming a hero.

After Taran's initial encounter with Gurgi, they briefly go their separate ways. The second run-in with Gurgi occurs between the Great Avren and the Ystrad rivers, which demarcate levels of unconsciousness. In this consequent convergence, Taran assumes the offensive and attacks Gurgi, who surreptitiously slinks in the shadows. Alexander writes:

[...] Taran glimpsed a shadow dart behind a bush. He sat up quickly [...] In the bright moonlight the shadow moved again. Choking back his fear, Taran leaped to his feet and plunged into the undergrowth. Thorns tore at him. He landed on something that grappled frantically. He lashed out, seized what felt like someone's head, and an unmistakable odor of wet wolfhound assailed his nose. (BT 32)

Taran becomes the aggressor and confronts the shadow, now more attentive to the shadow. This precursory battle epitomizes the constant friction between the conscious ego
and the unconscious shadow; its final hope lies in the unraveling discovery of true selfhood. Taran must come in contact with Gurgi, and realize his own primordial proclivities. He must understandingly embrace his participation in and oneness with nature, his own reckless behavior, his propensity for violence, his innate will to survive regardless of social constructs, and his own naïve foolhardiness. If Taran does not first confront his shadow, then all other portions of his unconscious are inaccessible, and his individuation process fades into unattainability. Jung tells us that the shadow straddles the personal unconscious and the archetypes, bridging the collective unconscious. Jung writes:

 [...] since the shadow is the figure nearest his consciousness and the least explosive one, it is also the first component of personality to come up in an analysis of the unconscious. A minatory and ridiculous figure, he stands at the very beginning of the way of individuation [...] (Archetypes 271)

Even though Taran still unreservedly rejects him, Gurgi avows his loyalty to both Gwydion and Taran, primarily for
their sharing of provisions after their brief tussle. He half-hollowly states that "Faithful Gurgi will not leave them, never!" and christens them as "great lords" (BT 32). However, Taran and Gurgi are separated when they are attacked and Taran and Gwydion are captured by the Cauldron-Born, Achren's zombie-like battle host, and Gurgi runs away "yelping in terror" (BT 35).

This separation necessitates clear passage and ushers in Taran's first confrontation with Achren, the anima figure. The separation also introduces Eilonwy and Fflewddur Fflam. After Taran escapes Spiral Castle he soon reunites with Gurgi. Taran reviles him as an absconding coward, that part of his human nature that he fears and cannot accept. In fact, Taran exactingly admonishes Gurgi as "no friend of mine [...] He is a miserable, sneaking wretch who deserted us as soon as we were attacked" (BT 60). Gurgi whimperingly defends himself as self-proclaimed "poor" and "weak" and unfit to fight in battle. Taran again annoyed with Gurgi's self-pity and trepidation warns him: "Just keep out of my sight [...] or you will really have something to complain about" (BT 61). Taran's desire for an absent Gurgi likens to the conscious wanting the
unconscious to remain unconscious. This scene also indisputably displays one of Taran's greatest weaknesses: his rashness. Not only does he lash out at Gurgi for his whining and weakness, but physically attacks Fflewddur (for not being Gwydion) and berates Eilonwy (for her stupidity). Taran displays these exact faults; he is self-pitying, he is weak, he is not yet a hero, he is full of folly. This adverse beginning characterizes Taran's own individuation process, a continuously arduous battle. From this point onward, Taran and Gurgi are notably essentially inseparable (not necessarily by choice) through the rest of The Prydain Chronicles. Henceforth, the band of companions establishes a separately functioning quaternity. They determine that Gwydion is likely dead, and Taran, Gurgi, Eilonwy, and Fflewddur Fflam immediately set off on their first adventure together. They decide that they must fulfill Gwydion's quest of reaching Caer Dathyl to warn the Sons of Don of impending attack.

Rations quickly diminish and Taran and Gurgi set out together in search of more. Gurgi then severely injures his leg when he falls out of a rowan and implores that Taran chop off his head rather than allow the Cauldron-
Born to capture him (BT 74). Even though Taran clearly sees that Gurgi's condition would slow them down, Taran has compassion on him and promises that no one will behead him. This pivotal turning point commemorates the first moment that Taran actually accepts the shadow and what his relationship with Gurgi can teach him along his individuation pathway. Interestingly, this scene also presents a deappetized Gurgi, who actually refuses food and subsequently offers his ration to Taran. Gurgi's altruism correspondingly marks his own development. A first-time smile between Taran and Gurgi highlights the ego's acceptance of the shadow and the shadow's acceptance of the ego (BT 74). Alexander omnisciently writes:

"[Taran] put his hand gently on Gurgi's shoulder. The wet wolfhound odor did not seem as objectionable as before" (BT 75). From this moment, they inaugurate their lifelong friendship and loyalty to one another.

Gurgi's condition rapidly worsens and the companions continue to care for him, even to their own quest's detriment. By her equine instinct, Melyngar ultimately bears a half-conscious Gurgi and guides the companions into Medwyn's Valley. From a Jungian perspective the
shadow's own unconsciousness leads way to the introduction of Medwyn, or a projection of the Wise Old Man. Taran and Medwyn discuss Gurgi's physical and psychological conditions in determining what would be best for Gurgi. Taran admits that initially he "[...] wasn't too fond of him [...] Now I've begun to like him in spite of all his whining and complaining" (BT 85). Of course, perfect timing dictates lesson-learning, and Medwyn replies that "Every living thing deserves our respect [...] be it humble or proud, ugly or beautiful" (BT 85). Gurgi is precisely these things, a subliminally wondrous monster that is both abominable and beautiful. Joseph Campbell, the eminent Jungian mythologist, asserts that "What we call monsters can be experienced as sublime. They represent powers too vast for the normal forms of life to contain them" (Power 278). Gurgi as monster and shadow requires Taran's respect, not just because he possesses natural power, but because he possesses numinous power. Taran shortly discovers Gurgi's invaluable assets in his quests, as Gurgi's animalistic energy episodically sways several upcoming battles.
Medwyn also evokes Taran's empathy by explicating that Gurgi belongs to neither the world of man nor the world of animal. He says that:

Gurgi's misfortune is that he is neither one thing nor the other, at the moment. He has lost the wisdom of animals and has not gained the learning of men. Therefore, both shun him. Were he to do something purposeful, it would mean much to him. (BT 86)

Anticipated adolescent readers will indubitably relate to Gurgi's plight, which directly corresponds to Taran's own place in the world; he is neither a child nor a man. He desires to be a hero, yet he has many weaknesses to overcome to obtain such a status. At this unifying moment of Taran empathizing with Gurgi, the reader begins to truly identify with both Taran and Gurgi's need to do something purposeful.

Gurgi heals and regains his strength at the mysterious hands of Medwyn, and the companions continue on their journey, with a revived Gurgi. But soon, Gurgi bemoans returning to the forest after their escapades. Taran then offers Gurgi a home at Caer Dallben if Dallben
agrees and Gurgi so desires (BT 92). This offer demonstrates Taran's acceptance of Gurgi as not only a comrade but as the shadow as well.

Hereafter, Gurgi flourishes into a great asset to the companions. Just as he had once helped Gwydion and Taran track Hen Wen's tracks after their very first encounter, Gurgi fulfills Taran's own personal quest of finding Hen Wen in the realm of the Tylwyth Teg (BT 101). Le Guin describes the shadow as being "friend, beast, monster, enemy, guide" ("Child" 59) and in this aspect, Gurgi clearly demonstrates the shadow-archetype. While not the guide that Doli becomes for the companions, Gurgi usually and solely finds the primary object of focus at crucial junctures. Gurgi's confidence gradually grows, taking pride in becoming the principal cook and firemaker (BT 107). He also matures to effectively fight in battle, sometimes even more effectively than the others. For example, Alexander writes that "Of the [companions'] volley, only Gurgi's bolt had found its mark. A warrior toppled from his horse, the shaft deep in his throat" (BT 115). Not only do the companions need Gurgi for victory,
but Taran clearly needs Gurgi for his own personal quests and growth.

In the next book, *The Black Cauldron*, Gurgi finds the Black Crochan (BC 215) in Orddu, Orwen, and Orgoch's chicken roost. Thus, Gurgi fulfills the companions' ultimate quest in *The Black Cauldron*, and delivers a grave blow to Arawn. In *The Black Cauldron*, Gurgi intriguingly compares to Adaon's envisioned black beast. Gurgi shadows Taran, while the black beast shadows Ellidyr. Because of his nightmarish visions, Adaon warns: "Beware, Ellidyr, lest [the black beast] swallow you up" (BC 156). This connects directly to Taran's initial fear of Gurgi devouring him in *The Book of Three*. However, Taran has confronted and accepted his shadow, whereas Ellidyr routinely scoffs at and ignores Adaon's frequent warnings, such as "The black beast rides in the saddle with you. I see it even now." (BC 158). Ellidyr's shadow, and what could be said to be Taran's grandshadow, ominously overshadows Gurgi whose numinosity pales in comparison.

When we first see Gurgi and Eilonwy reunite with Taran and the war band, Alexander writes that "a dark figure bounded past Ellidyr" (BC 163). Of course the dark
figure materializes as Gurgi. Realizing Gurgi's
harmlessness, Ellidyr tauntingly mocks Adaon and his
visions: "'And this!' Ellidyr laughed bitterly, gesturing
at Gurgi. 'This—thing! Is this the black beast that so
alarmed you, dreamer?" (BC 164). The black beast which
"spurs Ellidyr cruelly" (BC 189) spectrally embodies his
arrogance, ambition, and struggle with his own legacy.

Taran must deal with these traits too. In truth, Gurgi as
Taran's shadow fades to Ellidyr as Taran's shadow in The
Black Cauldron. Taran and Ellidyr obstinately argue and
insult each other, striving for honor that escapes them
both. Ultimately, Taran himself sees what Adaon sees when
he inherits his brooch. Horrendous visions of the black
beast tormenting Ellidyr overtake Taran's dreams (BC 194).

With this newfound acuity, Taran's perception of Ellidyr
changes from abhorrent spite to abysmal pity (BC 195,
244). In the end, the constant friction between Taran and
Ellidyr must be observed as Taran's own internal battle of
defining honor and how it is to be obtained.

Gurgi seems more indebted to Taran in The Black
Cauldron, referring to him as "master" on numerous
occasions (BC 164, 199, 200, 230, 259) and Taran seems to
hold a friendly mastery over Gurgi, especially when he orders Gurgi to "Be silent [...] You've caused trouble enough" (BC 164). Even though Taran speaks quite harshly with Gurgi here, it is imperative to point out that they truly have become friends. Taran calls Gurgi "old friend" (BC 216) and Gurgi facetiously reproaches Taran for being left behind at Caer Dallben, making it clear that "loyal Gurgi does not leave friends behind" (BC 165), making sure to remind Taran that he was "miserable as a wet owl at being left behind" (BC 155). From a psychological viewpoint, Gurgi's angst suggests a form of separation anxiety. Just as a child despairs when left behind by a parent, so the shadow despairs when dismissed or deserted.

New elements of Gurgi's character are revealed in The Black Cauldron. One is Eilonwy's insistence that Gurgi is a unique creature. She informs Orddu, Orwen, and Orgoch: "It's not a gurgi [...] It's Gurgi. And there's only one" (BC 207). Grammatically ambiguous, Eilonwy's statement could refer only to Gurgi's name. Contextually, however, it seems that Orddu, Orwen, and Orgoch have never heard of a gurgi. Gurgi is indeed unique. He is an individual, and he is the archetypal personal shadow of Taran. Gurgi also
demonstrates his altruism. In bargaining for the Black Crochan, Gurgi offers his beloved magical wallet of endless food. Orddu, Orwen, and Orgoch decline, of course, eyeing Taran's magical brooch. In dismay, Gurgi pityingly retorts: "But it is all poor Gurgi has to give" (BC 222). Strangely, Gurgi's self-pity seems more endearing than exasperating in The Black Cauldron, perhaps because Taran has accepted him as a loyal friend.

The episode in The Black Cauldron when Morgant's warrior knocks Gurgi unconscious must be specially noted (BT 249). This time, Gurgi's unconsciousness paves a clearing for Taran's other personal shadow, Ellidyr, to overcome his pride and selfish ambition, by an ultimate act of altruistic sacrifice. The thirst for honor and his selfish ambition utterly overwhelm Ellidyr. Morgant's brutal emasculation finally humbles him enough to finally see and understand the black beast. He acknowledges to Taran that the black beast "is a harsh master, its claws are sharp. Yet I did not feel them until now" (BC 253). Realizing his pride, Ellidyr maintains it was because of his pride and not for evil purposes that he stole the cauldron, and in a successful attempt to redeem himself
throws himself into the cauldron to destroy it, and himself. At last, Ellidyr has confronted his shadow, and as Taran notes, "The black beast is gone from [the] Prince of Pen-Llarcau" (BC 258). Ellidyr embodies Gurgi's selflessness in giving his life to destroy the cauldron, and both Taran and the reader ascertain that overweening pride will ultimately destroy you; but at the same time, redemption remains possible. Gwydion strengthens this concept in his recognition of the traitorous Morgant, another shadow figure, as a former servant of the Sons of Don. Gwydion teaches Taran that:

It is easy to judge evil unmixed [...] But, alas, in most of us good and bad are closely woven as the threads on a loom; greater wisdom than mine is needed for the judging. King Morgant served the Sons of Don long and well [...] Until the thirst for power parched his throat, he was a fearless and noble lord. In battle he saved my life more than once. These things are part of him and cannot be put aside or forgotten. And so shall I honor Morgant [...]
for what he used to be, and Ellidyr Prince of Pen-Llarcau for what he became. (BC 258-59)

The idea that an individual has the capacity for both extreme good and extreme evil positions itself as a crux of both Alexander's and Jung's writings. Both Morgant and Ellidyr were consumed by their shadow at some point in their infamous lives. The former is smote while treasonous, having succumbed to the temptations of his unconscious desires and the vain fallacy of dominating Prydain, and having attempted to tempt Taran with power and glory. The latter voluntarily and magnanimously perishes, emancipated from his own bitterness and gall. Taran learns the honor in simply being human, and living the life of a man self-realized who is not dependent on donning either the raiment of a prince or the sword of a tyrant.

In *The Castle of Llyr*, Alexander deepens and multiplies the concept of shadow figures, by introducing a corresponding shadow figure to each of the companions. Alexander creates the psychological mood in *The Castle of Llyr* when he writes: "Taran stopped short, his heart in his mouth. From a corner of his eye he glimpsed a fleeting
movement. It lasted but an instant, a shadow within a shadow. Fighting down his fear, he groped ahead" (CL 305). Indeed, everything seems to be a "shadow within a shadow."

Taran not only has Gurgi, but now also has Prince Rhun, a shadow of his former childish self. Gurgi, himself a shadow figure, now takes on Glew as his own shadow figure. Fflewddur does battle with the spidery and sinister steward, Magg. Achren, Eilonwy's nemesistic aunt and personal shadow, again kidnaps Eilonwy. Achren acts duplicitously as Taran's anima archetype, which will be covered in the next chapter.

Gurgi and Taran often feel the same pain, and several times in *The Castle of Llyr* we see this empathetic likeness. Alexander writes: "At these words Gurgi set up a wail and rocked back and forth, clutching his head. Taran swallowed his own despair as best he could and tried to reassure the frightened creature" (CL 306). It typically appears that the deeper the emotion, the more that Taran and Gurgi are alike; however, Gurgi's emotions are even more intense than Taran will allow himself to feel. Their parallel sentiments emote again when a spellbound Eilonwy exhibits no recognition for her comrades, and in
anticlimactic anguish "Taran turned his face away. The grief of the wretched creature [Gurgi] pained him even more than his own" (CL 366). This sameness between Taran and Gurgi helps to solidify the solidarity between ego and shadow.

Gurgi's role practically fades into negligibility in The Castle of Llyr as Taran must deal with deeper layers of unconscious projections. Taran now must encounter and confront the anima. Both Achren and Eilonwy serve as representations of the numinous anima, which will be fully explored in the forthcoming anima chapter. The Castle of Llyr does introduce the menacing giant Glew, whose potable potions once engorged his cat, Llyan, and himself into gigantic semblances of themselves. Glew's naturally miniscule stature echoes his equally minute sense of morality. The now-giant entraps the companions to utilize as ingredients in his shrinking potion. Gurgi rebukes Glew as a "wicked little giant" and threatens to "smack [his] great feeble head" (CL 338). This humorous precedent sets up the relationship between Gurgi and Glew which unravels further in The High King.
The Castle of Llyr sets another precedent: a triangular comparison between Taran, Prince Rhun, and Gurgi. Prince Rhun, a normal man, characterizes the shadow-archetype as his prearranged marriage to Eilonwy menaces Taran. Rhun also clearly reminds Taran of his younger self: a maladroit and incompetent simpleton. No matter what Taran does or how much he grows, he is still always himself, no more, no less. He himself will always intrinsically be a reckless fool, no matter what persona he projects. Rhun's near drowning (CL 323-24) so closely parallels Taran's own near drowning in The Book of Three that they bear unequivocal similitude. However, instead of Prince Gwydion saving Taran, Taran now reciprocally saves Prince Rhun from a watery grave. Rhun constantly reminds Taran of himself and for a large portion of The Castle of Llyr Taran rejects this shadowed self.

Taran's animosity toward Rhun abates after the companions are captured by Glew and thrown into what they fear will be their tomb. Each companion offers to forfeit his life to Glew so the others can survive. Inspired by both Taran and Gurgi's willingness to stew in Glew's brew, Rhun notes the true measure of a man:
There's not one of you who wouldn't give up his life for a companion [...] Even now poor Gurgi is willing to offer his [...] A bard, a humble creature of the forest, an Assistant Pig-Keeper [...] Can a Prince do less? I doubt I should ever really be able to measure up to being a true Prince. Except in this. (CL 342)

Taran humbly responds to Rhun, saying: "You speak of measure [...] I had measured you as no more than a feckless princeling. I was wrong. You are a truer Prince and better man than ever I believed" (CL 342). This scene pivotally prompts Taran's understanding Rhun and understanding kingship in general. Through surviving their captivity in Glew's cavern, both Taran and Rhun begin to comprehend that a king's life belongs to the people not himself, a primary premise of kingship. Eilonwy explicitly reiterates this concept later in The High King (HK 586).

Interestingly, both Rhun and Taran train to become kings at this stage; both are inherently princely, although Taran has no primogenital indication that he will inherit the High King's throne and rule over all the land of Prydain. Taran grows into his worth by interacting with
shadow figures, such as Gurgi and Rhun. Taran's dawning awareness of monarchical obligations and a man's noble worth in The Castle of Llyr bolsters the foreshadowing dichotomy between Taran and princely figures, such as Gwydion and Rhun.

Taran's rise to kingship exemplifies his own individuation process. In becoming king, he becomes whole. Jung maintains that: "All kingship is rooted in this psychology, and therefore, for the anonymous individual of the populace, every king carries the symbol of the [individuated] self" (Aion 198). Jung's notion of kingship could well explain readers' psychological attraction to the mythos of King Arthur, a crowned King of Faërie (Tolkien, "Tree" 54) and ancestral cousin to the mythos of Taran. Not only must Taran become whole before he becomes High King, he must also understand the people he will lead. He begins learning how to comprehend others' needs microcosmically, interacting with his comrades. He also grows in such wisdom through adversity and battle with shadow figures. In "The Boy Who Would Be King" Judith Mitchell outlines the significance of the original concept of kingship. She writes:
Once, long ago, in an age that we seem to have lost touch with, men gave serious thought to the concept of kingship. In its highest form, royalty assumed a Viceroy-for-God status that we find reflected in the medieval concept of the Great Chain of Being. Kings were men set apart, first by birth and later by training, from those they would someday rule. In an ideal form, the King became a symbolic representation of the virtues his culture valued, by possessing those virtues to an underlined degree. (134)

Primarily, Taran learns kingship through his quests in Taran Wanderer, which "serves as a prose novitiate, a time of silence and self-denial, a book-long vigil for consecration to Kingship" (Mitchell 137). Taran learns about himself and kingship through the Free Commots, who have been equated to democratic American pioneers rather than the feudal serfs of medieval Europe (Swinfen 84). This blend of feudalism and capitalism sets The Prydain Chronicles apart from other stories of kings. Even though Alexander breaks the royal mold by having an Americanized Assistant Pig-Keeper become a European High King, he
noticeably contemplates the worth of the king, regardless of his birthright.

In Taran Wanderer, Taran decides he must now search out his true heritage, spurred on by his love for and intentions to betroth Eilonwy. He at first decides that he will go alone, sadly without Gurgi, sparing the creature of a long difficult road (TW 397). Gurgi, overhearing Taran's plans, pleads with Taran to go along with him. Dallben encourages Taran that he will need Gurgi's friendship and to take him with. A host of Lord Goryon's men beset Taran and Gurgi as they journey to Caer Cadarn, Smoit's realm. The men seize Melynlas and Gurgi's pony. Aeddan joins the fray and helps Taran and Gurgi to ward off their attackers. When Taran and Gurgi find Lord Goryon's cantrev, Taran discovers that Goryon's men have fabricated a story telling how they were beaten off so easily. They describe Gurgi as "a fierce monster with sharp claws and fangs" (TW 415) and a "raving, ferocious creature" (TW 416). Taran cautiously plays along, trying not to incite Goryon's irrational wrath and accusations of "impudence" and "insolence." He explains, pointing to Gurgi, that: "The monster stands before you [...] He has
long been my companion. I know him to be gentle, but the fiercest foe when roused" (TW 416). This lucid description depicts how the ego and shadow interact toward appeasement of the shadow. With showmanship Gurgi obliges Goryon and his court, as Alexander describes: "With this he bared his teeth, shook his hairy arms, and yelled so frightfully that Goryon and his henchmen drew backward a pace" (TW 416). Taran's acceptance and befriending of Gurgi has calmed the shadow's fierceness, although the shadow's propensity for all that Taran fears still has the potential to surface. Finally, Goryon dismisses Taran, telling him to take their horses and "your monster" (TW 417) with him. The use of "your" elucidates the self's possession of the shadow, albeit in a more exaggerated and humorous tone than seen before in The Prydain Chronicles.

Although Gurgi's desire for human wisdom surfaces sporadically through the first three books of the series, Taran Wanderer emphasizes his desire for growth in wisdom. Various scenes highlight Gurgi's wishes, especially in dialogue with Taran. Gurgi "wishes to be wise as kindly master" (TW 417), and he himself questions, "will humble Gurgi's wits never grow sharper?" (TW 477). Taran often
fosters Gurgi's quest for wisdom. For instance, when he decides to stay and help Craddoc, he self-pityingly tells Gurgi: "Do you long for wisdom? You will not find it here with me. Take your freedom" (TW 484). This quest for knowledge, this evolution from *Homo monstrosus* to *Homo monstrosus sapiens* (not yet *Homo sapiens* until he reaches the Summer Country) directly parallels Taran's growth from a base-born simpleton to High King of Prydain.

Intriguingly, Taran values Gurgi's friendship more than wisdom, as when he tells Gurgi: "But your comfort stands me in better stead than all the cleverness in Prydain" (TW 497). Taran's cherishing friendship over wisdom coincides with the dichotomy between Gurgi's growth in wisdom and Taran's more compassionate, yet regressive, Gurgi-speak.

At the beginning of his parental quest, Taran tells Gurgi, "My poor tender head is full of questions" (TW 407). This regression indicates Taran's own primal ignorance. Not instinctually knowing who his mother is makes him no more clever than Gurgi, who has not yet attained full human understanding. Already attuned to Taran's compassion, Gurgi asserts that "kindly master is noble" (TW 399) and has no need to search out his parentage.
knowledge solicits danger, especially when Taran seeks it through the help of Orddu, Orwen, and Orgoch. Undertaking this understanding appears perilous, producing equivalent disquiet in both Taran and Gurgi (TW 399).

The fear of discovering the unknown directly expresses the fear of discovering the unconscious and its contents. Gurgi exemplifies this apprehension when he states that "bold Gurgi does not like climbing walls without knowing what lies in lurkings beyond" (TW 450), as they encounter the wall of thorns guarding the hut of the diabolical sorcerer, Morda. As a projection of the nefarious numinosity of the Wise Old Man, Morda transforms Gurgi into a cowering and squeaking mouse. After defeating Morda and his enchantments, Taran praises Gurgi's stalwartness, saying: "Mouse though you might have seemed, you still had the heart of a lion" (TW 464). Taran's words transcend his initial perception of Gurgi as a coward in The Book of Three. At this point, Taran simultaneously questions if he had been transformed as Morda threatened, "could I indeed have stayed myself? Would I still have been Taran, when I scarcely know who Taran is?" (TW 464). This question centralizes the overall thematic structure.
of The Prydain Chronicles. The quest for his parentage succumbs to his quest for self, which is frequently explored in incorporative contrast to the shadow.

Taran's need for Gurgi's camaraderie and loyalty, bravery and sense of self, are sharply denounced by more negative projections of the unconscious. Morda decries that Gurgi, "This creature [...] this half-brute serves no use" (TW 454). Moments later, however, Gurgi's voracious determination proves Morda wrong. Gurgi gnaws through Taran's thongs and retrieves Morda's life-infused phalanx, which Taran almost immediately splinters in his grasp (TW 459-61). Morda does not solely underestimate Gurgi's value. Dorath, the ruffian, takes his jabs at Gurgi calling him "hairy brute" as well as "ill-favored" (TW 474). Dorath's emergence as Taran's antagonistic shadow recalls Taran's earliest response to Gurgi's hideous nature in The Book of Three. Even though Gurgi possesses great bestial strength, he cannot match Dorath's brutish power. When they initially meet Dorath, Gurgi instinctively and adumbrately warns Taran, "Kindly master, beware!" (TW 474), as an expression of what Taran should be sensing about Dorath.
At the climactic Mirror of Llunet scene, the scuffle between shadow and shadow heightens the battle between ego and shadow. Alexander writes:

[Dorath] struck heavily and the force of his onslaught sent Taran reeling from the cave. Gurgi yelled in fury and clutched at the warrior, who seized him with a powerful grasp and dashed him against the rocky wall. Snarling, Dorath sprang after Taran.

Scrambling to his feet, Taran brought up his blade to meet the warrior's attack. Dorath spat and lunged again, driving Taran toward the slope. As the warrior bore closer upon him, Taran lost his footing, stumbled backward, and dropped to one knee.

With a mocking laugh Dorath raised his weapon, and Taran saw the blade that once had been his own glint sharply as Dorath swung it down with all his strength. Taran saw his death upon him and flung up his sword in a last attempt to ward against the blow.
The blades met with a grating, ringing clash. Taran's weapon shuddered in his hand, the shock threw him to the earth. Yet his blade held. The sword of Dorath shattered on it. (TW 530)

This scene culminates Taran's quest. Taran briefly stares into the pool of Llunet before Dorath attacks him. Their brawl corresponds choreographically to Taran's realization and internal struggle to see his true self. This conclusion is supported by Taran crying out in disbelief by what he sees in the pool and Gurgi's synchronized shriek at Dorath's return (TW 529). Taran is not simply combating Dorath, he is wrestling to accept what he is: both good and bad; the hero and the shadow; the simpleton, the Wise Old Man; the anima and the maiden; the mother and the father; the trickster and the divine child; the bard and the king; the foundling and the Assistant Pig-Keeper; the orphan and the High King; the noble and the ignoble; the braveheart and the coward. Taran cannot learn his polarities without confronting Dorath, who represents Taran's old self and his rashness, conceit, and callousness. The clashing of Taran's old and new swords
poignantly reveals a subconscious lesson. Taran's newly self-fashioned sword shatters his old one, first girded on him at Eilonwy's hands. Taran's new, yet unbeautiful, sword resiliently repels his former blade. Symbolically, the swordplay illustrates the knowledge that Taran sought and found about his selfhood. Later he tells Annlaw that when he glanced in the Mirror of Llunet:

"I saw myself," Taran answered. "In the time I watched, I saw strength—and frailty. Pride and vanity, courage and fear. Of wisdom, a little. Of folly, much. Of intentions, many good ones; but many more left undone. In this, alas, I saw myself a man like any other.

"But this, too, I saw," we went on. "Alike as men may seem, each is different as flakes of snow, no two the same. You told me you had no need to seek the Mirror, knowing you were Annlaw Clay-Shaper. Now I know who I am: myself and none other. I am Taran." (TW 531)

Hence, Taran's quest for individuation draws that much closer, with a powerful message to any reader who should identify with Taran's need to discover himself in complete
and crystalline truth. With this incontestable knowledge in focus, Taran, a self-avowed Assistant Pig-Keeper, and Gurgi, a self-proclaimed Assistant Sheep-Keeper (TW 486), finally head home to Caer Dallben.

As Taran Wanderer serves as the climax to the entire series (Trautmann 56), The High King serves as the series' denouement exemplifying the conclusion of Taran's individuation process. Taran now clearly comprehends his own totality. His recognition of personal shadow figures (Gurgi, Ellidyr, Rhun, and Dorath) has prepared him for confronting Arawn, the collective shadow looming over all the people of Prydain. Noticeably Taran and Gurgi separate at multiple junctures in The High King. These separations specifically occur at and consequently because of the battles at Caer Cadarn, Caer Dathyl, the Red Fallows, and Annuvin. Ultimately, Taran and Gurgi undergo a final separation at the end of the series. Ironically, Gurgi says to Taran at the beginning of The High King: "Faithful Gurgi will keep on! He follows kindly master, oh yes, as he has always done" (HK 543). Gurgi's fervent faithfulness carries through to the very end, making the conclusion
that much more bitter and difficult for the reader to embrace.

The first separation of Taran and Gurgi occurs during the rescue at Caer Cadarn. Billowing smoke engulfs Gurgi, who disappears from Taran's sight (HK 590). They reunite at the side of a dying Rhun (HK 592), a moment marking the death and separation of Taran and one of his personal shadow figures. This circumstance also prompts Taran to promise the first of several Herculean labors he undertakes. Taran pledges at Rhun's burial mound:

Farewell, Rhun Son of Rhuddlum. Your seawall is unfinished [...] But I promise you your work shall not be left undone. Your fisher folk shall have their safe harbor if I must build it for you with my own hands. (HK 592)

This pledge, amongst forthcoming others, will ultimately keep Taran from traveling to the Summer Country. As seen in Taran's oath to Rhun, shadow rouses self to awareness of responsibility to others and purposeful living.

The second separation of Taran and Gurgi occurs during the fall of Caer Dathy. This battle plays out more intensely than any other in the series, marking the death
of many Commot men, including Taran's friend Llonio, and warriors of Don. The fall of Caer Dathyll also marks the treachery of Pryderi, the death of High King Math, the makeshift coronation of Gwydion as the new High King, and Gwydion's charging of Taran to lead his own battle host against the Cauldron-Born. Taran's confrontation with extreme evil now launches a time of instability and the testing of Taran's worth and mettle. Gurgi, when found alive, still upholds the symbol of what the companions, the Sons of Don, and all of Prydain have suffered.

Alexander writes:

> It was there, amid the turmoil of the makeshift camp, the companions found one another again. Faithful Gurgi still bore the banner of the White Pig, though its staff had been broken and the emblem slashed almost beyond recognition.

*(HK 626)*

The banner symbolizes the self at the mercy of monstrous shadows, namely Pryderi, the Cauldron-Born, and ultimately Arawn. Jung writes: "it is quite within the bounds of possibility for a man to recognize the relative evil of his nature, but it is a rare and shattering experience for
him to gaze into the face of absolute evil" (Aion 10). Gurgi operates as Taran's personal shadow just as Sméagol/Gollum portrays Frodo's personal shadow (O'Neill 133). Likewise, Arawn incorporeally shadows Prydain like Sauron eclipses Middle-earth (O'Neill 51). Thus, Arawn acts as collective shadow, the face of absolute evil. The collective shadow, more volatile than the personal shadow, wreaks havoc on the world of man, not just the individual. Clearly, this transition from personal to collective shadow intensifies the threat to not only Taran's ultimate sense of self, but to all of Prydain.

The third separation of Taran and Gurgi occurs during the second skirmish with the Cauldron-Born in the Red Fallows. In the end, both "Gurgi and Eilonwy were missing" (HK 637). Taran must decide whether to search for his beloved companions, or fulfill their quest by hindering the Cauldron-Born's return to Annuvin. Taran rightfully opts for the well-being of the masses, convincing himself that "If Eilonwy and Gurgi are slain [...] they are beyond my help. If they live, I must hope and trust they will find their way to us" (HK 638). Both parties anxiously look for a glimpse of each other amongst the hills and
fallows. Taran does so as he continues to lead the war band in pursuit of the Cauldron-Born.

During this separation both parties have their adventures. Taran comes together with Doli and his band of Fair Folk warriors, who guide Taran's troop into a cavern as a catch up shortcut through the Red Fallows. As they enter into the cavern, Taran's longing for Eilonwy and Gurgi dictates his thoughts. Alexander writes:

At the mouth of the cavern Taran halted. Beyond this point there was no hope of finding Eilonwy. Once more he battled the wish of his heart to seek her again before she would be forever lost to him. With all his strength he fought to wrench these thoughts from his mind. But when at last he ruthlessly forced himself to follow the bard, it was as though he had left all of himself behind. He stumbled blindly into the darkness. (HK 641)

Eilonwy and Gurgi's absence renders Taran incomplete. However his thoughts indicate that Eilonwy's absence diminishes him more than Gurgi's absence, itself an indication of the final separation of Taran and Gurgi.
According to Jungian psychology, the entry into the cave symbolizes deeper spelunking into the unconscious. Jung writes:

Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an—at first—unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense. (Archetypes 135-36)

In the cavern, Taran learns an important lesson which will be a momentous revelation at Annuvin. This lesson can be considered the transformation that Jung discusses. In the cavern, Taran's path is hopelessly dammed as a direct result of Glew's stratospheric selfishness and greed for the Fair Folk jewels. Glew's greed mimics Arawn's hording of the secrets of human art, agriculture, and science. Glew, as a shadow figure, inadvertently teaches the ego a truism on the love of riches and its catastrophic results.
When the shadow's cupidity compromises and weakens the mines, figurative for the unconscious, Taran must resurface to the original cave entrance, the threshold of consciousness.

Meanwhile, Taran's archenemy Dorath maraud Eilonwy and Gurgi. The combative shadows remember each other, and why they despise each other. This double-shadowed figure mimics the psychological battle that Sméagol has with Gollum in *The Lord of the Rings*. Gurgi attacks Dorath physically, matching this psychological warfare. Jung tells us that shadows figures commonly double. This doubling reveals a stunting in self development. Jung discloses:

This split corresponds to the doubling of the shadow often met with in dreams, where the two halves appear as different or even as antagonistic figures. This happens when the conscious ego-personality does not contain all the contents and components that it could contain. (Aion 120)

As usual Dorath mocks Gurgi's unsightliness. His memory of Taran and his vindictive nature lead Dorath to threaten
Eilonwy in one of the most deplorable moments in *The Prydain Chronicles*. Dorath tells the feisty Eilonwy:

> You shall go free [...] after a time, my pretty Princess, after a time. When you shall be fitting company for pig-keepers, perhaps you may join the swineherd again. Perhaps he will even recognize your charms, whatever may be left of them. (HK 648)

The companion shadow quickly squelches the ruthless shadow's heinous threat to rape Eilonwy (Tunnell, *Prydain* 67). Alexander writes:

> Gurgi thrashed wildly in his bonds. "Do not harm wise and kindly Princess!" he shouted. "Oh, Gurgi will make you pay for hurtful wickedness!"
> He flung himself against Dorath and tried to sink his teeth into the outlaw's leg. (HK 648)

However, as before, Gurgi cannot rival Dorath's physical prowess. But Eilonwy and Gurgi are propitiously aided by Medwyn's dispatched wolves, curiously described as furry and gray shadows (HK 648). In the end, the beasts annihilate Dorath and his marauders, and protectively
guide Eilonwy and Gurgi to a ridge overlooking the distant cavern which Taran and his band concurrently enter.

While Eilonwy and Gurgi painstakingly descend the slope, they see a pack of Huntsmen moving in the direction of where the unsuspecting Taran suddenly emerges. Taran cannot hear Eilonwy's frantic cries of warning. Ultimately, Eilonwy dazzlingly illuminates the nightmarish darkness using her enchanted bauble (HK 652). Thus, as prophesized by Hen Wen (HK 561), night turns to noon, and the shadows of darkness vanquished. Concurrently, Taran's fears are relieved, realizing that Eilonwy lives. Taran surmises that Gurgi, in all probability, also survives.

Taran immediately sees that they had almost encountered the ferocious Huntsmen, themselves shadows of Prydain's animals. Taran's band decides to take the offensive. They burn a frozen waterfall with lit firewood, and the resultant torrent of ice and boulders and water flood the Huntsmen camp. Remnant survivors, in an attempt to flee, are met with more of Medwyn's animals. Alexander expounds: "A few gained higher ground, but as they did Taran saw dark shapes spring to grapple with them, and now it was the turn of the waiting animals to take vengeance
on those who had ever mercilessly hunted and slaughtered them" (HK 657). The demise of his henchmen poses a great defeat to Arawn, and encourages the bedraggled companions with hope. Taran's regains his own joy when he reunites with Eilonwy (anima) and Gurgi (shadow).

The fourth separation of Taran and Gurgi comes at the pinnacle of Mount Dragon, when Taran slips and a gwythaint swoops him away. Chthonic imagery lades this scene. First, the peak's name and appearance conveys a dragon. Jung says that the dragon symbolizes a "threat to one's inmost self [...] point[ing] to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious" (Archetypes 166). The dragon, a fantastic creature, reminds man of his phylogenetic origins (O'Neill 55, 65). The dragon powerfully and transcendently blends chthonic animals, such as serpents and birds. Secondly, the gwythaint which Taran encounters relates to dragons. Gwythaints derive from their reptilian ancestors as huge merciless birds. Van Kley describes the gwythaints as "Prydain's version of pterodactyls" (51). This gwythaint epitomizes Taran's growth in compassion, and it now returns Taran's favor with favor. In The Book
of Three, Taran nurses this same wounded gwythaint, after learning compassion for all creatures from Medwyn (BT 110). This gwythaint now returns Taran's aide (HK 678), safely delivering him from the crags of Mount Dragon to the stone crest where Dyrnwyn is recovered. The gwythaint also self-sacrificingly attacks the Cauldron-Born, who are bearing down on Taran, giving him enough time to unearth Dyrnwyn.

Taran's worth, now tested, tried, and true, allows him to unsheath Dyrnwyn in Arthurian reminiscence. Taran smites all Cauldron-Born in one fatal slash with the enchanted sword. At last, Arawn's deathless hosts are freed from slavery in death. The Cauldron-Born are shadows of the Free Commot men. The Cauldron-Born were the dead bodies of men, reanimated in the Black Crochan only to "live" as deathless, mute, indentured warriors. Arawn has now suffered three great defeats at Taran's hands: the death of many Huntsmen, the recovery of Dyrnwyn, and the destruction of his Cauldron-Born.

In desperate attempt to regain Dyrnwyn, Arawn supernaturally disguises himself as Gwydion, telling Taran to "Sheathe the blade, or it will cost your life!" (HK
680). Arawn continues his ruse, and mistakenly tells Taran:

How have you drawn this blade, Pig-Keeper? [...] My hands alone dare touch it. Give me the sword [...] Will you destroy what I have fought to win? Arawn's treasure trove lies open to our hands, and power greater than any man has dreamed awaits us. You will share with me in it, Pig-Keeper. [...] None has strength to stand against us now. Give me the sword, Pig-Keeper. Half a kingdom is in your grasp, seize it now before it is too late. (HK 680-81)

Arawn attempts to allure Taran through his hollow promises of power and a kingdom of wealth. Taran, having learned from Glew's cupidity and the treachery of Pryderi and Morgant, sees through Arawn's deception. Additionally, Arawn's repetitive use of "Pig-Keeper" clues Taran into the reality of the shadow's guise. "Pig-Keeper" bastardizes "Assistant Pig-Keeper," and is habitually used to debase Taran's identity in The Prydain Chronicles. It closely resembles other antagonistic derisions of former encounters. For example, Magg also calls him "Pig-Keeper"
as does Goryon (TW 415). Ellidyr routinely calls Taran "pig-boy" (BC 141-42). Morda mocks him as "Master Pig-Keeper" as he disingenuously grovels for his life. Dorath crowns him "Lord Swineherd" (TW 472), which is shortly lessened to "swineherd" (TW 476). Even a bewitched Eilonwy in The Castle of Llyr calls him "keeper of pigs" (CL 366). Arawn's repetitive condescension of Taran as "Pig-Keeper" distinguishes foe from friend. Therefore, Taran perceives Gwydion's imposter, and slashes at Arawn with Dyrnwyn. However, "the Death-Lord's disguised shape blurred suddenly and vanished. A shadow writhed along the corridor and faded away" (HK 681). Arawn reappears shortly, in the form of a chthonic serpent in the hands of Achren, itself suggestive of the fall of man in the Garden of Eden. The serpent darts from Achren's hands, fatally plunging its fangs into her neck. Instantaneously, the serpent strikes at Taran, and in his moment of greatest triumph "Taran swung the flashing sword with all his strength. The blade clove the serpent in two" (HK 685). Arawn, for the first time in The Prydain Chronicles, briefly transfigures into his human form, itself a
reminder that Arawn represents humanity's potentiality. Jung tells us that the serpent often:

[...] appears spontaneously or comes as a surprise; it fascinates; its glance is staring, fixed, unrelated; its blood cold, and it is a stranger to man [...] It expresses his fear of everything inhuman and his awe of the sublime, of what is beyond human ken. [...] The snake's presence is frightening, one finds it in unexpected places at unexpected moments. Like the fish, it represents and personifies the dark and unfathomable, the watery deep, the forest, the night, the cave. (Aion 188)

The presence of Arawn in the form of the serpent truly terrifies, and expresses the darkest recesses of the unconscious. Taran, at last, gazes into the face of absolute evil.

However, nothing is easy in Jungian analysis. Jung reminds us that the serpent not only suggests the fall of Adam and Eve, but "Being an allegory of Christ as well as of the devil, it contains and symbolizes the strongest polarity. [...] The ordinary man has not reached this
point of tension: he has it merely in the unconscious, [that is], in the serpent (Aion 247). Psychologically, Taran's confrontation with Arawn equally exhausts and rewards him, reaffirming his self-realization at the Mirror of Llunet. Taran stands at the teetering brink of his own individuation, as he has now completed his final confrontation with the shadow. Jung would believe that Alexander's use of the serpent as Arawn's final disguise is:

[...] justified firstly by the well-known association of Adam with the snake: it is his chthonic daemon, his familiar spirit. Secondly, the snake is the commonest symbol for the dark, chthonic world of instinct. [...] But the snake is not just a nefarious, chthonic being; it is also, as we have already mentioned, a symbol of wisdom, and hence of light, goodness, and healing. (Aion 245)

Thus, Taran and the serpent correspond to Adam and the snake, which in turn compares to the tension between God and the devil and the knowledge of good and evil. Taran needs this dangerous knowledge of good and evil to
complete his understanding of himself. Beyond all doubt, Taran has proven his worth. Consequently, Taran can now unsheathed Dyrnwyn, whose inscription reads "DRAW DYRNWYN, ONLY THOU OF NOBLE WORTH, TO RULE WITH JUSTICE, TO STRIKE DOWN EVIL. WHO WIELD IT IN GOOD CAUSE SHALL SLAY EVEN THE LORD OF DEATH" (HK 685-86). Gwydion affirms Taran's earned right to wield the sword, just before he cleaves the serpent (HK 684). Taran, after all his confrontations with the shadow, has psychologically prepared himself for his destiny as High King of Prydain.

During this separation at Annuvin, "Gurgi was terrified at being in the heart of Annuvin and at every step shouted Taran's name" (HK 682). Gurgi's terror highlights the shadow's desperate need for the ego, itself indicating the self's need to become whole. However, the shadow now takes on his own responsibility, displaying his own courage and heroism. For in the heart of Annuvin, Gurgi protects Glew, saving him from the fires and flames of his greed in Arawn's treasure trove (HK 683). Seemingly, Glew's avarice parallels Gurgi's own appetite for crunchings and munchings. Gurgi's own development throughout his adventures with Taran, have now prepared
him for the undertaking of Glew's redemption. Hence, shadow becomes ego, itself adorned with shadow.

With the defeat of Arawn and the collapse of Annuvin, the companions return home to Caer Dallben. Dallben reveals that all enchantments of Prydain must come to an end, and that he must sail for the Summer Country. He also reveals that the Sons of Don and their heirs, including Gwydion and Fflewddur Fflam, and Eilonwy (as an enchantress) must also voyage. Taran, Gurgi, and even Glew are permitted to sail with them, if they so desire. Taran and Eilonwy get engaged, and everyone prepares for the journey. Overnight, however, Orddu, Orwen, and Orgoch visit Taran. Their visit inspires Taran to live a life unforeseen. He decides to live in obligation to those who forfeited their lives (Coll, Rhun, Anlaw, Llonio, and the Commot Folk). Thus he obligates his life to helping build Rhun's seawall, rebuilding Caer Dathyl, and revitalizing the Red Fallow (HK 695). His nocturnal cognitions prompt Taran's final act of individuation. He decides to stay in Prydain to fulfill his promises of responsibility and goals to revitalize Prydain. Doing so, he knows, will mean he and Eilonwy cannot wed, and he will live a mortal life
of pain and toil. Taran also denies Gurgi's plea to stay with him. Taran entreats Gurgi: "You must journey with the others. Do you call me master? Obey me, then, in one last command. Find the wisdom you yearn for. It awaits you in the Summer Country. Whatever I may find, I must seek it here" (HK 695). With this final bidding, Gurgi relents, and decides to voyage to the Summer Country, in search of his own wisdom and self-actualization.

In their final exchange before their final separation, Gurgi gives Taran the coffer of secrets snatched from Arawn's treasure trove. This coffer holds the secrets of humankind's art, agriculture, and industry, a colossal asset for Prydain's people. And thus, Gurgi sails for the Summer Country, and Taran stays behind in Prydain, as the newly crowned High King. But, as Jungian psychology promises, Taran will still have the shadow to withstand. Gwydion forewarns a still idealistic Taran:

    Evil conquered? [...] You have learned much, but learn this last and hardest of lessons. You have conquered only the enchantments of evil. That was the easiest of your tasks, only a beginning, not an ending. Do you believe evil itself to be
so quickly overcome? Not so long as men still hate and slay each other, when greed and anger goad them. Against these even a flaming sword cannot prevail, but only that portion of good in all men's hearts whose flame can never be quenched. (HK 700)

The battle between the self and shadow will wage forever, and the story told forever. Children will learn about the monster within themselves, and adults will reevaluate their own horizon of expectations. The reader will see his own shadow nature, identifying with Taran in his search for true self and value system. Only by experiencing the numinous shadow, and exposing the dangerous projections of the unconscious mind, can the consciousness of man squelch the potential one-sidedness and inflation of the shadow.
CHAPTER THREE
EILONWY AND ACHREN
AS TARAN'S ANIMA

After the shadow, next in line stands the powerful feminine entity, the Anima. Jung claims that the anima is much more difficult to make conscious than the shadow figure (Aion 17). The anima exhibits the sensitive, emotional, seductive, and bisexual nature of the male psyche (O'Neill 27-29), or "Man's experience of Woman" (O'Neill 170). Jung delineates the anima as the unconscious daemonic feminine force in the male that emanates ambivalence rather than evil (Archetypes 81-82). Achren portrays Taran's "evil" anima, whereas Eilonwy portrays his "good" anima. This chapter discusses the anima's role, taking Taran's interaction with Achren and Eilonwy into consideration, as well as his resultant development of self. Taran's interaction with Achren displays the anima's goddess-like power and unquenchable thirst for domination over man's psyche. Meanwhile, Taran's interaction with Eilonwy primarily balances the ego and anima into a healthy incorporation into self. Jung expressly and resolutely states that man's rejection of
the feminine in a masculine-dominated world psychologically provokes war between the nations (World Within). Therefore, according to Jung, world peace depends upon contacting and understanding the anima's role in man's psyche.

Taran's first encounter with the anima demonstrates her explosive and lethal nature, almost ending Taran's life. The Cauldron-Born cudgel and capture Taran and Gwydion. Interestingly, Achren commands the Cauldron-Born "in a strange, harsh language" (BT 39), seemingly the language of the dead. Thus, the anima (Achren), in true Jungian fashion, drives and commands the shadow figures (the Cauldron-Born). She also bridges the conscious to the unconscious (O'Neill 133). Taran's injuries trigger a state of "feverish dreams" (BT 37), unconsciously foreshadowing his first acquaintance with the numinous anima. Jung describes the anima "as the feminine and chthonic part of the [male] soul" (Archetypes 59). He also describes this powerful archetype as:

[...] the great illusionist, the seductress, who draws [man] into life with her Maya—and not only into life's reasonable and useful aspects, but
into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another. Because she is his greatest danger she demands from a man his greatest, and if he has it in him she will receive it. (Aion 13)

Not only does the anima awaken man and draw him into life, she exudes the "archetype of life itself" (Jung, Archetypes 32), and appropriately, "Anima means soul and should designate something very wonderful and immortal" (Jung, Archetypes 26).

Achren, as a projection of the anima, powerfully introduces Taran to the "frightful paradoxes" that Jung speaks of. At first glance, the sorceress Achren stuns Taran with her beauty, and she tantalizes him by her charms. Certainly Achren represents the temptress and illusionist of whom Jung writes. Alexander introduces Achren in the following manner:

At the far end of the hall, on a throne carved of black wood, sat a woman. Her long hair glittered silver in the torchlight. Her face was young and beautiful; her pale skin seemed paler
still above her crimson robe. Jeweled necklaces hung at her throat, gem-studded bracelets circled her wrists, and heavy rings threw back the flickering torches. (BT 37-38)

Achren, beautifully dressed in crimson, perfectly iterates Jung's portrayal of the anima, as he states that black and red are her primary colors (Archetypes 185). Later, in The Castle of Llyr, Achren is aptly dressed in black. Linguistically, Orddu, Orwen, and Orgoch respectively denote the colors black, white, and red (Lane 27). Furthermore, Donna Rae White asserts that these colors depict the triply faced anima. She maintains that red signifies both love and battle, black signifies both death and divination, and white signifies birth and growth (White 170-72). Therefore, Achren dressed in red in The Book of Three represents the paradoxes of love and war, perfectly representing Taran's befuddlement of Achren's own two-faced personality.

Interestingly, Alexander's text implies that his first encounter with Achren may possibly be Taran's first encounter with a woman since his infancy. Alexander does not state that anyone other than Dallben, Coll, Taran, and
the livestock reside at the diminutive hamlet. Therefore, Taran's longing for a mother figure instantaneously draws Taran's attraction to Achren. Achren further tempts Taran by feigning concern over his wounds. Alexander writes:

[Achren] touched his wound with a soft pale hand. At the pressure of her fingers, a comforting warmth filled Taran's aching body. Instead of pain, a delicious sensation of repose came over him, repose as he remembered it from days long forgotten in Caer Dallben, the warm bed of his childhood, drowsy summer afternoons.

(BT 38)

Achren's beauty and caring façade enrapture Taran. Furthermore, he questions how such a glorious woman could possibly be the despised and feared woman of whom Gwydion warned him.

Jung warns that the seductive anima often creates a mother-complex in the male subject. He states that the motherly anima:

[...] is the first feminine being with whom the man-to-be comes in contact, and she cannot help playing, overtly or covertly, consciously or
unconsciously, upon the son's masculinity, just as the son in his turn grows increasingly aware of his mother's femininity, or unconsciously responds to it by instinct. In the case of the son, therefore, the simple relationships of identity or of resistance and differentiation are continually cut across by erotic attraction or repulsion, which complicates matters very considerably. (Archetypes 85-86)

Achren's playing with Taran's affections confuse him, and complicate his understanding of and relationships with the anima. Taran's oedipal drive further heightens his confusion, briefly causing tension between his protector (Gwydion) and himself. Alexander supports the aforesaid in his narrative of Taran's telling hesitation: "Had Gwydion mistaken her?" (BT 38). Taran relishes the thought of her maternal caress, but heeds Gwydion's stern counsel. Jung cautions that "The growing youth must be able to free himself from the anima fascination with the mother" (Archetypes 71), and argues that an unbroken affinity and identity with the anima leads to homosexual tendencies (Archetypes 71). Taran, of course, faces much more than a
sexual identity with the threat of torture and death at the hands of Achren. This torture is typical of Jung's assessment that "the various tortures and obscenities are carried out by an 'Earth Mother'" (Archetypes 184). Sensing her dangerous beguilement, Taran divulges no more of their quest to Achren.

Subsequently, she stupefies him with her startling rage, which Taran and Gwydion spur by disregarding her wiles. Achren, of course, prefers Gwydion as her consort as evidenced by their proclaimed knowledge of each other (BT 38). Accordingly, Alexander acknowledges and suggests the incestuous relationship between Gwydion and Arianrhod in The Mabinogion (Lane 26; Tunnell, Prydain 4; White 174). In her tempestuousness at being scorned, Achren rakes Gwydion's cheek with her blood-red nails and shatters his sword with her bare hands, a grave warning to Taran and Gwydion of her numinous power (BT 39). Achren's volatile outburst bespeaks her nature; as Jung writes, "the anima is fickle, capricious, moody, uncontrolled and emotional, sometimes gifted with daemonic intuitions, ruthless, malicious, untruthful, bitchy, double-faced, and mystical" (Archetypes 124).
Indeed, the anima holds the power of life and death of man in her hands. Metaphorically, the feminine anima possesses and potentially fractures the male psyche; she has the capacity to overrun and destroy the psyche with her enchantments and beguilements. However, like the shadow, the anima does not solely embody maleficence. Jung insists that "the anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore" (Archetypes 199). The Prydain Chronicles illustrate the previous precepts by introducing Eilonwy, which fascinatingly follows an episode of Taran's unconsciousness at the hands of the Cauldron-Born (BT 39-40).

If Achren represents every fearsome aspect of the anima, Eilonwy, in contrast, represents the anima's lovely qualities. As the antithesis to Achren destroying crone, Eilonwy is represented as Jung's maiden or Kore figure, representative of the anima (Archetypes 182-86). Jung says that the maidenly anima appears as "an unknown young girl" (Archetypes 184), finely embodied by Eilonwy. Like Achren, Eilonwy also stakes claim as a beautiful enchantress, but
contrastingly manifests herself as young, pure-hearted, and unabashedly straightforward. Jung's specifically depicts the anima as the "blindly obstinate demon of opinionatedness in a woman" (Aion 266), and Eilonwy perfectly suits his portrayal. While Achren seems practically ageless, Alexander describes Eilonwy as slightly younger than Taran (BT 43). Eilonwy also contrastingly wears a "short white robe" (BT 43), signifying birth and growth (White 170-72). Taran notices her "intensely blue eyes" (BT 41) and affectionately perceives her red-gold hair (BT 43). However, her addlepatedness (BT 50) and incessant chatter completely agitate him. Eilonwy first impresses Taran as "the most confusing person he had ever met, and surely as wicked as everyone else in the castle—although he could not quite bring himself to believe it completely" (BT 42). Such an imprint sets up an omnipresent befuddlement between the sexes, Taran trying to understand the female and the female consistently coercing that understanding that eludes Taran. The Prydain Chronicles wittily maintain the preceding confusion throughout. During one moment of Eilonwy's (the anima's) frustration at being
misunderstood, an equally exasperated Taran tells Fflewddur Fflam that "I can't make sense out of that girl [...] Can you?" to which Fflewddur despondently bemoans, "Never mind [...] we aren't really expected to" (BT 78). The psychological tension in understanding the extremes of the anima are mostly implicit in the story. However, Taran's initial experiences with Achren and Eilonwy bemuse him. His bemusement conveys the ego's bewilderment of the anima and the ego's consequent attempt to repress her power.

The first chance meeting between Taran and Eilonwy conjures up reminiscence of "The Frog Prince" fairytale. Eilonwy, who in actuality was born a Princess of Llyr, relates to the princess in the fairytale. While playing in Spiral Castle's corridors she unexpectedly drops her bauble, which falls through a grating into Taran's subterranean dungeon cell. Such action likens Taran to the frog in the fairytale. Contrastively, Taran is not a prince (but could be). With his hands in thongs he does not even possess the capability of retrieving the ball for the princess. She must take matters into her own hands, and surreptitiously slinks into Taran's cell and retrieves
her bauble herself. The golden bauble, a spherical object, embodies the soul (Aion 136), perfection, and the "undeveloped narcissistic psyche" (Bettelheim 287). Thus, the bauble falling into Taran's midst indicates the beginning of the transformation of the immature souls of both Taran and Eilonwy. This transformation, or individuation process, dually continues throughout the entire Prydain cycle and solidifies their relationship with each other. However, their strained relationship (although inevitably romantic) demonstrates the juxtaposition of Taran and Eilonwy, male and female, frog and princess, base-born and royalty, hot-headed and quick-witted.

In his analysis of "The Frog Prince" Bettelheim alleges that "When the ball falls into the deep, dark well, naiveté is lost and Pandora's box is opened" (287). So too, when Eilonwy's bauble falls into Taran's dungeon cell, life will never be the same for Taran, and certainly not for Eilonwy who begins her adventures herewith. Taran's adolescent evolution from childhood to manhood likens an amphibious transition from water to land. Bettelheim fortifies this supposition when he writes that:
frogs may symbolize both the lowest, most primitive, and earliest state of our being, and the development away from it. This can be seen as similar to the development from archaic drives seeking the most elemental satisfactions, to a mature ego able to use the vast resources of our planet for its satisfactions. (100-01)

Thus, Taran's moving away from his visceral desires, as markedly depicted by Gurgi as the shadow, matches Taran's move away from his puerile thinking. In order to make such a move, Taran needs the anima to guide him toward mental, emotional, and sexual maturation. In essence, Eilonwy provides the impetus and driving force behind Taran's development to manhood.

When Taran and Eilonwy escape the dungeon cells of Spiral Castle, they find themselves descending further and further into the depths of the labyrinthine castle, or metaphorically deeper into the recesses of the psyche. The descent quickens by way of Taran's fall into a crevice which takes Taran and Eilonwy into depths even unknown to the anima (Achren) (BT 53). Here Taran encounters the barrow of an ancient king who holds in his skeletal grasp
the ancient, enchanted, and mythical sword Dyrrwyn. Eilonwy grabs Prydain's Excalibur while Taran and Eilonwy spelunk through their fortuitous passageway, almost trapping themselves within the womb of Spiral Castle. Metaphorically, this womb typifies the entrapment of Achren, the anima, which Taran must escape to continue in his adventures.

Taran and Eilonwy escape Spiral Castle and Achren's clutches, exhuming Dyrrwyn, and consequently felling the evil enchantments of Achren and her stronghold. Seemingly, neither Achren nor Taran will ever repress Eilonwy again. Eilonwy implicitly asserts this when she disallows Taran from touching and handling Dyrrwyn. Like Achren did to Gwydion, Eilonwy holds the masculine Dyrrwyn in her feminine grasp, not to mention her bauble, an image that Freud would undoubtedly mention signifies the castrated male (Storr 36).

Taran's equating Achren with Eilonwy continues after they escape. When Taran discovers Eilonwy rescued Fflewddur Fflam instead of Gwydion Taran berates her: "What treachery is this? [...] You left my companion to die! You've been with Achren all along. I should have
known it. You're no better than she is!" (BT 56). The
distrust of the anima still lingers, and Taran must
question her good qualities. Taran specifically besmirches
the anima as both "a traitor and a liar" (BT 57). However,
Taran soon admits his own folly and apologizes to Eilonwy:
"I accused you falsely [...] My shame is as deep as my
sorrow" to which Eilonwy drolly retorts: "I should think
it would be" (BT 58). Taran's rashness and folly typically
invite Eilonwy's repartee. Thus, the anima cleverly keeps
the ego in check of becoming unsuitably arrogant.

 Shortly hereafter, Gurgi joins the band and instantly
bonds with Eilonwy. Gurgi praises "the wisdom of a noble
lady" (BT 61) after Eilonwy shows him compassion and
defends him against Taran's denigration. That night, Gurgi
sleeps "curled up at Eilonwy's feet" (BT 61). So again,
the anima and shadow zigzag their way into their rightful
pecking order. The next morning, Eilonwy again refuses
Taran the right to see and touch let alone carry Dyrmyn.
Such restraint signifies Taran's sexual immaturity.
Eilonwy's rejection of Taran's wishes restrains Taran's
development toward an individual, a man, and a hero, but
only temporarily. Taran's unfulfilled desire to wield
Dyrmwyn fails again at the end of *The Book of Three* and subliminally carries through to the end of *The High King*. Eilonwy's usurping of Dyrmwyn unconsciously works as a stimulus and catalyst for Taran's desire to become not only a man, but a noble man, an individuated man.

Initially, however, Eilonwy's refusal of Taran to behold Dyrmwyn measures Taran's ineptness to know himself. He is not yet noble, and the sword clearly warns that it incarnates a forbidden and ancient power (*BT* 63). In Jungian sense, Taran does not yet embody a mature man, an individuated self. In Freudian sense, Taran cannot yet wield the puissant phallus. Eilonwy clearly covets and possesses Dyrmwyn, prohibiting both Taran and Fflewddur Fflam to disempower her. Ancient enchantment binds Eilonwy and she earnestly tells Taran "I'm forbidden to let you have the sword and that's that" (*BT* 65). Certainly Eilonwy's bloodline of enchantresses also forbids Taran's touch, for according to Jung "Everything the anima touches becomes numinous—unconditional, dangerous, taboo, magical" (*Archetypes* 28). Taran still does not comprehend Eilonwy's numinosity and nobility. Therefore, Taran childishly responds to her emasculation of him by trying to
effeminize her. He repeatedly refers to her as "little girl" and attempts to instruct her that "Instead of a sword, you should be carrying a doll" (BT 65). Eilonwy raises her hand to slap Taran (BT 65) in infuriated response. Eilonwy's gesture evokes Achren's bloody raking of Gwydion's cheek (BT 39). Her threat subconsciously reminds Taran of the anima's powerful nature, and quickly checks Taran's ego.

Eilonwy and Taran come to blows once again when Taran asks Fflewddur Fflam to escort "this girl" (BT 68) so that their risky task is not impeded by worrying about the safety of "a girl" (BT 68). Eilonwy, of course, vehemently safeguards her own sense of being when she lambastes Taran:

"I don't like being called 'a girl' and 'this girl' as if I didn't have a name at all. It's like having your head put in a sack. If you've made your decision, I've made my own. I don't see how you're going to stop me. If you," she hurried on pointing at [Fflewddur Fflam], "try to conduct me to my mean, stupid kinsmen [...] that harp will be in pieces around your ears!

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[...] And if a certain Assistant Pig-Keeper—I won't even mention his name—thinks otherwise, he'll be even more mistaken." (BT 68)

Consequently, the anima asserts her indignation at being repressed and threatens her retaliation. Hence, Taran succumbs to Eilonwy's wishes and the companionship between the ego and the anima precipitously balances and counterbalances on the edge of a razor.

Even at her physically weakest, Eilonwy exerts unexpected vigor. Alexander writes one such episode:

Eilonwy had fallen into a slumber so deep that Taran feared she was ill. Her hair lay bedraggled and damp upon her forehead; her face was pallid. With the bard's help, Taran lifted her from the saddle and propped her against a mossy bank. When he ventured to unbuckle the cumbersome sword, Eilonwy opened one eye, made an irritated face, and pulled the blade away from him—with more determination than he had expected. (BT 72)

The constant battle between Taran and Eilonwy for possession of Dyrnwyn also represents the anima's battle
for domination over man's psyche and the ego's repression of the anima. This particular conflict culminates near the end of *The Book of Three*. The companions finally encounter the Horned King who quickly timbers Taran's ill-tempered sword. Taran, in desperation for his life, roughly wrestles Dyrrynyn from Eilonwy and begins to unsheathe the weapon. The potent enchantments, suffused through the sword, knock out Taran (BT 118-19). The previous scene exemplifies Taran's puerility and inability to not only fully understand himself but to fully understand the mysteries that the anima holds in store.

In the denouement of *The Book of Three*, Dallben decides that Eilonwy will not be sent away to her kinsmen and will provisionally reside at Caer Dallben. The arrangement gladdens both Taran and Eilonwy who have become close friends through their tribulations. Subsequently, the ego and the anima are brought to an harmonic proximity.

*The Black Cauldron* begins with a council meeting at Caer Dallben to plan their venture to snatch the Black Crochan from Annuvin. The tasks are assigned and directly afterward Dallben bestows an unadorned sword on an excited...
Taran. Instantly, Taran wishes to know its powers and Dallben replies: "Its powers? Like all weapons, only those held by him who wields it. What yours may be, I can in no wise say" (BC 153). In a sense, the reader is prompted to wonder what kind of man Taran will become. Dallben then prompts Taran to persuade Princess Eilonwy to gird the sword on him. The bumbling youngster then politely asks Eilonwy to gird him, but immediately thereafter offends the anima by minimizing the ceremony, and her, by saying: "After all [...] you're the only girl in Caer Dallben" (BC 153). Instantaneously, the emotionally injured anima responds furiously and now refuses to gird, and thus empower, the male ego. Again puzzled, Taran relegates to bribing Eilonwy to gird him, and exchanges the ritual for council tidings. An inquisitive Eilonwy relinquishes her pique and brusquely bequeaths Taran his sword and metaphoric manhood. Eilonwy steps back and admittedly tells Taran: "[...] it does look rather well on you" (BC 154). This comment proffers one of the earliest signs of physical attraction, a step toward the coniunctio oppositorum, or divine marriage (Archetypes 175). The coniunctio oppositorum suggests a higher union, a balanced
construct of the self with the anima and a healthy psyche (Aion 31). The self's psychic totality depends on the union of the masculine and feminine, conscious and unconscious (Aion 268). The fleeting hint of appeal and consequent union between Taran and Eilonwy quickly shatters. Taran informs Eilonwy that only he will join the adventure and she will stay behind. She chases him out of the scullery with a barrage of flying dishes.

Eilonwy, of course, refuses to be left behind by Taran, and she and Gurgi steal away from Caer Dallben to follow. Underneath the shadows of the moon, Eilonwy and Gurgi startle Taran and company. Taran directly brandishes his weapon, and Eilonwy, in check, admonishes: "Put down that sword! [...] Every time I see you, you're waving it around or pointing it at somebody" (BC 163). This interplay figuratively depicts Taran's sexual immaturity and Eilonwy's refusal of him until he ripens.

The prominence of the anima is quite subdued in The Black Cauldron. There are glimpses of Eilonwy keeping the male ego in check as she scolds and warns the impetuous Taran and the arrogant Ellidyr to listen to the counsel and command of the prudent Adaon (BC 170, 183-84, 186).
However, when Adaon heart-wrenchingly dies and Ellidyr abandons the remnant band, Eilonwy's sharp criticism ostensibly turns to compassion, tenderness, and encouragement for Taran. Taran now carries the difficult and heavy burden to lead the remainder of their quest to find and destroy the Black Crochan. Eilonwy's turnaround evidences itself when she lauds Taran's newfound wisdom that accompanies his inheritance of Adaon's magical brooch (BC 197). Subsequently, Eilonwy witnesses Taran's agonizing choice to barter Adaon's brooch for the Black Crochan, which the companions find in the possession of Orddu, Orwen, and Orgoch. As a result, Eilonwy wells up with admiration for Taran. She expresses her esteem of Taran in his moment of greatest self-doubt. Eilonwy uplifts Taran when she says:

[...] as far as being an Assistant Pig-Keeper is concerned, I think you're a perfectly marvelous one. Believe me, there's no question in my mind you're the best Assistant Pig-Keeper in all Prydain. How many others there are, I'm sure I don't know, but that's beside the point. And I
doubt a single one of them would have done what you did. (BC 228)

Her praise cheers Taran and renews his strength to continue on their task (BC 229).

A final note on the role of anima in *The Black Cauldron* involves Eilonwy's teaching of Taran to take pride in himself and who he is. Ellidyr's constant denigration of Taran as "pig-boy" exemplifies the ego's discontent with its less desirable qualities. Taran fears his plebeianism and desires nobility via blood right. Conversing with Eilonwy, Taran bemoans his lot in life:

"Perhaps Ellidyr was right," he murmured. "It is not fitting for a pig-boy to seek the same honor as a prince."

"Pig-boy!" Eilonwy cried indignantly.

"Don't ever speak of yourself that way, Taran of Caer Dallben. No matter what has happened, you're not a pig-boy; you're an Assistant Pig-Keeper! That's honor in itself! Not that they don't mean the same thing, when you come right down to it," she said, "but one is proud and the
other isn't. Since you have a choice, take the proud one!"

Taran said nothing for a time, then raised his head to Eilonwy. "Adaon once told me there is more honor in a field well plowed than in a field steeped in blood." As he spoke, his heart seemed to lighten. "I see now that what he said was true above all. I do not begrudge Ellidyr his prize. I, too, shall seek honor. But I shall seek it where I know it will be found." (BC 245)

Thus the anima figure instrumentally factors in encouraging and guiding the ego to accept both the exalted and humble semblances of itself. She significantly assists in molding a confident, mature, and content man. O'Neill writes that the anima supplies "the source of inspiration from the unconscious" (39). Likewise, Patrick Grant compares the anima to "the Muses who inspire man to create" (2). In this vein, Eilonwy inspires Taran to be a man, when being a man most matters.

The anima takes center stage in the third installment of The Prydain Chronicles. Dallben decides that Eilonwy must now sail for the Isle of Mona. While there, King
Rhuddlum and Queen Teleria will formally train Eilonwy as a young lady of the court. Of course both Taran and Eilonwy disdain such effectuation. Taran wants Eilonwy to remain with him, and Eilonwy wants to live life as a sword maiden. However, Dallben declares his will, and Taran and Gurgi escort the princess to the ship sailing to the kingdom of Dinas Rhydnant on the Isle of Mona.

Immediately, Taran meets Rhun, a feckless prince and son of Rhuddlum and Teleria. Taran maligns him to Eilonwy, who sharply defends Rhun's good qualities and reproaches Taran of his transparent jealousy (CL 277). Later, Taran discovers that royal plans dictate that Eilonwy and Rhun shall one day wed. This prearrangement stuns Taran, who truly recognizes his romantic feelings for Eilonwy for the first time (CL 301). The Castle of Llyr essentially illuminates Taran's love for Eilonwy. His emergent feelings represent the ego's acceptance of the anima and the desire to be harmoniously joined in the divine marriage. However, the obstacles of their ancestry and heritage hinder their happiness. These hindrances specifically model the monarchical society of early Europe, which Prydain illustrates. Therefore, The Castle
of Llyr creates a true sexual tension between Taran and Eilonwy, a turning point in their relationship, and in the series.

Upon arriving at Dinas Rhydnant, Taran soon discovers that Gwydion, posing in enchanted disguise as a cobbler, has come to Mona to watch over an endangered Eilonwy, at the request of the omniscient Dallben. Gwydion has ascertained that Achren still lives. He surmises that her vengeful nature will not be appeased until Eilonwy pays for her transgressions against her. After all, she was the one who released Achren's hostages; she was the one who usurped Dyrnwyn, thus razing Spiral Castle and, consequently, Achren's dwindling powers (CL 287). Gwydion cautions Taran that he must not reveal the danger to Eilonwy, nor reveal Gwydion's guise to anyone. Eilonwy's impending peril dismays Taran, who stands guard as Eilonwy's sentry. Taran sternly commands Eilonwy to stay within the walls of Dinas Rhydnant. Of course, Taran's directive agitates an unaware Eilonwy. The adventurous princess protests but relents at Taran's insistent commands. In retaliation, she refuses to talk to Taran any more (CL 291). The ensuing disharmony creates a confused
ego and an incited anima, which only intensifies leading up to Eilonwy's disappearance.

Soon thereafter, Magg, Achren's treacherous cohort, abducts Eilonwy. Achren pulls Magg's strings, like those of the Cauldron-Born. Taran reminisces about his initial encounter with Achren as he watches the ship on which Achren purportedly awaits Eilonwy. Alexander writes:

The terror that chilled Taran's heart came from the ship waiting in the night. Memory of Achren, beautiful and merciless, again returned to him. From a day long past he recalled her livid face, her voice that had spoken so softly of torment and death. It was her shadow that loomed behind the treacherous Chief Steward. (CL 296)

Now Taran must naturally rescue the imperiled maiden. However, his heart is burdened by his evolving love for her, a love torn asunder by Rhun's princely station and impending betrothal. Taran's overwhelming internal struggle with his feelings for Eilonwy detonate while talking to Fflewddur Fflam. Fflewddur, in conversation, tells Taran:
"Strange [...] I had always hoped that if Eilonwy were betrothed to anyone it would be—yes, well, what I mean to say is that despite all the squabbling and bickering between the two of you, I had rather expected..."

"Do not mock me," Taran burst out, reddening. "Eilonwy is a Princess of the House of Llyr. You know my station as well as I. Such a hope has never been in my mind. It is only fitting for Eilonwy to be betrothed to one of her own rank." Angrily he drew away from the bard and galloped ahead.

"So you say, so you say," murmured Fflewddur, hurrying after him. "Look closer into your heart. You may find your opinion to be somewhat different." (CL 303)

Taran's angst wells up to boiling, depicting the ego's turmoil to accept or refuse assimilation of the anima. The self must come to terms with all its parts. Much of Taran's fear of the anima in The Prydain Chronicles can be attributed to the fear of being rejected by her. Therefore, Taran must come to terms with himself, and be
confident of who he is before even attempting to court Eilonwy. This concept also demands a separation of ego and anima, which follows for the duration of most of The Castle of Llyr and Taran Wanderer.

Interestingly, Rhun finds Eilonwy's bauble, not Taran (CL 321). In this, Rhun seems to be the chosen consort over Taran. Again, the sphere represents the soul (Aion 136), perfection, and the "undeveloped narcissistic psyche" (Bettelheim 287). In the same way as the bauble drops to Taran in The Book of Three, so now it lays at Rhun's feet for his gallant recovery. Rhun, a true prince, ably picks up the bauble, an act that Taran may subconsciously deem betterment over himself. However, it is Taran who initially cajoles the sphere to light by magnanimously thinking of Eilonwy's well-being (CL 328, 352). Thus Taran learns one of the anima's secrets of enchantment, and progresses toward a more perfect and less narcissistic soul.

Rhun also learns this philanthropic secret in Glew's cavern, and in desperate attempt to free the companions from Glew's terrible brew, outshines Taran's pale glow. Rhun's thoughts of helping the companions radiate such
purity and self-sacrifice that the bauble blazes in his hand (CL 347) setting alight the cavern "brilliant as noonday" (CL 346). Again, Rhun shines more brightly than Taran and significantly deflates Taran's ego. Glew, who cannot optically tolerate the reintroduction to such brilliance, epitomizes Taran's internal struggle and romantic defeat. Glew screams with "earsplitting bellows" (CL 346) causing stalactites to crash to the cavern's floor and the entire cavern to quake. Of course, this imagined internal struggle relates to Taran's unconscious reaction to Rhun's threatening superiority, and in regards to the anima, Rhun's sexual prowess.

Their escape from Glew's cavern brings the companions to meet up with Gwydion. He has discovered that Magg has taken Eilonwy to Caer Colur on an island off the coast of Mona. There, Achren has Eilonwy imprisoned, and has prepared her for the casting of spells which will re-empower Achren. Gwydion has also discovered that "Achren's plans are deeper than [he] had imagined, and Eilonwy's plight graver" (CL 355). However, only a handful of Achren's lackeys lightly guard Caer Colur. The band decides they must attempt to free Eilonwy without
hesitation and begin rowing toward Caer Colur. En route, Taran reveals to Gwydion what they had found along their mission: Glew's blank book and Eilonwy's bauble. This revelation unnerves Gwydion who reveals to Taran the ancient lore of the House of Llyr. He says: "The lore tells of an enchantment known only as the Golden Pelydryn, handed down from mother to daughter, and of a book holding all the secrets of those magical devices and many potent spells" (CL 357). As happenstance dictates, the Golden Pelydryn was camouflaged as a child's toy, Eilonwy's bauble, and the book of spells eventually made its way into Glew's unsuspecting hands, the blank book that Taran found in Glew's hut. Gwydion, now aware of an even greater peril in possessing these tools of enchantment, decides to hide them on the grounds of Caer Colur.

When Kaw spies Eilonwy in Caer Colur's pinnacle, the party chooses Taran to ascend and assess the possibility of freeing Eilonwy, as both Rhun and Gwydion are privy to both Taran and Eilonwy's desires. Interestingly, this scenario duplicates one of Jung's illustrations. He writes:
The young swineherd who climbs from the animal level up to the top of the giant world-tree and there, in the upper world of light, discovers his captive anima, the high-born princess, symbolizes the ascent of consciousness, rising from almost bestial regions to a lofty perch with a broad outlook, which is a singularly appropriate image for the enlargement of the conscious horizon. Once the masculine consciousness has attained this height, it comes face to face with its feminine counterpart, the anima. She is a personification of the unconscious. (Archetypes 239)

Therefore, the entire rescue of Eilonwy exemplifies, in psychological essence, Taran's "ascent of consciousness" from his bestial, visceral, and chthonic origins to a higher horizon of consciousness. Of note, Taran's ascent to rescue Eilonwy at Caer Colur directly counteracts Eilonwy's rescuing Taran in the depths of Spiral Castle in The Book of Three. Such demonstration indicates Taran's readiness to mature and know himself.
When Taran reaches Eilonwy's chamber, Taran rouses Eilonwy from her slumber and attempts to motivate her by telling her the companions are waiting for her. He himself is paradoxically awoken from his own slumber by her startling and poignant question: "That's very interesting [...] But who are they? And for the matter of that [...] who are you?" (CL 360). The question of "who are you?" lies central to the entire series. The Book of Three explicitly alludes to this question when Taran tells Gwydion "[...] I suppose [...] I don't even know who I am" (BT 20). The question carries over to catalyze Taran's series of adventures in Taran Wanderer. Taran's ultimate ability, maturity, and willingness to answer the question become a pivotal step in his individuation process. Taran resolutely and emphatically explores, ponders and reflects upon this ultimate question in Taran Wanderer.

The point that the anima questions and prompts the ego is not insignificant. Taran's individuation process must include the bonding with the anima, and thus must preliminarily purvey a sexual maturity. The entranced Eilonwy initially rejects and therefore emotionally jolts Taran. As a result, Taran momentarily forgets the true
nature of the numinous anima. After failing to reason with her, Taran attempts to seize the bewitched maiden. In response,

She spun to face him. "You dare touch a Princess of the House of Llyr?"

Her voice was sharp; her eyes had lost their warmth; and Taran saw the brief moment of recollection had fled. [...] Eilonwy struck him full in the face with such force that he staggered back. Yet it was not the blow that pained him but her scornful glance. On her lips now was smile of mockery and malice. He was a stranger to her and he feared his heart would break. (CL 363)

Once again the ego and anima are estranged. However, the familiarity between the two shines through Achren's bewitchment of Eilonwy, in momentary clarity and recognition.

Eilonwy cries out for Achren at Taran's threat of apprehending her. Her shrieks awaken the castle guard and summon Achren. An embittered and depreciated anima now appears before Taran:
Taran's heart froze, and within him echoed the nightmare memory of another day when he had stood in terror before Achren. As if he were still the same frightened lad he had been, he trembled once again at the sight of the black-robed Queen. Her hair, unbound, fell in glittering silver tresses to her shoulders; the beauty of her features had not changed, though her face was deathly pale. At Spiral Castle, long ago, she had been decked in jewels; now, neither rings nor bracelets adorned her slender hands and white arms. But her eyes, hard as jewels themselves, drew Taran's gaze and held it. (CL 365)

This standoff between the numinous and chthonic anima begins the inevitable confrontation the ego and anima must undergo. The total destruction or disassociation with the anima imperils the individuated self. In The Prydain Chronicles Achren mirrors this precept when she avows that "The girl's life is bound to mine. Would you take my life? Then she must share my death" (CL 365). Convinced of Achren's claim, Gwydion and Taran leash their attack.
Achren holds power over Eilonwy, and Achren correspondingly commands Eilonwy to demonstrate the devastating power that the anima possesses.

She does this unwittingly yet unrelentingly by inflicting an enchanted pain on an unsuspecting Gurgi. The horrifying standoff redoubles when Rhun foolishly divulges their possession of the Golden Pelydryn and the book of spells. This time, Achren chooses to trifle with Taran's unspoken, yet raging and intense emotions for Eilonwy. She torments him by recalling Eilonwy's lack of recognition of Taran, which greatly pains him (CL 371). She also reaffirms Taran's disparity with Eilonwy, and tempts Taran with "favor for favor" (CL 372), an evil for good. Taran cannot endure the painful reminders of himself as not only a stranger to Eilonwy, but to himself. He also recognizes that nobility weds nobility, and that he must discover the unknown about his heritage and himself. This emotionally charged scene epitomizes the anima's nature. Jung states that the anima is "surrounded by an atmosphere of sensitivity, touchy reserve, secretiveness, painful intimacy, and even absoluteness" (Aion 28). Taran now feels this "painful intimacy" in relation to Eilonwy, and
the battle with the anima deadlocks. This stalemate and consequent torment of Gurgi and Taran ultimately lead Gwydion to surrender the Golden Pelydryn and the book of spells to Achren.

Achren then orders Eilonwy to read the spells. Eilonwy uses the light of the Golden Pelydryn to make the empty book's imperceptible print visible. However, Eilonwy's own volition and love for her comrades cause her to overcome Achren's spell, and to destroy the book of spells. As her inheritance in lineage of the House of Llyr, the book of spells correlates directly to Taran's inheriting and ultimate sacrifice of Adaon's magic brooch in *The Black Cauldron*. Thus again, the relinquishing of magic suggests an inherent step in the individuation of the self. The partial loss of her numinosity causes the anima to evolve in accordance to the health of Taran's psyche. Not only is Eilonwy overcome and knocked unconscious, but Achren forever loses her only remaining chance of regaining her power. She becomes a powerless entity, a force no longer to fear. Jung addresses the defeated anima's condition and states that after the threat of her chaos, the anima's knowledge of life is
revealed, and thus "the anima loses her impetuous and compulsive character" (Archetypes 31). Amidst the chaos, Taran learns that he must learn to know himself on multiple higher planes of self-knowledge. Moreover, Magg opens the sea gates, flooding and destroying Caer Colur, adding to the chaos. Taran, like Eilonwy, is knocked unconscious only to be fished out by Llyan and revived on Mona's shore.

Taran, while awaiting Eilonwy to awake, ponders Achren's cruelly spoken truth. He melancholically tells Gwydion:

Achren asked what shall be the lot of an Assistant Pig-Keeper? It is a question I have often asked myself. I see now the life of an Assistant Pig-Keeper is of little use or import. Even to offer it for someone else is of no avail. (CL 378)

In response, Gwydion edifies Taran, saying "Whether it be Prince or Pig-Keeper [...] such is the way of a man. The destinies of men are woven one with the other, and you can turn aside from them no more than you can turn aside from your own" (CL 378). Taran's destiny still lies ahead, and
its discovery has been clearly prompted by the cruelty of Achren and the love he stores for Eilonwy. Taran and Gwydion are interrupted by Achren's attempt at suicide, but Gwydion stops her, and bestows mercy on her, assuring Dallben's safeguarding and compassion for the former Queen of Annuvin.

The Castle of Llyr ends with Eilonwy waking up and her newfound awareness of her need to stay in Dinas Rhyndant and to go through her own rites of passage. Eilonwy's realization directly corresponds to Taran's own maturation, which Taran Wanderer specifically traces. Eilonwy's chances of becoming an enchantress dissipate with the destruction of the book of spells and Caer Colur, the home of her kinsmen. When she realizes her loss Eilonwy decides that she will pursue her training to become a young lady. Her decision substantiates Taran and Eilonwy's pro tempore separation. In contemplation of not forgetting each other, Taran gives her his word to remember her. Eilonwy reciprocally gives him a battle horn which washes up on shore. The horn, in Freudian sense, signifies the female genitals (Storr 36, Stevens 86), specifically Eilonwy's own womb and sexual acceptance of
Taran. Encouragingly, their parting coincides with Eilonwy’s rejection of the prearranged betrothal to Rhun and her assertion to make her own decisions in life (CL 383).

In contrast to The Castle of Llyr, Taran Wanderer basically voids itself of any physical presence of the anima, save the minute glimpse of a humbled Achren at the very beginning. The anima's absence, although practically unbearable to Taran, necessitates his most important task at this stage. Jung states that the youth, like Taran, "can bear even the total loss of the anima without injury. The important thing at this stage is for a man to be a man. The growing youth must be able to free himself from the anima fascination with the mother" (Archetypes 71). Thus, Taran Wanderer focuses on Taran's development into manhood, without the impediment of the mother-complex. Therefore, both Eilonwy and Achren's absence crucially enhance Taran's growth to manhood. However, Taran Wanderer does constantly refer to the anima's role. Taran's recollections of Eilonwy can be statistically measured at thirty-five times, or once every four pages. The anima's role in The Castle of Llyr provides a springboard for
Taran's primary perplexity in *Taran Wanderer*. Eilonwy's questioning of Taran's identity directly correlates to what Jung says about the anima:

> The anima is a factor of the utmost importance in the psychology of a man wherever emotions and affects are at work. She intensifies, exaggerates, falsifies, and mythologizes all emotional relations with his work and with other people of both sexes. The resultant fantasies and entanglements are all her doing. (Archetypes 70)

Thus, the anima thrusts Taran into his need to quest in *Taran Wanderer*. The first chapter of *Taran Wanderer*, entitled "Who Am I?," carries over the lingering theme that *The Castle of Llyr* instigates and centrally focuses this installment. Taran, at unrest without Eilonwy, undergoes continual conflict about not knowing his parentage. He tells Dallben:

> When Eilonwy returns, it—it is in my heart to ask her to wed. But this I cannot do [...] this I will not do until I learn who I am. An unknown foundling with a borrowed name cannot ask for
the hand of a Princess. What is my parentage? I cannot rest until I know. Am I lowly born or nobly? (TW 396)

Dallben does not have Taran's answers and allows him to go in quest of his parentage and himself. Thus, Taran decides to leave Caer Dallben on his grand quest, fully conscious of what drives him. Alexander expounds on Taran's thoughts:

While his heart ached at the thought of leaving Caer Dallben, it ached the more with impatience to begin his journey; and it was as though his yearning for Eilonwy, the love he had often hidden or even denied, now swelled like a flood, driving him before it. (TW 398)

The imagery conjures Taran's driving force, passionate desire, and aspiration to please and woo the anima.

Taran revisits Orddu, Orwen, and Orgoch who send him in search of answers to the Mirror of Llunet. He has some adventures in King Smoit's realm which lead to Smoit's admiration of Taran. In turn, Smoit appreciatively offers Taran a throne as his heir, which unquestionably pleases Taran's craving for noble lineage. Yet the memory of
Eilonwy and her estimation of Taran take over Taran's thoughts and decisions. Taran daydreams of himself:

What need to seek the Mirror when he could offer Eilonwy a royal throne, the proudest gift he could ever lay at her feet? Taran King of Cadiffor. The words rang more sweetly in his ears than Taran Assistant Pig-Keeper. Yet suddenly his joy turned cold. While Eilonwy might honor his rank, could she respect him for abandoning his quest even before it had begun? Could he respect himself? (TW 433)

With these thoughts in mind, Taran replies to King Smoit's generous kindness: "It is in my heart to learn the truth about myself. I will not stop short of it. Were I to do so, who I truly am would forever be unknown and through all my life I would feel a part of me lacking" (TW 434). Thus, Taran's desire to achieve approval of the anima expands more into the realm of learning the truth about himself.

As a result, Taran continues on his pursuit and meets with the evil sorcerer Morda. Taran learns that Morda was responsible for the death of Eilonwy's mother, Angharad.
After defeating Morda, and thus avenging Eilonwy, Taran again questions his identity after Morda's attempt to transfigure him. He rhetorically asks: "As a caged eagle, as a blind worm—could I indeed have stayed myself? Would I still have been Taran, when I scarcely know who Taran is?" (TW 464). Therefore, the anima's questioning of his identity continually echoes in Taran's mind, and Taran keeps trekking to seek out the Mirror of Llunet. Thus, as Jung imparts: "the anima can appear also as an angel of light, a psychopomp who points the way to the highest meaning" (Archetypes 29). Eilonwy's role in Taran Wanderer equates those of all who are physically present, because she drives Taran's actions, regrets, and victories.

After encountering Morda, Dorath confronts Taran. The ruffian challenges Taran to battle for the sword girded on Taran by Eilonwy. Taran, of course, struggles with Dorath's demands as he fondly introspects:

The day Dallben had put it in his hands shone bright in Taran's memory as the untarnished metal itself; and Eilonwy—her tart words had not hidden her blush of pride. Still, treasure it though he did, he forced himself to see the
blade coldly as indeed no more than a strip of metal. (TW 474)

But for their safety and freedom, Taran agrees to Dorath's challenge. Dorath quickly and dishonorably strips Taran of his beloved sword. Taran's sword signifies, according to Jung, his power (Aion 15). Therefore, Dorath essentially emasculates Taran by stripping him of his sword. Dorath's emasculation of Taran begins a shaming process that Taran must undergo to truly come to a full knowledge of himself.

The sword also signifies something that Eilonwy girded on him, earlier in The Black Cauldron. After scuffling with Dorath, Taran only has the horn that Eilonwy gave to him by which to remember her. Her bestowals of the sword and horn, equivalent to the anima's imparting on the ego, carry with them ideals of relationships and relatedness (Jung, Aion 16). Therefore, Taran stringently holds on to the only object that ties him to Eilonwy: the battle horn. Notably, Alexander always refers to the horn as "Eilonwy's horn" in Taran Wanderer. Again, the horn represents Eilonwy's promise of her femininity and Taran's forthcoming possession of her femininity.
Taran then stumbles upon Craddoc, a shepherd who claims to be Taran's father. After this discovery, Taran rues his broken dreams and surrenders himself to a life of toil and hardship at the side of the aged Craddoc. Taran asks Fflewddur Fflam to ride to Caer Dallben and inform Dallben and Coll of his quest's conclusion. He strongly directs Fflewddur regarding Eilonwy:

But Eilonwy must be told nothing of this, only that my quest is over, my father found [...] But to have Eilonwy know I am a herdsman's son...No! [...] That would be more than I could bear. Bid her my farewell. She and I must never meet again. It were better the Princess forget the shepherd boy, better that all of you forget me.

(TW 484)

Thus, Taran attempts to cut off the anima entirely, an act that consigns him to a life of despair. Although Taran grows to admire Craddoc, he still blames him for destroying his dreams of nobility and any hope of marrying Eilonwy (TW 486). Therefore, Taran restrains his fondness for Craddoc, and replaces it with a subdued scorn. His
bottled up resentment provokes Taran's most shameful moment.

While Craddoc lay injured at the bottom of a rocky gorge, Taran's thoughts turn toward possible freedom from Craddoc's cruel bondage. Alexander writes:

Taran's head spun with shock; grief struck him like a sword. But then, beyond his will, terrifying in its sudden onrush, a wild sense of freedom flooded him as though rising from the most hidden depths of his heart. In one dizzying glance he seemed to see his cage of stone crumble. [...] Free of his burden, free of the valley, the door of his cage opened wide, and all his life awaited him; Eilonwy, Caer Dallben. He seemed to hear his own voice speak these words, and he listened in shame and horror. Then, as if his heart would burst with it, he cried out in terrible rage, "What man am I?" (TW 490).

Taran obviously envisions the man he is and could become, and such an image frightens him. Taran rouses himself to help Craddoc, who then reveals he has been lying to Taran
about being his father. Attempting to save Craddoc's life, Taran uses the last of Eilonwy's horn blows to summon the Fair Folk to help them out of the ravine. Craddoc dies, however, and Taran must solemnly contemplate his shameful thoughts. Furthermore, he must continue without his sword and the last wish of the magic horn, both waning reminders of Eilonwy. Thus, the anima slips further away from consciousness. Taran, now relegated to a life of shame and isolation, vividly depicts Jung's description of a man permanently abandoning the anima. Jung writes:

[...](permanent loss of the anima means a diminution of vitality, of flexibility, and of human kindness. The result, as a rule, is premature rigidity, crustiness, stereotypy, fanatical one-sidedness, obstinacy, pedantry, or else resignation, weariness, sloppiness, irresponsibility, and finally a childish ramollissement [...]) (Archetypes 71)

Fearing the anima's judgment and rejection, Taran pessimistically tires, severs all ties to Caer Dallben (except Gurgi who refuses to leave him), and abandons his quest.
In his shame, Taran decides that he is too ashamed of himself to search out the Mirror of Llunet, and too embarrassed to face Dallben and Coll. Therefore, he decides to search for an identity in becoming an apprentice of a metalsmith first, then a weaver, and finally a potter. During his identity crisis, he becomes known as Taran Wanderer, losing his identification with Caer Dallben and pig-keeping. During his apprenticeship with Hevydd the smith, Taran creates his own new sword, re-empowering him. Taran's sword fashioning also reflects Taran becoming his own new man. Jung intriguingly relates the individuation process in metalsmith terminology:

It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an "individual." This, roughly, is what I mean by the individuation process. As the name shows, it is a process or course of development arising out of the conflict between the two fundamental psychic facts. (Archetypes 288)

In Taran Wanderer, Taran is fashioned between the hammer of ignobility and the anvil of his love for the anima.
Taran reconciles the two and thus fashions his new sense of self.

By and by, Annlaw reminds him of the Mirror of Llunet, which lies nearby. Taran finally feels ready to face his mirrored truth. A newly fortified and vitalized Taran finds the Mirror of Llunet and gazes at the wonder of himself. He forces himself to acknowledge his strengths and frailties, virtues and vices. Taran's acknowledgement frees him to ascend again from his shame, to his own manhood, back to being Taran of Caer Dallben, Assistant Pig-Keeper. He also succeeds when facing Dorath again, vindicating his humiliation at being disgirded. His new sword, though unattractive, expresses Taran's sense of selfhood and manhood. His new sword proves strong and resilient, shattering his old sword. Consequently, Taran's manhood and sexual maturity have grown in accordance to the anima's prompting and expectations of him. Taran now rises, ready to prove his worth, nobility, and love to Eilonwy. Thus, he returns to Caer Dallben, certain of his newly recognized self and the anima's acceptance of him.

The High King is, in many facets, the best book of The Prydain Chronicles. The facet concerning the anima and
ego union comes to fruition in the finale of the chronicles. Kaw finds a fatigued Taran and Gurgi, on their way home to Caer Dallben from their exhausting exploits. The rascal crow informs them that Eilonwy has returned to Caer Dallben from Mona. Such exciting news refreshes the ego, who speeds toward home and reconnection with the anima. Immediately, Eilonwy notices something different about Taran, a difference that raises him above his stature of Assistant Pig-Keeper. His maturity, his newfound wisdom, and his shame have formed a man who "look[s] as if he could do all he set his hand to, whatever" (HK 545), according to Coll. Eilonwy herself has changed to be more refined and ladylike, but her change pales in comparison to Taran's.

Taran begins to explain to Eilonwy why he sought his parentage and to ask her to marry him, when they are disrupted by a flustered Fflewddur and a grievously injured Gwydion. The Huntsmen of Annuvin have ambushed them and have stripped Gwydion of Dyrnwyn. Gwydion's own disempowerment begins the transference of power between Gwydion and Taran. Thus begins the companions' quest to reclaim the enchanted sword, which commences
instantaneously. This event also initiates Taran's final launch to seek and claim his manhood and nobility, and to supplant Gwydion as Prydain's hero.

Achren as anima still generates unease at Caer Dallben. But in her mysterious numinosity, she possesses "a secret knowledge or hidden wisdom" (Jung, Archetypes 30). Achren discloses that Gwydion and Fflewddur saw Arawn disguised as a distressed Taran, whom they rushed to attempt to help. Based on Achren's invaluable insights, Gwydion decides that the companions will venture to Annuvin to seek Dyrnwyn and destroy Arawn. Achren thirsts for vengeance against Arawn for dethroning her. Impetuously, she runs off to journey to Annuvin, unprotected. Jung describes the anima's impetuousness as her "chaotic urge" (Archetypes 30), and denotes the solemnity of their final mission. Eilonwy, originally ordered to stay in Caer Dallben, stylishly manipulates to get her way. Ultimately, Gwydion allows her to travel with them to a certain point. However, Magg thwarts their original plans when he and his host of guards unexpectedly imprison them at Caer Cadarn. In the attempt to break free, Rhun, now King of Mona, dies in heroic rescue
efforts. Psychologically Rhun's death finally affirms Taran's freedom to marry Eilonwy. However, as a friend to Rhun, Taran posthumously promises Rhun to help his people build an unfinished seawall (HK 592), a huge undertaking of responsibility.

Eventually, battle ensues and Caer Dathyl falls into ruins at the arrival of the Cauldron-Born. Even in the torrent of the onslaught, Taran thinks of his love for Eilonwy. Alexander writes:

Eilonwy, along with Glew, had been commanded to remain in the fortress under the High King's protection. Taran strained his eyes in the vain hope of glimpsing her on the walls. What she might feel for him he was no more sure than he had been at Caer Dallben; but, despite his resolve, he was on the verge of speaking his own heart fully. Then, suddenly, like a man swept away in a flood, he had been caught up in the rallying of warriors, without even a moment to say his farewell. Yearning pierced him, and regret for his unspoken words was an iron hand gripping his throat. (HK 622)
Their inevitable union, the coniunctio oppositorum, always remains at the forefront of Taran's mind, especially in the most life-threatening moments. Thus, it is conceivable to conjecture that the union with Eilonwy even supersedes the other quests to find Dyrrynwyn and to defeat Arawn. According to Jung, Taran can only complete his individuation by final unity with Eilonwy, ultimately conjoining opposites (Archetypes 106). Consequently, Alexander strengthens the unity between Taran and Eilonwy through the heightened affects of battle and separation throughout The High King. In fact, the battles that Alexander conceives in The High King may even rationally represent a means to unite with the anima, as she demands the ego's very best (Jung, Aion 13), and Taran must do his very best to survive these battles.

During one skirmish, Eilonwy and Gurgi also go missing and partake in their own adventure. (See Chapter Two for Eilonwy and Gurgi's encounter with Dorath). A frantic Taran dependently listens to Fflewddur's wise counsel. Fflewddur reminds Taran that he must lead the men he summoned and continue in their appointed task. Eilonwy's whereabouts and safety dismay Taran, who battles
with his own personal desire and the responsibility of being a war leader. Taran's higher purpose prevails and Taran must now heart-wrenchingly abandon the anima. Jung states that as one ascends through the archetypal ranks, their affective value increases (Aion 28). Therefore, abandonment of the ego-consciousness increases the feeling-tone of oneself. Accordingly, the feeling-tone increases through abandonment of the ego-consciousness, then of the shadow, and finally through abandonment of the anima. Thus, Taran's abandonment of Eilonwy necessarily leads him to a higher knowledge of self, which has a greater feeling-tone. Alexander describes Taran's plight more deeply as he enters the Fair Folk cave:

At the mouth of the cavern Taran halted. Beyond this point there was no hope of finding Eilonwy. Once more he battled the wish of his heart to seek her again before she would be forever lost to him. With all his strength he fought to wrench these thoughts from his mind. But when at last he ruthlessly forced himself to follow the bard, it was as though he had left all of
himself behind. He stumbled blindly into the darkness. (HK 641)

Psychologically, Taran does leave himself behind, forsaking both the shadow and the anima, and as a result stumbles into the darkness of his unconscious. According to Jung, these abandonments necessarily precede full individuation, which supercedes oneness with the anima (Aion 31).

Eventually, Taran and Eilonwy's paths intersect again. Eilonwy uses her bauble to illuminate the night sky to bright as noon to warn Taran of a danger he does not see as he emerges from the cave. Her accomplishment signifies more than a fulfilled prophecy. It indicates Eilonwy's love for and acceptance of Taran as her lover. Again, Eilonwy's bauble represents wholeness and perfection (Aion 136). Jung tells us that "globes of light" are also consistently and universally regarded as "souls" (Archetypes 294-95). Furthermore, Eilonwy's bauble is made of gold, which "expresses sunlight, value, divinity even" (Jung, Archetypes 305). Her bauble, therefore, indicates Taran's process of individuation. When she generates its brilliance to alert Taran, she
concurrently beacons his performance in attaining selfhood. Never has nor never will Eilonwy's bauble shine as brightly as at this moment, signaling the dangers of the unconscious, and displaying Eilonwy's pure regard, devotion, and love for Taran.

Taran and Eilonwy reunite soon after, and wend their way through the Hills of Bran-Galedd near Annuvin. Here they find Achren who has been ravaged by gwythaints. She barely breathes, bleeding heavily and weakened by fever for lack of food and water. Conditions worsen when a severe snowstorm surprises the band. Eilonwy, too, falls ill and into a fearful trance. Both Achren and Eilonwy are seemingly bound once again to each other's life, as in *The Castle of Llyr* (CL 365). Without firewood in their shallow gully of protection, everyone in the party faces death by freezing. Thanks to Fflewddur's poignant sacrificing of his harp for kindling, both Eilonwy and Achren survive.

Inextricably, Eilonwy and Achren represent the anima in her two polarities of the maiden and the destroying crone (Richter 505). Donna Rae White equates Eilonwy and Achren's duality to the triple moon goddess commonly found in myth (170). While Eilonwy and Achren represent this
triple figure, they seemingly lack another. This other can be conceptualized as the dead but sporadically mentioned Angharad, Eilonwy's enchantress mother. Jung relates White's triple goddess figure to his anima, further delineating her attributes. He sees the anima projected through three different figures: the maiden, the mother, and the crone (Archetypes 182-86). Jung refers to the maiden as Kore (or Persephone), to the mother as Demeter, and to the crone as Hecate. Alexander portrays Eilonwy as the maiden and Achren as the Hecate figure; Angharad would thus stand in for the mother figure. Their triad represents the moon and its related regenerative symbolization (Perrault). This fact is supported by Alexander's description of Eilonwy, Angharad, and Achren in The Prydain Chronicles. Alexander accordingly adorns Eilonwy: "A crescent moon of silver hung from a fine chain around her neck" (BT 43). Likewise, a crescent moon gem necklace once hung from Angharad's neck, which she once traded with the evil Morda. Tunnell recites that "All daughters of Llyr wear the emblem of the House of Llyr, a silver crescent moon" (Prydain 10). To sum up, Eilonwy and Achren's lives are intricately interwoven, as they
represent the anima in two of her faces. They represent the triple goddess of the moon. They prevalently occur in many mythologies, and specifically refer to the Celtic triple muse (Tunnell, Prydain 206).

Achren reacts haughtily at first and scorns the companions for attempting to surpass the failings of a queen. She stays resolute on revenge against Arawn. However, a few select words from Eilonwy quickly checks and humbles the former queen. Achren responds with meekness and gratitude for saving her life. In repayment, Achren directs Taran to the surest and safest passage into Annuvin. In fact, Achren role as anima now surpasses and supplants Eilonwy's role as anima. Jung relates Achren's assistance as an integral role of the anima. He maintains that the mother form of the anima "builds bridges for the masculine mind over which he can safely guide his feelings to the opposite shore. Her clarity of understanding inspires him with confidence, a factor not to be underrated [...]" (Archetypes 99-100). Thus, with her mysterious knowledge, Achren inspires Taran's confidence and acts as guide to Taran, just as Eilonwy had done in The Book of Three. Paradoxically, however, the road now
ascends to the apex of Mount Dragon as opposed to Taran's road in *The Book of Three*. In *The Book of Three*, Eilonwy led Taran down into the depths of Spiral Castle, equivalent to what Jung refers to as "downward into that uncanny dark world of Hecate and Kali, which is a horror to any intellectual man" (*Archetypes* 100). Now, Achren leads Taran upward to the gateway of Annuvin, to Taran's final challenge: confronting Arawn. Thus, Achren displaces Eilonwy as psychopomp, guiding Taran toward self-knowledge.

Taran necessitates the more chthonic anima to prepare him in confronting Arawn, the absolute evil of which Jung writes (*Aion* 10). Taran, and in fact everyone in the group, still fears the once numinous and powerful Achren, even though she has been disempowered and minimized. Sensing Taran's fear of her, Achren haggles with him:

In your heart you fear me, Pig-Keeper. But which do you fear the more—the path I offer you or the certain death of Lord Gwydion? Do you seek to overtake Arawn's Cauldron warriors? This you cannot do, for time will defeat you unless you follow where I lead. This is my gift to you,
Pig-Keeper. Scorn it if you choose, and we shall go our separate ways. (HK 674)

Jung addresses the ego's fear of the anima, saying that the fear of the shadow turns to panic when it comes to the anima (Aion 33). Furthermore, the ego must overcome this panic "on the way to a real experience of the self" (Aion 33). Therefore, Taran overcoming his fear and distrust of Achren leads him to his experiencing his true self. Taran would not be able to face, let alone defeat Arawn, without the reintroduction of, guidance of, and assistance of the more evil personification of the anima. For this reason, Achren must now guide Taran to victory.

In the crags of Mount Dragon, Taran instinctively unearths the hidden Dyrnwyn. As the Cauldron-Born are quickly advancing on him, he has no time to recognize what he holds in his hand. Dyrnwyn newly empowers Taran (Aion 15). He has grown in eminence and ability to demonstrate his nobility. He worthily unsheathes the flaming sword, smiting all Cauldron-Born in one enchanted swipe. He has finally earned the right to draw the sword, but not just any sword. He raises the ancient enchanted sword, Dyrnwyn, sword of kings, sword of swords: the puissant phallus. No
one can now take it away from him; even Gwydion refuses to take back the sword, telling Taran: "You have earned the right to draw it, Assistant Pig-Keeper [...] and thus the right to wear it" (HK 684). However, Taran's task remains undone as Arawn still lives and lurks in the shadows of Annuvin's halls.

Achren, the only one who can see Arawn in his surreptitious subterfuge, spies him as a serpent and brings him to Taran. According to Jung, the serpent represents the evil and chthonic nature of the shadow (Archetypes 314, 322-23). However, Jung also asserts that the serpent represents the knowledge of the truth, and that representatively we fear the snake as we fear the truth about ourselves (Archetypes 317). Taran quickly cleaves the serpent in two, but only after Arawn fatally bites Achren. Thus, Taran comes to knowledge of the self's ultimate truth and potentiality for absolute evil, exemplified by both Achren and Arawn who die at each others' hands.

Jung writes that one of the anima's peculiarities is that she is often paired with her male, Luciferian counterpart (Archetypes 106, 374). Arawn represents not
only the faceless and absolute evil; he also symbolizes the shadow of Prydain. Perhaps more significantly, however, Arawn personifies the evil aspects of the Wise Old Man, which embeds itself even deeper in the psyche's unconscious than the anima. Achren's comeuppance in helping defeat Arawn coincides with the matriarchal dominance of the Welsh people (Van Kley 126; White 173). Sullivan tidily sums up the relationship between Achren and Arawn when she writes:

Alexander's depiction of the relationship between Arawn, the Lord of the Underworld, and Achren, an evil enchantress, suggests female dominance. Achren, it is revealed, is the person from whom Arawn originally received his powers and his knowledge; in fact, he was Achren's consort and stole her throne. Achren's name, not incidentally, is close to the Celtic achre, meaning origin or beginning. It is Achren, in the end, who is responsible for Arawn's downfall. She was, thus, the origin of Arawn's powers, and her actions help bring about the
beginning of a new age for the people of Prydain. (Sullivan 64)

In short, the dominance of the anima cannot be underestimated in the psyche. She is numinous; she is chthonic; she is the origin of life; she is the soul of life itself. Jung maintains that the anima is necessary in revealing life's deeper meanings and purposes, sometimes through her adversity. Jung states:

Only then, when this hard task has been faced, does he come to realize more and more that behind all her cruel sporting with human fate there lies something like a hidden purpose which seems to reflect a superior knowledge of life's laws. It is just the most unexpected, the most terrifyingly chaotic things which reveal a deeper meaning. (Archetypes 31)

Taran has learned, out of both fear and love to respect and revere the anima. Understanding her cannot be underestimated, according to O'Neill, who says: "Without the confrontation with the anima, the ego cannot learn to discriminate between anima and shadow and allow the emergence of the Self as agent of equilibrium" (133).
Thus, Taran's discrimination of anima versus shadow in their most chthonic personifications stabilizes his psyche.

With the demise and the vanishing of the Death-Lord, Dyrnwyn's power also now vanishes, in accordance with Hen Wen's prophecy at the beginning of *The High King*. Dyrnwyn's dimming does not diminish Taran's manhood, but rather depicts that Taran no longer depends on such magic to court Eilonwy. He now stands as a man who can wield the sword. However magical the means were, the nearly individuated Taran now must continue in his life. To complete his transformation he must still undergo some difficult decisions. Once the companions return to Caer Dallben, Dallben reveals almost everyone must now sail to the Summer Country. Taran finally asks Eilonwy to marry him, to which she wittily says: "Well, indeed [...] I wondered if you'd ever get round to asking. Of course I will, and if you'd given half a thought to the question you'd have already known my answer" (HK 690). Still disparate beings, Taran and Eilonwy have learned to understand, and accept, and love one another. Dallben also reveals that magic itself must leave the world of man.
Dallben's powers have dwindled since Arawn's demise, and Hen Wen's abilities have altogether vanished. The world of the Fair Folk will be closed to man, as will Medwyn's Valley. Magic's appearing and disappearing plays a typical role in children's literature. The child leaves his normal world, enters the magical one, and must finally return to the world of man without magic (Lukens 171).

The night before sailing for the Summer Country, Orddu, Orwen, and Orgoch visit Taran. Arguably, Orddu, Orwen, and Orgoch also characterize the triple faced anima, which has been previously examined. They give him a tapestry depicting his life, woven at their fate-like loom. Like The Book of Three, their tapestry reflects the past, present, and future. Likewise, Orddu, Orwen, and Orgoch represent the three times of man (Lane 27). The tapestry makes Taran reflect on what he has done, and what promises he has sworn to fallen comrades such as Rhun, Coll, and the Commot men. Again, Taran decides to strive for the greater good rather than his own personal pleasure and comfort, and decides that he will not sail for the Summer Country with the others. Eilonwy and Gurgi are especially distraught at Taran's decision, and Eilonwy
dolefully says: "I understand. In the Summer Country we were to be wed. Do you still question my heart? It has not changed. It is your heart that has changed toward mine" (HK 695). Taran equally dolefully responds to her: "You are wrong, Princess of Llyr [...] I have long loved you, and loved you even before I knew that I did. If my heart breaks to part from our companions, it breaks twice over to part from you. Yet, so it must be. I cannot do otherwise" (HK 695). Psychologically, the ego and the anima fuse so strongly that to rip them apart would be quite painful. However, Jung writes that if a young man does completely reject the anima, that he "can bear even the total loss of the anima without injury. The important thing at this stage is for a man to be a man" (Archetypes 71). Taran must now be a man; he must be a man of responsibility and a man of ethics.

Taran again receives rewards of fortification and empowerment. As parting gifts, Gwydion bestows Dyrnwyn on Taran, and Eilonwy gives him her bauble. Clearly, Taran is now a man, an individuated man, as the bauble assigns. Taran also consents to Dallben's crowning him as the new High King of Prydain. Thus Taran is rewarded for both his
heroic deeds throughout The Prydain Chronicles and his selfless acts, such as his "final rejection of humanistic immortality" (Kuznets 29). However, the anima squirms in turmoil. Desiring to remain with Taran, Eilonwy relinquishes her powers as an enchantress. Her sacrifice allows her to stay with Taran, as his bride and Queen of Prydain. When she surrenders her powers, her bauble's light blinks out, ending all magic in Prydain. The fading bauble also represents Taran's individuated self, and the wholeness that Taran will now share with Eilonwy in the coniunctio oppositorum. In a very brief ceremony, Dallben marries them, and the masculine and the feminine now completely meld. Taran's understanding and loving acceptance of the anima finally actualizes. Bettelheim also discusses their merger, saying:

The permanent union of, for example, a prince and a princess symbolizes the integration of disparate aspects of the personality—psychoanalytically speaking, the id, ego, and superego—and of achieving a harmony of the theretofore discordant tendencies of the male and the female principles [...] (146)
Taran now characterizes the balanced self, a higher union of opposites. Taran grasps all the powers that he possesses, including the mysteries of the feminine.
CHAPTER FOUR
CONCLUSION

In summary, Alexander presents the world with a protagonist who depicts an individuated man. Through The Prydain Chronicles, Taran progressively discovers his latent potentialities through contact with and confrontation of the archetypes of the collective unconscious. This progress, as shown in previous chapters, parallels his external journeys and exploits. Joseph Campbell states, "The images of myth are reflections of the spiritual potentialities of every one of us. Through contemplating these, we evoke their powers in our own lives" (Power 258). After Taran realizes his frailties, he must also discover his strengths and resultant destiny to serve humankind. In choosing a higher purpose over eternal life in the Summer Country, Taran represents the highest good in man. He also represents a man at the height of self-discovery. Once he attains self-knowledge, he consequently forfeits his newly discovered self for the good of humanity. In becoming king, Taran represents the individuated man (Grant; Jung, Aion 198; Mitchell 134).
Ultimately, Taran supplants Gwydion as high king of Prydain and as the people's hero. Essentially, Alexander "[...]
gives us a hero who is valued for what he can do; a hero for a democracy. And even more essential, a hero who
champions peace in a time when war could become the last story" (McGovern 49). Taran's heroic essence resonates
with readers who look for answers in a violent world, who look for a hero fighting for the freedom we are simultaneously losing and trying to uphold. Taran represents the ideal hero, who psychologically prompts The Prydain Chronicles' readers to look within themselves to find ways to better our world. Alexander clearly advocates self-reflection, and succinctly states that "We may win a victory in exploring the infinities of outer space, but it will be a Pyrrhic victory unless we can also explore the infinities of our inner space" ("Wishful" 384).
Furthermore, Jung maintains that the world cannot change without individuals transforming through their own individuation processes; if an individual fails to attain wholeness, they resultanty forfeit their own psychological freedom (Archetypes 349-50).
Fantasy stories that portray maturing heroes meaningfully enhance children's literature. Jacobs and Tunnell touch on Jungian analysis of literary heroes when they ascertain that the "hero matures, becoming a 'whole person'" (Children 81-83). The maturing of the hero clearly outlines adolescent readers' own struggles of puberty and the challenging discovery of their place in an insecure world. Lois Kuznets addresses this idea directly when she writes:

Assumptions about the nature of heroes and the heroic come under scrutiny; these assumptions can be examined in the light not only of literary tradition, but of psychological concepts such as the so-called "adolescent identity crisis": that state of psychic disequilibrium which has so much to do with the formation of social values [...] (25).

In light of what Kuznets offers, scrutiny of Taran's inherent heroism amounts to scrutiny of his individuation process, which this study has accomplished. Reading The Prydain Chronicles equilibrates the readers' psyches, just as Taran's interaction with the shadow and anima figures
equilibrates his own (O'Neill 133). This study has also shown the psychological impact of Taran's own social values. However, readers could not immediately emulate Taran's initial simpleton ego and naïve conceptualization of heroism in the first book of the series. Taran's earliest notions of heroism were quickly squelched, and his understanding of true heroism grows throughout the series. At the end of The High King, Taran conclusively tells Dallben:

Long ago I yearned to be a hero without knowing, in truth, what a hero was. Now, perhaps, I understand it a little better. A grower of turnips or a shaper of clay, a Commot farmer or a king—every man is a hero if he strives more for others than for himself alone. (HK 696)

Taran's interaction with shadow and anima figures reveals the man (and hero) that Taran could become. In the end, every man has the potential to be a hero, as the hero lies within the man. Realizing the various archetypes within the psyche unleashes the full potential of the individual as a benefit (Bettelheim 7). Our psychic remnants that we have either forgotten or repressed or not yet discovered
still exist: "for such golden seeds do not die" (Campbell, Hero 17). Taran realizes his own sacrificial potential within himself, itself more heroic than his external exploits.

Ultimately, Taran must also be set apart as a hero who has given up paradise. His ultimate sacrifice reflects the bittersweet belief that only when you discover your true self, can you serve humankind through self-sacrifice. Through the exemplary life of Taran, "[...] Alexander tells us not about heroes but how to live the heroic life. He has written a story concerned with personal integrity, a moral tale for these immoral times. For to live a good and just life often takes heroic effort" (McGovern 87). Simply living in this world can be heroic, and Alexander suitably imparts:

Life is not a few basic decisions and that's it. I swear that sometimes the most heroic thing we can do is get up in the morning. Everyday living is a hard piece of business, and I sometimes think that Hobbes was right when he said that life is short, brutal and nasty. (Wintle and Fisher 210)
Taran's sacrifice sets him apart from other heroes in that he does not die. However, Taran allows the hero within him to die in pursuit of a mortal life (Carr 510). Taran relegates his life to impossibly arduous tasks, and Alexander suggests that the bards will remember his legendary goodness and heroic acts (HK 702). Thus, Taran both fits and breaks the classical mold of the hero set forth by de Vries and others. Taran gains the immortality that he relinquishes through the remembrance of the bards (Burns 34), who were revered by the Welsh people (White 183).

As shown in this study, the search for one's identity permeates The Prydain Chronicles. Primarily, that quest is personal. However, the quest extends to a people in search of a collective identity. A time of conflict perpetuates such a universal identity crisis, which Jung terms a "collective hysteria" (Aion 181). Kuznets furthermore suggests, "that [The Prydain Chronicles] reflect only obliquely and perhaps simplistically America's own agonized crisis of identity" (Kuznets 32-33). Therefore, The Prydain Chronicles and Taran's rites of passage help to elucidate the readers' identity struggles, helping to
find order within the chaos. Jung indicates that people in troubled times search for a "collective therapy" (Aion 181). High fantasy fulfills the readers' psychological needs. The introductory chapter of this thesis establishes these qualities of high fantasy, and highlights a concordant viewpoint substantiated by many authors and theorists. As shown, Alexander, Jung, Bettelheim, Tolkien, Le Guin, Helson, and Lewis agree that reading high fantasy psychologically benefits both children and adults alike.

In respect to The Prydain Chronicles, this study has explored Jung's theories on the concept of individuation and how the ego comes to know self (Aion 5). Jung's theoretical archetypes of the collective unconscious have been customarily applied to dreams, art and literature. This study has journeyed into humankind's collective unconscious as depicted in The Prydain Chronicles. Taran embodies the individuated self, who has come in contact with that which the ego refuses to accept as part of its nature. Particular attention has been paid to the shadow and the anima figures. In turn, the ego attempts to repress these primordial natures into the darkest recesses of the psyche. Only through projections, as embodied in
The Prydain Chronicles and other literature, do readers recall their repressed portions of their psyche (Jung, "On the Relation" 515; Richter 10, 505). Taran's encountering and ultimate apprehension of the shadow and the anima during his quests mirror man's unconscious mind. Contact and confrontation with the shadow and anima figures lead to a greater understanding and acceptance of self. O'Neill says the transpiring self "[...] has the inherent potential to replace the ego as the new center of personality, a healthy force which can bind together the conscious and its unconscious substrate. The search for the Self is the final goal of the psyche [...]" (30).

Consequently, a heroically individuated man emerges for the masses to emulate.

As discussed and explored in this study, the interaction with the shadow initiates what the unconscious has in store for the ego. Taran's first terrifying meeting with the Horned King reflects the rage, brutality, and primeval proclivities of humankind. Alexander tells us that the Horned King originated from a Paleolithic cave wall painting ("Substance" 6157). Furthermore, Alexander also states that humankind has not evolved from the Horned
King's epochal nature; he asserts that "We've been trying for several millennia, and still haven't solved the elementary problem of man's inhumanity to man. In that area, we haven't gone much beyond our neolithic forebears" ("Literature" 310). Undoubtedly, the Horned King represents Alexander's view of our incivility toward each other, and our latent capability to destroy.

The introduction and omnipresence of Gurgi, Taran's personal shadow and sidekick, constantly reminisce the Horned King's primitive terrors. However, as Jung indicates, the shadow alternatively reveals its good nature (Aion 266). Patterson's landmark essay on Gurgi as Homo Monstrosus details his primality and Taran's fears of his own Gurgi-like tendencies. Accordingly, she speaks of Gurgi's duplicity as friend and foe, his almost cannibalistic and omnipresent hunger, his cowardice, his monstrosity, his loyalty, and his desire for wisdom (25-28). Gurgi, half-beast and half-man, represents the shadow's ambivalence. But more importantly, Gurgi represents Taran's own fears and misgivings about himself. Through Gurgi, Taran learns about his own bristling brashness and ultimately learns to hold compassion and
tolerance for the hideously animalistic facet of man. Taran's ultimate compassion for Gurgi swells from his association of likenesses with Gurgi. Relatedly, Ann Swinfen contends that:

However strangely we may have evolved from our primeval ancestors, however much we may seem to differ on the surface from the animals now found on earth, we are still physically animals, and at a very fundamental level of our being we feel a deep affinity with them. (13)

Readers, in turn, subliminally come to such an awareness and psychic integration, even developing a special pathos for the unsightly Gurgi (Alexander, "No Laughter" 17-18).

Other characters symbolize the shadow throughout the series. Ellidyr, in The Black Cauldron, depicts the downfalls of arrogance and humility. His "black beast" illustrates these incarnate frailties of man, and specifically reiterates Taran's own impetuous brashness in The Book of Three. Taran's jealousy of Prince Rhun unveils the frequently present insecurity of life's station, the desire for nobility, and the need to deeply know oneself. Dorath, Taran's shadowy nemesis in Taran Wanderer,
divulges the criminal mind of man. Yet, man's criminality is counterbalanced by what Taran sees in the Mirror of Llunet: that he himself depicts all polarities of the self.

Finally, in *The High King*, Taran faces absolute evil, embodied by Arawn. In the form of a serpent, Arawn designates the darkest, most ominous and most chthonic of the shadow figures in *The Prydain Chronicles* (Jung, *Archetypes* 314). The serpent echoes one of the most ancient symbols of evil (Jung, *Aion* 245; Tunnell, *Prydain* 17). However, the extreme goodness exemplified by his companions beautifully juxtaposes Arawn's absolute evil. They sacrifice everything, including their most treasured tokens of themselves, and even their lives. Taran's final confrontation with the most evil of shadow figures solidifies his individuation process and wholeness of self.

Beyond the shadow, Taran's interaction with the anima epitomizes an adolescent male's experience of woman. In large, the anima's presence in *The Prydain Chronicles* essentially necessitates the maturation of the hero. Through experiencing the anima, Taran grows into himself
both emotionally and sexually. The need for the anima materializes in *The Book of Three*, in which Alexander dichotomously pairs Taran's extreme immaturity with the much more mature, but younger female. Eilonwy confirms and reasserts Taran's flaccidity by disallowing him to wield Dyrnwyn. Eilonwy's girding of Taran rouses his sexual identity in *The Black Cauldron*. Additionally, her growing admiration and encouragement of Taran also help to prompt his budding confidence and flourishing manhood. Of course, the readers only subliminally sense the anima's power over the ego, until the ego's desire to embrace the anima becomes apparent. Taran's obvious love for Eilonwy emerges in *The Castle of Llyr*, driving him to prove himself worthy of her love. Summarily, Taran's love for Eilonwy forcefully drives the rest of the series and his quest to transform into a noble man. His quests inevitably lead Taran to ultimately desire true self-knowledge. He represents both a man of noble worth and a man of frailty and vice, as depicted in the Mirror of Llunet. He realizes that he is just himself: an Assistant Pig-Keeper, a man, Taran of Caer Dallben. This self-knowledge surfaces in *The High King*. On one juncture, he reaffirms to Doli that he
is an Assistant Pig-Keeper, not the hero and war leader he has always adulated and endeavored to become (HK 666). Taran's desire to affiance Eilonwy is merited by his ability to finally wield Dyrnwyn. Taran's wielding Dyrnwyn exemplifies his sexual maturity, as well as his status as a worthy and noble man. Furthermore, Taran's ability and willingness to wed Eilonwy indicates his assurance of himself as well as his happiness to be himself with another, pulling from the deepest layers of his psyche (Bettelheim 279).

Additionally, Taran's interaction with Achren as anima solemnly warns him of the anima's numinous power. Achren represents the anima in her most terrifying form. Her projected anima is the destroying crone (Richter 505), a "witch, poisonous and malevolent" (Grant), "She is powerfully hungry, inflated with an unholy lust" (O'Neill 133-34), "she is the great illusionist, the seductress" (Jung, Aion 13), and she is "the Minoan Great Goddess, bellskirted, bare breasted, holding oracular serpents" (Alexander, "Fantasy" 440). She has the ability to bring the ego to its knees, holding the power of life and death in her grasp. Facing her prepares Taran for his ultimate
challenge: facing the absoluteness of evil, exemplified by Arawn. Through Taran confronting the anima, adolescent readers ably, yet unconsciously, observe a sexual awakening not unlike their own pubertal experiences of naïveté, lust, longing, and love.

Recommendations for Further Study

This study has extensively explored much of Taran's individuation process. Further study on Jungian archetypes in The Prydain Chronicles should be completed. First and foremost, the Wise Old Man must be detailed in order to complete the primary quaternity of ego, the shadow, the anima, and the Wise Old Man (Jung, Aion 22). With such analysis, Jungian wholeness and true individuation would be thoroughly examined. One should analyze Dallben, Medwyn, Morda, and Arawn as the Wise Old Man.

Beyond the primary quaternal figures, other figures fundamentally and unequivocally further Taran's individuation process. Further studies should include these other archetypal figures. The three primary archetypes to explore, as far as importance to Taran's individuation process in The Prydain Chronicles is
concerned, are the Hero, the Mother, and the Father. Scrutiny of the hero-archetype should include thorough analysis of Gwydion, Coll, and Taran. Study of the mother-archetype should begin with Taran's orpharing and the significance of his relationships with surrogates. Of special note would be Taran's association with Orddu, Orwen, and Orgoch, the enigmatic, ambivalent, and Fate-like witch-sisters. Analysis of the mother-archetype should also include Achren, Queen Teleria, Alarca, and Dwyvach. Study of the father-archetype should focus on Taran's relationship with Coll throughout the series, and the role of Craddoc in Taran Wanderer. Analysis should also include Gwydion, King Rhuddlum, Aeddan, King Smoit, Hevydd, Llonio, and Annlaw as Taran's father figures.

Other Jungian analysis on The Prydain Chronicles could easily switch the focus to Eilonwy's own individuation process. She strikingly mirrors Taran, who is only slightly older than she. She too was orphaned. She too must come to an understanding of her true self, both with and without her enchantments. Further realms of study on The Prydain Chronicles could also compare the individuation processes of Taran with the protagonists of
other high fantasy series. Richter asserts that "The pleasures of Jungian criticism often come in noting the parallels between one work and another" (505). Particular interest would lie in comparing individuation processes of Taran with Frodo in Tolkien's The Lord of the Rings, Harry Potter in Rowling's septalogy, Ged in Le Guin's Earthsea sequence, and Will in Cooper's The Dark is Rising series.

While this analysis has entertained the reader's potential reception of Jung's psychological archetypes in The Prydain Chronicles, quantitative studies should be considered for further studies, which Burns has previously suggested (120-21). The discovery of archetypes and resultant individuation of self in a work of high fantasy aide the readers' psychological outlets and heals humankind's neuroses (Jung, Archetypes 159). Therefore, applying analytical psychology to a child subject's reading of The Prydain Chronicles should be examined. Resultantly, statistical data could be compiled on the effects of The Prydain Chronicles on a wide array of readers with different psychological needs. Adult readers should also be seriously considered in such a study. So far, an informal inquiry has been completed as to the
effects of reading *The Prydain Chronicles* on adolescent males "social deviants, with psychopathic schizophrenic tendencies" living in a group home setting (Jacobs, "Lloyd Alexander" 403). The survey found that forty percent of the boys voluntarily read the entire Prydain cycle, after obligatorily reading *The Book of Three*, attesting to the powerful psychological draw of the series.

**Final Thoughts**

Optimistically, this study has demonstrated the importance of Jungian archetypes in *The Prydain Chronicles*, and has answered the following question. What do Taran and Alexander's audience learn about themselves, their own natures, and the nature of humanity? Alexander sways our harkening of objectivity in discovering ourselves. He states that:

> Without the insight of this third eye, it becomes easy to see other human beings as little more than ambulatory packages of meat, as personnel rather than people, as abstractions to be manipulated, exploited, lied to, bombed or burned; all with a self-righteousness unable to comprehend the nature of its wrong or to
understand why anyone should get upset over it.

("Seeing" 37)

Alexander continues:

Before we can help in the architecture of another's personality, we must first be architects of our own. If we believe in the qualities of compassion, curiosity, intelligence, and wisdom, we must first try to gain them for ourselves.

Self-awareness can help. But self-awareness is not self-preoccupation. However fascinating our explorations of inner landscapes, we still must find our own ways of sharing what we find. Our inner lives are as valid as our outer lives; we can learn from dreams as well as from awakenings. One of the great lessons of fantasy is that something may be unreal—but not untrue. But whatever truth we discover is useless if we keep it only for ourselves. ("Seeing" 40)

Thus, fantasy does teach us truth in self-awareness. Fantasy teaches the polarities of good and evil, and consequently teaches us compassion and wisdom. However,
self-knowledge remains useless without sharing it with those around us in ultimate acts of self-sacrifice. In the end, Taran teaches readers how to discover their "golden seeds," confront their shadowy depths, embrace the goodness within, and grow content with themselves in the presence of others.
APPENDIX A

ALL TIME BOX OFFICE
## Appendix A
### All Time Box Office

http://movies.yahoo.com/boxoffice-alltime/rank.html
Accessed: August 2, 2004

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<th>Rank</th>
<th>Title</th>
<th>Cumulative Gross</th>
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<td>Shrek 2</td>
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<td>Spider-Man</td>
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<td>33</td>
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<td>Bruce Almighty</td>
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APPENDIX B

PRONUNCIATION GUIDE
**Appendix B: Pronunciation Guide**

The pronunciation aids were provided by Lloyd Alexander, who advises us that they are not necessarily true to the Welsh tongue. Many sounds in the Welsh language are simply not available in English. Alexander [...] does not want the Welsh words to be a stumbling block for readers of the Prydain Chronicles and has therefore made the pronunciations as simple as possible. (Tunnell, *Prydain* xviii)

<table>
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<td>Ystrad</td>
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---. Foreword. Tymn, Zahorski, and Boyer vii-x.


---. The Silver Chair. London: Geoffry Bles, 1953.


