

Summary

In my master's thesis, I have worked with the original trilogy of Star Wars and the trilogy of The Matrix in order to determine whether or not the structure of myth can be applied to the genre of science fiction, and if this structure can be defined as a product of the workings of human consciousness. I describe and apply the theories of Mircea Eliade, Carl Gustav Jung, Joseph Campbell and William Blake through the clarification provided by Northrop Frye. They all belong to the school of phenomenology, which is concerned with the study of how experience impacts myth: which in turn makes it possible to assess if myth is a product of consciousness. It became evident through the description of the evolution of the phenomenological theories presented by the theorists mentioned above, that the theory of Frye engulfed and assigned the other theories to a function within his own. Therefore, the analysis of this study is highly influenced by Frye's structure of myth, and its application in terms of the development of consciousness.

The two distinctive sci-fi trilogies both contained the four elements of Frye's theory, as their respective protagonists underwent all the stages of mythical development. However, both narratives undertake the completion of the journey of the consciousness in differing ways and paces of evolution. Nevertheless, Frye's three worlds of perception is realised through this development, and ultimately the protagonists of Luke and Neo both become the "embodied consciousness" that personifies the visionary mythical subject.

The mythical foundation of the genre of science fiction is thus clarified through the application of the theory described, and its anchor point in human consciousness is discussed in the conclusion of the study. The collective unconsciousness that is embodied by the structure of myth, and the evolution obtained through mythic experience is, as determined in the assumption of this study, at the base of the entirety of human art and culture.

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A Phenomenological Review of Myth in Science Fiction

1. Preface

The nature of being has been an integral part of the shaping of human reality ever since the great minds of antiquity (Plato and later Kant and Nietzsche) envisioned the school of metaphysics. From this philosophical discipline sprung forth the branch of ontology, to which absolute reality is the field of inquiry. During the course of time Edmund Husserl introduced the idea of reality as dependent upon experience, consequently birthing a branch of philosophy dedicated to the examination and study of human consciousness. This idea led to the revelation of the fact that consciousness requires an object (a thought, an emotion or a physical thing) in order to examine the phenomena that are manifested by it in thought. However, Husserl's student, Martin Heidegger, hypothesized that the physical is just as much a factor as is the mental, in terms of the aspects of human experience. Heidegger saw consciousness as an entity that he called: "Dasein", which emphasized that "being-in-the-world" created a foundation for human experience, wherefrom human existence is constructed. Heidegger postulates that existence is a function of experience, which in his mind made it necessary to reduce ontology to phenomenology. He is of the persuasion that phenomenology is the way to access the essence of ontology, as it is the pathway through which it is possible to reach its core. In his terms, ontology is only possible as the discipline of phenomenology. Heidegger also argues that language plays a large role in the construction of phenomena and thus in human perception (Gill, p. 8-9).

These ideas of Husserl and Heidegger influenced the second wave of mythologists: Eliade, Jung and Campbell, whose work inspired the modern theories of Northrup Frye in the field of phenomenology. An accumulation of these ideas sparked the fundamental questions, in terms of the apparent usage of mythology in the genre of science fiction, which fuel this study.

As a result the following problem formulation has developed:

Is the mythical structure the base of the genre of science fiction? And is its creation influenced by the workings of human consciousness?

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In order to answer the questions above both the characteristic properties of myth and science fiction must be examined. Furthermore, the discipline of phenomenology, through which it is possible to assess myth as a product of human consciousness, must be studied. Through the use of the theories put forth by Northrup Frye and the second wave of mythologists mentioned in the previous section, two works of science fiction will be studied; the original trilogy of the Star Wars saga, and the trilogy of The Matrix. Hence, it will both be examined and discussed whether or not the theories of the mythologists can be applied to these trilogies, and how these may be understood as being a development of human consciousness.

2. Theory

To establish a theoretical framework for this study, an account of the ideas on the establishment of myth through consciousness, provided by four second-wave mythologists and Glen Robert Gill's critical analysis of them, will be made. Furthermore, an outline of the basic theory of myth and science fiction will be defined.

2.1 Myth

The traditional comprehension of the word "myth" comes from the Greek "mythos", which signifies any story or plot, both true and invented. Yet, in modern terms it has come to signify a story element within a mythology (a system of inherited stories of ancient origin, whose purpose it is to explain how the world functions). Furthermore, they also provide the reasons for social prohibitions and the grounds for specific ritual practices (Abrams, p. 230). From a religious point of view myth is mostly characterized as an origins-story of either a ritual or an institution, which was founded in primeval time. As such, the myth provides answers to questions that are beyond the explanations offered by ordinary comprehension or the specific time period's scientific knowledge.

The first wave of mythologists portrayed myth as a cultural discourse and a mode of thought. This resulted in them presenting myth as either primitive or compulsive, as was the case with both James Frazer and Sigmund Freud. By doing so myth became something that was to be outgrown, as is evident in Frazer's "The Golden Bough": where he argues that myth has gone from magic to religion and has

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ultimately become science. As will be apparent in the next section, this objectifying tendency would be reversed. New theories emerged, and those that gained the most traction were the ones concerned with myth in literary criticism and psychology. These religious studies examined real life experiences in the mythical realm. Ultimately, their focus became the phenomenological nature and structure of myth, and they sought to some extent a modern restoration of it. Their hypotheses and inspections of myth led to a reformative understanding of myth, as a complementary and unique form of consciousness (Gill, p. 6-7).

2.2 Ontology and Phenomenology

Mircea Eliade and the Two Dimensions

The primary theory to implement the focus of phenomenology mentioned above, was articulated by Mircea Eliade, a professor at the University of Chicago. His theory evolved from the basis of his two oppositional concepts of “the sacred” and “the profane”, which is also the title of his book on the subject. Eliade summarises the distinctions between the two polarities in the following statement: “Man becomes aware of the sacred because it manifests itself, shows itself, as something wholly different from the profane”(Eliade 11). Furthermore, he claims: “The sacred always manifests itself as a reality of a wholly different order from ‘natural’ realities” (Eliade 10). These statements infer that the two concepts are of alternate actualities, as in separate modes of reality. The sphere of the profane is to be comprehended as the ordinary world, where the non-religious man carries out ordinary deeds, and encounters ordinary occurrences in historical time. Additionally, the sacred actuality is articulated by Eliade to be the realm that is only available in the perception of the religious man: as a manifestation that allows a realisation of “an absolute reality” (Eliade 20-23). Moreover, due to the fact that the sacred is the stark contrast of the profane, it is also perceived as “the spiritual...[and] the transcendent” (Gill 21).

As a result, the province of the profane is the reality where the ordinary human experience exceedingly transpires.

The way in which Eliade displays the divergences between the two realities is by the use of his own singular term: “hierophany” (Eliade 11). This term originates from two words with Greek rooting, which in unison signify: to “show itself”(Ibid). Eliade argues that the sacred exclusively reveals itself as an entity with an additional

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connotation within the sphere of the profane e.g. an ordinary object imbued with a supplementary capability or faculty: “Every sacred place [or object] implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different” (Eliade 26). In such an instance a merging of the two contrasting phenomena materializes, as a sacred object exclusively reveals an attribute that is not ordinarily associated with it. Eliade rationalizes that there are three modes of the hierophany: “...the *kratophany* (a showing of power), the *theophany* (a showing of god) and the vague *ontophany* (the showing forth of ‘being’ or ‘reality’)” (Gill 22). Glen Robert Gill, a professor at Montclair State University, summarises this eloquently:

“An example of a kratophany might be the attribution of lightning bolts to a thunder or storm god, or the parting of the Red Sea to the power of Yahweh. An obvious example of a theophany would be divine incarnation. Insofar as the sacred for Eliade is by definition ‘the real,’ the notion of the ontophany seems oddly redundant, as any hierophany is a revelation of sacred reality” (Ibid).

Consequently, the three instances quoted above are the fashion in which the sacred can be approached and perceived in the sphere of the profane.

Eliade likewise provides a proactive terminology of the myth; as he accentuates an emphasis on the actuality that myth forms a base as a scheme of rituals for the re-enactments of the physical acts that originate in mythical encounters (Eliade 170-171). Therefore, the narratives found in the genre of myth, and the plethora of the occurrences of hierophanies within them, become fundamental in the creative process in the configuration of specific practices of the sacred within society (Gill 23). Adding to the significance of the hierophanies, Eliade emphasizes the symbol’s prominence within the mythical structure. This stature is emphasized by the language constituent’s ability to implement the abilities of the hierophany, and even the evolutionary process of developing into one in its isolation (Eliade 25).

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Additionally, Eliade offers an alternative insight in terms of “the archetype”. He proposes the fact that the comprehension implied with the term entails a repetitive sequence of either the symbol or the ritual event, which provides transportation into the universe and realm of the sacred (Eliade 87). Consequently, myth is provided with an understanding entailing a social and civilizational practice that in the words of Eliade: reproduces “the paradigmatic acts of the gods” (Ibid). Therefore, as Gill explains, the comprehension of myth becomes saturated with the perception of myth as the re-enactment of the initial and primeval interpretations provided and revealed by the sacred within the realm of the profane (Gill 25). The evolution of the abilities of myth compels Eliade to review the original Greek comprehension of the designation, which Gill clarifies:

“This principle requires [Eliade] to replace the traditional Greek meaning of the word ‘myth’ with his own particular definition: ‘We must get used to dissociating the idea of ‘myth’ from ‘word’ or ‘fable’ (cf. the Homeric use of mythos: ‘word’, ‘discourse’) and connecting it with ‘sacred action’, ‘significant gesture’, and ‘primeval event’” (qtd. in Gill 25).

Deduced from this understanding of the word, myth subsequently entails a high regard for creation in primeval time, and thus the myths of creation captures a pivotal role within the layout of culture. Gill discusses that this standpoint of Eliade’s entitles the notion that Eliade provides his theory with a higher degree of metaphysics than phenomenology:

“This generally places more emphasis in his theory on pure metaphysics and less on phenomenology and the human experience of myth and, in particular, makes the true locus of reality a transcendent realm inaccessible to human consciousness as such”(Gill 27).

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Therefore, as Gill mentions, the focus of Eliade designates that the profane man is not able to contemplate and obtain the sacred within his own mind. Consequently, Eliade disavows human agency in the creation of the transcendent, and thus reduces the sphere of the sacred to the simple occurrence of revelation. Subsequently, Eliade must be acknowledged as profoundly inspired by the wave of mythologist that came before.

The school of metaphysics, which was created in antiquity, seems to be an inspirational source of great importance in terms of Eliade, as he focuses on “the otherness” of the sacred from the profane. This otherness is not a meaning created within the mind of the ordinary man, but simply entails a difference between the abilities of ordinary symbols and objects versus the abilities imbued in their counterpart manifestation originating from the realm of the sacred.

The religious man, Eliade’s mystical subject, is the only entity able to perceive the sacred, and is thus christened “homo religiosus” (Eliade 18). Eliade characterizes this archetypical being and his beliefs:

“...homo religiosus always believes that there is an absolute reality, the sacred, which transcends this world but manifests itself in this world, thereby sanctifying it and making it real. He further believes that life has a sacred origin and that human existence realizes all of its potentialities in proportion as it is religious-that is, participates in reality. The gods created man and the world, the culture heroes completed the Creation, and the history of all these divine and semidivine works is preserved in the myths. By reactualizing sacred history, by imitating the divine behavior, man puts and keeps himself close to the gods- that is, in the real and the significant” (Eliade 202).

Therefore, mythic experience is described, as mentioned above, as a result of the subject’s observation of the material world, his actions of re-enactment and the impulses that his senses receive from it. Gill explains that this detail limits human agency in the creation of the mythical, as it is not created by the human mind but is instead an external constituent (Gill 29). The conceptions provided by the definition

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of homo religiosus designates a perception where human agency is rendered inconsequential, as Gill argues:

“A theory that holds myth to be the intimations of the sacred can have little to say about the obvious prominence of myths that depict human beings contending favourably with or against the gods and other transcendent powers. The Epic of Gilgamesh, the Odyssey, and the Christian traditions that emphasize the importance of the humanity of Christ are but a few examples of mythic valuations of the profane in the face of the sacred. Such myths present profane human existence as constituting a necessary precondition or result of the experience of the sacred, and even a dimension of existence to be valued in and of itself” (Gill 37).

As such, the theories of Eliade do not take into account the role of human consciousness in the creation of the mythical, as the sacred is something existing outside the material world. Furthermore, the role of homo religiosus is reduced to a recognising of what is revealed before him. Yet, Eliade’s archetypes might be relevant for this study in terms of the role human consciousness plays in the creation of myth, as its derived meaning develops within the theories of the subsequent theorists.

C. G. Jung and Analytic Psychology

The emphasis of Carl Gustav Jung, a psychologist and psychoanalyst, is on understanding the mythical qualities of the profane sphere perceived through the thought process of phenomenology. In contrast to Eliade, Jung does not concentrate on the cosmogonic myths, but instead implements the element of evil (Gill 67). According to Gill: “Eliade’s theories try to disavow the presence of evil in myth through a sanitizing Platonism” (Ibid). Plato introduced the idea of the good (moral), the beautiful (art) and the true (science)(Husted and Lübcke 13). The three entities above designate the ideal form of those constituents, and because evil has no ideal

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form, it is as such non-existent. Therefore, Eliade omits the notion of evil from his theory. Gill thus discusses the manner in which the theory of Jung constitutes a similarly challenging angle on the entity of evil as the theory of Eliade:

“...Jung’s theories essentialize evil in myth by making it an inexorable fact of human psychology. It is not simply that Jung designates the shadow archetype, or the demonic aspect of the anima, to be essential features of myth and the collective unconsciousness...But to suggest that evil is an inalienable facet of myth, to affirm evil as essential human nature, places real limits on what myth can do in and for culture” (Gill 67).

Nevertheless, the proposition of Jung might not be as troublesome as Gill postulates. The claim that evil is an essential part of the dynamics of the human mind is actually verified by a foundation provided by Sigmund Freud: namely his division of the human personality, which empowers Jung’s notion of the origin of evil.

Freud describes how the individual is situated in constant pressure zones through specific outer influences: specifically, the taboos that have a profound meaning for the composition of the self. This conflict within the consciousness of an individual is what drove Freud to produce his elaborate theory on the division of the human personality. This division is composed by three components: First, the ego: the middle component that attempts to keep a balance between the interactions of the two surrounding constituents. As a result it becomes the personality’s principle of reality. Second, the superego: the uppermost component. It is the conscience that is developed by the internalised guilt, which stems from the murder of the prehistoric father. It provides a strong social component, due to the fact that the superego is the measure that regulates how to behave, and thereby creates the idea of one’s ideal self: the divine. Third, the Id: the base instincts that are influenced by the two basic requirements of our existence: reproduction and food (survival). These raw animalistic and physical motivations influence every single individual, according to Freud (Pals, p 55).

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The obvious features of the evil of myth, in the light of Freud's theory, are affiliated with the urges of the Id. Nonetheless; in terms of society it also possesses a sense of guilt (superego), as the evil character often acts as a punishing agent. Here the dual meaning of evil is clearly made visible. In order to explain this dynamic of evil, David D. Gilmore invents the term "the super-id". The term is designed to explain which characteristics of the human consciousness the evil of myth is composed of. Gilmore argues that the character of evil contains aspects of all three components of the personality. It contains the untamed power of the id, the moral code/guilt of the superego and the balance of the ego. These properties are welded into a single character, which makes it possible for the character to revolt against cognitive hurdles, undermine taboos and overthrow the morality of society. According to Freud, all of these components are also present in ordinary individuals, yet they are not able to act upon all these constituents due to the strong constraints of society that renders them tentative. Additionally, Freud explains that in order to understand evil one must consider that it might be a projection of a repressed part of the self (Gilmore, p.192-193). Hence, in terms of the psychoanalytical aspect of this part of Jung's theory, there appears to be some validity and theoretical foundation to it. It cannot be denied, even though Gill seems to want to.

For Gill, the problem with Jung's notion of the origin of evil is that it reduces myth to the internal struggle between the forces of human consciousness. As Volodymyr Odajnyk recognizes: "... there is a kind of symbiosis between internal psychological forces and those of the external environment...such that when the psyche...is at war with itself, class, racial and national wars will follow" (qtd. in Gill, p. 68). Gill explains that Jung seems to perceive this war within the psyche as a consciousness that has not initiated the development that emerges when the mythical subject is confronted with the archetypes of myth (Gill 69).

Jung circumscribes this dynamic as "Individuation": which is "the maturation process of personality induced by the analysis of the unconscious" (qtd. in Gill 68). Resembling Eliade's ritual, Jung finds that the evolution of the personality creates a connection: "a bridge between present day consciousness...and the natural, unconsciousness, instinctual wholeness of primeval times" (Gill 68). Furthermore, this progress creates a balance between the archetype and the mind, which propels

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other archetypes into actuality (Gill 69). Moreover, Gill explains that Jung concretise another alternative insight of the functions of the development of individuation:

“Individuation...is a contemporary psychoanalytical means of establishing what medieval alchemy called the *unio mentalis* (‘unified mind’) or the *unus mundus* (‘one world’): ‘the assumption that the multiplicity of the empirical world rests on an underlying unity’, which in Jung’s theory is the god-imagos or...the collective unconsciousness [myth]” (Ibid).

Gill argues that individuation thus solely becomes an exercise in self-discipline in terms of inner evil (Gill, p. 70). Nevertheless, Jung establishes that his archetypes might be common to all of humanity, yet according to Gill, they only play out their stories within the mind of the individual (Ibid). Due to the fact that Jung is inspired by psychoanalysis, he is, according to Gill, more interested in myth as the manifestation of the aggressive emotions that can be found in the form of the most primitive constituent of human consciousness (Ibid). Therefore, Gill clarifies that Jung neglects to consider the advantageous capacity of myth in terms of the elevation of the human mind (Ibid).

This study argues that the struggle of the constituents found within the human psyche can be understood as an important tool in the progression of the individual human consciousness. The individual mind has to balance the three constituents of the psyche, and the dynamic of the workings of this balancing is mandatory for the ability to recognise their existence. Contrarily, Gill argues that the phenomenology that Jung offers to account for his theory, does not advance the cause for human agency in the creation of myth, but depicts it as something forced upon us by the urges of the Id (Gill, p. 70-72). Nevertheless, the necessary recognition and control of the evil within can also be assumed as something leading to a higher understanding of the workings of consciousness. Thus the control of evil functions as a necessary element in the development of human consciousness, of which myth is fundamental.

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Campbell and The Unequivocal Quest Matrix

“The Hero with a Thousand Faces”, a book written by Joseph Campbell, a professor of Literature at Sarah Lawrence College, provides a more acceptable theory of myth from a phenomenological point of view. According to Gill, Campbell merges the human mind with the archetypes of myth, as he restructures this language constituent into concrete phenomenological objects (Gill 76). Campbell explains the archetype as actually being reachable in every single human psyche, through encounters with the unconscious (the Id):

“Recall that an archetype is a representation of the Irrepresentable. It is a shard of something so enormous that the greater thing cannot be apprehended by the mundane mind. But smaller images of the greater—the kinds that are found in art, mythos, music, dance, and story—can be grasped by us mere mortals...But, at bottom, all represent forces of immense creative energy within any psyche”(Campbell lvi).

Nonetheless, Gill claims that Campbell places the source of the archetype in the sphere of the sacred (Gill 76). Consequently, pushing the theory of Campbell towards a territory where it is “...suitably phenomenological on the one hand, but hopelessly and finally transcendental on the other”(Ibid). This duality presents itself in the prologue of “The Hero with a Thousand Faces”, where Campbell implements a dualism of myth, reminiscent of those formulated by both Eliade and Jung:

“...myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind... myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation” (Campbell 3).

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Consequently, Campbell encourages a supplementary outlook on the origins of myth, as both being derivative of the compounds of the psyche and the sphere of the incorporeal. The mental spring of myth suggests its extraordinary aptitude as an addition of its divine foundation (Gill 77). Campbell maintains that for the individual personality it is imperative that it confronts the mythical and moves beyond the mental substance of it, in order to arrive at the transcendent significance:

“The key to the modern systems of psychological interpretation therefore is this: the metaphysical realm = the unconscious. Correspondingly, the key to open the door the other way is the same equation in reverse: the unconscious = the metaphysical realm...The constriction of consciousness, to which we owe the fact that we see not the source of the universal power but only the phenomenal forms reflected from that power, turns superconsciousness into unconsciousness and, at the same instant and by the same token, creates the world. Redemption consists in the return to superconsciousness and therewith the dissolution of the world”(Campbell 240-241).

Gill argues that Campbell’s objective is to constitute the human psyche as a specific perception where the mental aptitude of the collective unconsciousness is applied to create a path towards the divine/the sacred (Gill 78).

Using the above as a guideline, all the objects and subjects of the profane becomes a result of the dominant ability of the divine (Ibid). Furthermore, Gill argues that Campbell’s contemplation of the divine concretise the creation of constituents of the profane, and is what everything becomes when the existential reality of the subject or the object is ultimately suspended (Ibid). The flow of vitality that this development emphasizes is what Freud termed “the libido”. In psychoanalysis it is defined as the power of the Id, as was revealed in the section on Jung. And Campbell correspondingly clarifies:

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“Briefly formulated, the universal doctrine teaches that all the visible structures of the world—all things and beings—are the effects of a ubiquitous power out of which they rise, which supports and fills them during the period of their manifestation, and back into which they must ultimately dissolve. This is the power known to science as energy...and to the Christians as the power of God. Its manifestation in the psyche is termed, by the psychoanalysts, libido. And its manifestation in the cosmos is the structure and flux of the universe itself” (Campbell 239).

For Campbell the libido is the connection to the transcendent reality, and the human mind has to implement its abilities in order to perceive the sacred. As a result, he defines myth as “consciously controlled” (Campbell 238). Therefore, human civilisation (Plato’s the beautiful, the true and the good) becomes the outcome of myth. Consequently, an unbreakable bond between symbols and myth manifests, and literature thus descends directly from myth (Gill 79). Additionally, Campbell explains that “Where formerly life and death contended, now enduring being is made manifest”, which alters the impression of the purpose of the myth (Campbell 26). It is no longer important to live or die (to go to either heaven or hell), but rather a question of sustained existence.

The archetypes of myth presented by Campbell, are as Gill clarifies: “issuing from transcendence, into the mythical unconscious, and then into human life and culture through the medium of language” (Gill 80). Here the derived significance is the phenomenological rooting of the archetype in the divine, the appearance of it within myth, and the method through which it is delivered and arrives in the sphere of the profane. Furthermore, Gill argues: “[that] Campbell finds it necessary to develop a working definition of the archetype that is both flexible and diverse”(Ibid). Therefore Campbell can be interpreted as perceiving the need for a working definition of the archetype as indispensable, and observes its elasticity and variety to be of the utmost importance.

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Consequently, Campbell aspires to unshackle the reader of myth from the confines of a singular genre or literary territory, as he attempts to affiliate its interpretation with four essential areas: “moving from psychological to philosophical to religious and mystical conceptions” (Ibid). According to Gill: “Campbell is interested in developing a theory of myth that is phenomenologically rooted and has the modulations of human consciousness at its centre” (Gill 81). Campbell’s goal thus develops into the evolution of a theory of myth moulded from the template of phenomenological consciousness.

A paradox resides between agony and peace in myth, and this dynamic can be resolved through the mind’s encounter with the mythical experience: “The myths do not deny this agony (the crucifixion); they reveal within, behind, and around it essential peace (the heavenly rose)” (Campbell 267-268). This is a solution to the challenging dynamic energies evident in the struggle of the three constituents of the human personality: the superego, the Id and the ego. This fact empowers the myth’s ability to project the pain of the profane circumstance of human existence, yet also their ability to comfort and appraise the fact that there is a form of amity to be attained once an acknowledgement of evil has been obtained. These conditions infer another pivotal facility of the mythical function:

“The function of ritual and myth is to make possible and then facilitate, the jump - by analogy. Forms and conceptions that the mind and its senses can comprehend are presented and arranged in such a way as to suggest the truth and the openness beyond” (Campbell 240).

As Campbell clarifies in the passage above, the purpose of the mythical properties develops into a rendering of the fluidity of the movement from one plane to the next. Therefore, the myth becomes a classification of the compartments of the constituents of the personality, which renders it possible for the tools of perception to evolve through the mythical encounter.

Gill argues that with the application of these observations, Campbell transitions towards the periphery of the theories of Northrup Frye:

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“[This] is precisely the phenomenological redemption of myth that can be found in the work of Northrop Frye, and here Campbell is on the right track. But the idea becomes contradictory within the context of his theory by virtue of his necessary formulation of consciousness and the senses as limiting and oppositional to the transcendent”(Gill 82).

The statement of Gill entails that even though Campbell moves towards actual phenomenology with his observation of myth as an alteration of the mind, he falls short on account of his persistent emphasis on the divine being the unequivocal source of myth. Gill observes: “[Campbell] configures myth as a transformation of consciousness, but ultimately he has already committed myth to being a vehicle of metaphysics, issuing from the returning to the transcendent”(Ibid). It is now evident that Campbell’s notions on the divine are carried over from the two preceding theorists and becomes an issue, which renders his theory part phenomenological and part metaphysical. As Gill clarifies, the theory of Campbell ultimately becomes: “a fusion of Jungian and Eliadean, psychological and metaphysical accounts, with secondary consideration given to the romantic humanism that fuels his phenomenological imperative”(Gill 83). Nevertheless, “the romantic humanism”, depicts his groundbreaking contribution to phenomenology, as he implements and introduces a product of human civilisation as having vital significance in the creation of myth: that element being literature. Additionally, Campbell describes the mythical symbol as follows:

“The wonder is that the characteristic efficacy to touch and inspire deep creative centers dwells in the smallest nursery fairy tale—as the flavor of the ocean is contained in a droplet or the whole mystery of life within the egg of a flea. For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous

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productions of the psyche, and each bears within it, undamaged, the germ power of its source” (Campbell 3).

This segment emphasizes that the mythical symbol can be defined as “spontaneous productions of the psyche”, which Gill argues “seems to contradict his other statements about how myth is ‘consciously controlled’”(Gill 83). Human agency has suddenly been brushed aside, and in its stead has the divine revelation been placed. It seems to be the legacy from the preceding theorists, which stalls Campbell’s phenomenological ideas, and restricts them in their forward movement: “here is the echo of Jung: and as in Jung, there is the implied backing-up of the mythic initiative to an abstraction of *a priori* [(using facts or principles that are known to be true in order to decide what the probable effects or results of something will be)] of human consciousness (and ergo metaphysical”(Ibid).

Nevertheless, Campbell is to a greater extent based in phenomenology than Jung is, as Gill emphasises: “Mythic experience is not the structuring of human consciousness in accordance with the facts of the natural world: it is the restructuring of the natural world in accordance with the facts of human consciousness” (Gill 85). To some degree this places the human mind as the primal tool for the act of creation, and a stark contrast to the belief of the mind only being an instrument used to perceive that which has already been created.

Like Jung and Eliade before him, Campbell likewise familiarises the reader of myth with his own individual notion of the mythical subject: the innovative hero of mythical literature. The hero is the person that is helped through the different “thresholds of transformation that demand a change in the patterns not only of conscious but also of unconscious life” (Campbell 8). The subject is thus no longer a member of the religious society, but rather a profane individual (though it might possess heightened abilities), which is introduced to the evolution of the mind: the path of Campbell’s “monomyth”. According to Gill: “[Campbell] characterizes the hero’s experience as something very like Jungian individuation, but with a metaphysical goal similar to the eternal return of Eliade’s *homo religiosus*” (Gill 85). Furthermore, Gill stresses the fact that the confrontations in that lie in the path of the hero might not “necessarily [be] encounters with alien forces, but might involve recovered aspects or

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real experiences of consciousness” (Ibid). The initial assignments of the Campbellian subject is:

“...to experience consciously the antecedent stages of the cosmogonie cycle; to break back through the epochs of emanation. His second, then, is to return from that abyss to the plane of contemporary life, there to serve as a human transformer of demiurgic potentials...The deeds of the hero in the second part of his personal cycle will be proportionate to the depth of his descent during the first...If the deeds of an actual historical figure proclaim him to have been a hero, the builders of his legend will invent for him appropriate adventures in depth. These will be pictured as journeys into miraculous realms, and are to be interpreted as symbolic, on the one hand, of descents into the night-sea of the psyche, and on the other, of the realms or aspects of man's destiny that are made manifest in the respective lives” (Campbell 296).

The hero becomes the “waker of his own soul”, which entails that while still alive he is aware of and characterizes the declarations of the transcendent consciousness (Campbell 241). By experiencing the mythical sequences, the hero discovers that it is a possibility for him to attain the full power of the unconscious (Campbell 66). Campbell infers that his mythical subject evolves through the encounter with religion, just as homo religiosus, though the hero distances himself by his control of his psyche. He explains his alternate notion of the role of religion, and how his subject differs from the one elaborated by Eliade:

“...the aim of the religious teaching is not to cure the individual back again to the general delusion, but to detach him from delusion altogether; and this not by readjusting the desire (eros) and hostility (thanatos)-for that would only

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originate a new context of delusion-but by extinguishing the impulses to the very root”(Campbell 152).

Consequently, Campbell’s mythic structure, the monomyth, seems to be transporting the subject from the material in the profane to the sphere of the divine, effectively through an expansion of the mind. The singular and essential hero-journey into mythic consciousness is, Campbell argues, “the nuclear unit of myth” (Campbell 28). The stages in which the hero’s transformation takes place (the monomyth’s phases of departure, initiation and return) unfolds as follows:

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

The first subcategory of the monomyth’s stage of departure is termed the “the Call to Adventure”, wherein the hero discovers the fact that he has outgrown the familiar sphere of life in his vicinity (Campbell, p. 47). This entails that the stereotypical moral code no longer fits his opinion of the profane. What follows in the continuation of the journey is either a refusal or an acceptance of the call. A refusal leads to either an understanding where unbearable limitations are exposed, or else what Gill terms “a paralysis of consciousness [transpires]...which further augments the need for development and the imperative of the call” (Gill 91). An acceptance will eventually begin the development of the mind, and in order to cross “the First Threshold” the hero will be aided by the supernatural (“Supernatural Aid”) (Campbell 71, 63). This aid, regardless of its form, guides and assists the consciousness of the hero towards a “Crossing of the First Threshold”, where a blockade must be pushed through, in order to reach a new area of experience (Campbell, 71-82). Campbell emphasizes that this achievement in the journey of the hero “represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination” (Campbell 100). Subsequently, the concluding sequence of the stage of departure is

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initiated. This sequence is termed “the Belly of the Whale”, and it constitutes another level of growth, which provides the hero with a higher understanding as the constituents of the personality evolves (Campbell 83-88).

Hereafter the stage of the initiation is introduced, which embarks the hero unto “the Road of Trials”(Campbell 89). Consequently, Campbell clarifies that his mythical subject “must survive a succession of trials”, which is often “miraculous tests and ordeals” (Ibid). By overcoming these tests, the hero’s mind is sanitized through a development that Campbell emphasizes: “is the process of dissolving, transcending, or transmuting the infantile images of our personal past” (Campbell 93).

The development that the hero undergoes here, constitutes and hones his mental capabilities to such a degree that Campbell’s mythical subject is reinforced and equipped to cope with the next challenge: “the Meeting with the Goddess”(Campbell 100). Surviving this encounter, where he is made aware of the fact that all thought is polluted with the revulsions created by the libido, he will be prepared for the experience of “the Atonement with the Father”(Campbell 112,116). Campbell explains the fact that: “(at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id)” (Campbell 120). This statement once again entitles the notion originally expressed by Jung mentioned earlier; that control of the constituents of the mind is a key element in the evolution of the psyche. While the hero achieves this step in his development, he applies the safety obtained through his meeting with the Goddess, as:

“...he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face, then one's faith must be centered elsewhere (Spider Woman, Blessed Mother); and with that reliance for support, one endures the crisis—only to find, in the end, that the father and mother reflect each other, and are in essence the same”(Ibid).

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The father thus supervises the “ego-shattering initiation”, which creates a sphere of significance surrounding his character – conclusively, making him appear compassionate and as an individual, whom the hero can devote and attach himself to. The experience above will provide the hero with the tools that will enable him to understand how the tragedies of the world are authenticated in the state of existence:

“...[the hero] will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands—and the two are atoned” (Campbell 135)

Hereafter, the protagonist is elevated to the same height as God, and Campbell terms this development: “Apotheosis” (Campbell 138). Furthermore, Campbell exemplifies it as the ordeal where “the hero, the fit candidate, undergoes the initiation ‘like a man’; and behold, it was the father: we in Him and He in us” (Campbell 149). The hero becomes the exemplified ideal of Man during this transition. Moreover, the development grows his perception of the divine. As Campbell explains:

“The gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable” (Campbell 168).

The essence of this sequence of the monomyth is the amplified understanding of the divine (the Imperishable), which Campbell terms: “the Ultimate Boon”(Campbell 159).

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Attaining this capability concludes the second stage and introduces the third and final: the stage of the return. The first phase of the concluding chapter of the Campbellian myth, “the Refusal of the Return”, is accentuated by the fact that “the hero’s new wisdom...[has] made it difficult for him to resume apprehension of his original setting” (Gill 92). The attainment of the ultimate boon creates a problematic situation for the hero. The knowledge creates a sphere of joy, and it formulates a barrier in the psyche in terms of containing the will to return to the realm of the profane. When the decision to return is eventually finalized in the mind of the hero, he has to flee the divine realm (the Magic Flight), in order to make the transition (Campbell 182). If the hero is not able to achieve the return by the usage of his individual power, he must adhere to external help (Rescue from Without) (Campbell 192). After this feat is accomplished another threshold is crossed, and the hero is now faced by a reality, where he returns to the profane and has to undertake a process to create an outlook of the profane as the really real. This process is termed the “Crossing of the Return Threshold”, and its completion enables the hero to become a teacher of the knowledge attained in the divine sphere: becoming “the Master of Two Worlds”(Campbell 201, 218). Subsequently, the hero relieves himself from the anxiety connected with the idea of “self-destruction” and reconstruction, which will be the consequence of the realization of the really real within the profane. Completing this phase leads to the concluding chapter of the monomyth: “The Freedom to Live”, wherein the Campbellian subject has shed all nervousness in terms of annihilation, and thus capitulates himself to the process of his psyche’s transformation (Campbell 221-226).

According to Gill, Campbell relates a problematic notion on the mythic experience, as he does not identify that there are also value in mythical acts outside the realm of his language transcripts (Gill 89). Gill postulates: that “it is only through a renovation of language that anything like peak experience might become possible” (Ibid). Moreover, he explains the fact that if the symbol is not used to convey meaning: “there cannot be consciousness” within the human brain (Ibid). Consequently, the Campbellian hero must then be regarded as a failure on the equivalent premise as both Eliade’s homo religiosus and Jung’s subject, in terms of being a specimen, who has his psyche deprived from him by a metaphysical theory of myth (Ibid).

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Gill clarifies: “Where Eliade’s archetypes tend to be elemental, and Jung’s tend to be personifications, Campbell’s tend to be experiential and initiatory or transformational” (Gil 93). Therefore, the fact that Campbell’s hero undergoes a number of expansions and evolutions, which according to Gill leads to “magnificent empowerments”, makes the Campbellian subject obtain a degree of superiority through experience in contrast to the subjects of the preceding theorists (Ibid). Subsequently, the monomyth must be emphasized as a theory, in which specific occurrences encountered in the span of human existence accentuates a direction, where the development of the psyche as a reunification of the constituents of the mind is accomplished (Campbell 8).

Nevertheless, the theory of Campbell is not fully phenomenological, in terms of Blake/Frye, as it is what they term: “the cloven fiction” (Frye, p. 51). As Gill concludes: it thus contains “the supposition that Man and God, body and spirit, world and word, might not initially or finally share the same substance” (Gill 98).

Northrup Frye and Blakean Phenomenology

Gill claims that “*Fearful Symmetry*”, a book by the literary theorist Northrup Frye, depicts that “the discovery that reality is a function of consciousness is a perceptual shift that allows for the revelation and comprehension of the mythological framework that gives form to art and culture” (Gill 102). Moreover, he clarifies that Frye attributes the archetypes situated within the context of the mythical with an essential quality: the granting of value to the sphere of art, as its content is recognised and actualised within the human mind (Ibid). Additionally, Frye focuses on the progression of “identification”, which according to Gill entails: “the possibility of things being recognized and connected across space and time, the process of subjects and objects achieving a unity” (Ibid).

From the idea articulated above, Frye embarks from an awareness of the notion that there exists a trinity of “worlds” or dimensions of observation/insight. Frye explains:

“It appears, then, that there are not only two worlds, but three: the world of vision, the world of sight and the world of memory: the world we create, the world we live in and the world we run away to. The world of memory is an

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unreal world of reflection and abstract ideas; the world of sight is a potentially real world of subjects and objects; the world of vision is a world of creators and creatures. In the world of memory we see nothing; in the world of sight we see what we have to see; in the world of vision we see what we want to see” (Frye 31).

As is elucidated in the explanation above, there are three dimensions of vision within the compounds of the human mind. These three are situated in the core of the human psyche, and influences the manner in which the individual observes the world. As Frye illuminates: “these are not three different worlds, as...heaven or hell in addition to ordinary life”, but are instead “the egocentric, the ordinary and the visionary ways of looking at the same world” (Ibid).

These facts accentuate and introduce the Blakean subject: the visionary, who is the individual able to perceive the Eliadean profane through the third dimension of observation. What fuels this mode of perception is the energy emanating from the imagination, which Frye terms “Desire”. Frye explains the term as energy: “Imagination is energy incorporated in form: Energy is the only life, and is from the Body; and Reason is the bound and outward circumference of Energy” (Ibid). Desire thus becomes the vitality created by the needs of the body (the urges of the Id), and the illustration of the body generated within the human mind. The impact of this energy upon the perception of the profane is emphasized by “the fact that imagination creates reality, and as desire is part of imagination, the world we desire is more real than the world we passively accept” (Ibid). Consequently, the subjects of the ordinary and the egocentric do not own the visionary outlook on their existence, and are thus incapable of utilizing all the compartments of their psyche. In contrast “the visionary is the man who has passed through sight into vision”, exploiting all the aspects of the mind (Frye 32). Therefore as Frye clarifies: “...the world of vision...is a world of fulfilled desire and unbounded freedom” (Frye 31). Subsequently, the path towards the divine can be understood as arranged as a revelation of a “phenomenological body-consciousness” (Gill 115).

Maurice Merleau-Ponty, a phenomenological philosopher, argues that in order to apprehend the manner in which the imagination acts in the material world, a theory

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of the implication between the workings of the mind and the body must be crafted (Ibid). Merleau-Ponty explains these associations as follows: “the soul is not merely in the body like a pilot in his ship; it is wholly intermingled with the body” (qtd. in Gill 115). Stating that the body and soul is fully integrated within each other, entails that all the abilities of one of the constituents contributes to the abilities of the other. Consequently, all the functions of the body, of which the mind is one, aids in the realisation of the material objects, as Merleau-Ponty clarifies: the observing subject “presents itself with the world ready made, as the setting for every possible event and treats perception as one of those events”(qtd. in Gill 116). Gill argues that this thought, actually situates the individual as the area within which all events unfold: the body as the pivotal constituent in the creation of the really real (Gill 116).

According to Merleau-Ponty, the core ability of the psyche must be determined as its capability “to provide itself with one or several worlds, to bring into being its own thoughts *before* itself as if they were things”: in other words, to provide the individual with the dimensions, which it makes real within its own thoughts (qtd. in Gill 116).

Circling back to the essential premise: Frye’s imagination. As Gill explains, it becomes “the principle of perception-as-creation”, which is the process through which an artist might imbue a painting with emotion (Gill 117). Furthermore, it is emphasized as “the comprehensive out-reach of the subject into the external world”, by Heidegger (qtd. in Gill 118). Gill clarifies that this entails “that consciousness inherently possesses and uses...[a] projective process to develop a perception of a part into a perception of a whole” (Gill 118). Adding to the notion above, Merleau-Ponty accentuates that the pivotal factor in the process of the imagination thus becomes the mind’s capability to enlarge its “perceptions and envision what it cannot see, to fulfil its own expectations, to complete and, indeed *create* reality” (qtd. in Gill 119). Therefore, the visionary has developed his mind in terms of the imaginative, and as Frye emphasizes: “the imaginative mind, therefore, is the one which has realized its own freedom and understood that perception is self-development” (Frye 28).

Subsequently, Frye adds that “the material world provides a universal language of images and that each man’s imagination speaks that language with his own accent”(Frye 32). From this thought a cultural system emerges: the system of religion. Religion is “a metaphysical system”, and it accentuates a fusion of the

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imaginative act that is observation as apprehension, and then improves it. As Gill clarifies: “The phenomenological basis of the imagination...gives the otherwise abstract concepts of religion their existential reality”(Gil 120).

Reverting back to the thought of perception as creation, divinity can only be achieved through the development of the imagination - and to this fact Frye adds: “To visualize, therefore, is to realize”. Extracted from this idea one could extend the meaning to include the notion that if the imagination is divine, and the act of perception as creation is situated within the human mind, thus the divine attribute of creation must occur in Man. Gill adds to this conception: “imagination in man must be the creative power that religion conventionally attributes to God”(Gill 121). Moreover, as mentioned earlier, the visionary is the individual whose focus revolves around the betterment of his imagination; therefore, “the eternal life of Man...is God”(Frye 233).

Furthermore, Frye explains that every individual human being implements an idea of a greater human form, the eternal life of Man. Consequently, all subjects, visionary and ordinary alike, believe in “the reality of larger human bodies, such as nations, cities or races” (Frye 45). Hence, the idea of God is not explicitly similar to the one established in the Bible, but rather a belief in the divine functions of the human psyche. Therefore, as Frye argues, human beings are incapable of comprehending anything that could transit beyond the supreme form and function of the imagination, which is God. Frye adds: “The artist proves this by the fact that he can paint God only as a man” (Frye 36).

An additional attribute therefore befalls the visionary, as Gill exemplifies that the Blakean subject desires to absorb all other human beings into his perception, and ultimately try to coerce the same idea unto his fellow human beings (Gill 122). Was the visionary to achieve this feat, the others “would become the imaginative totality that is the phenomenological reality of God” (Ibid). Furthermore, the God in Man is not able to endure in the absence of the body, as Frye clarifies: “The imagination cannot exist except as a bodily form, but the body is only what others...see of the soul or mind”(Frye 41). Therefore the relation of soul to body is amplified, as Merleau-Ponty mentioned earlier: not as that of a pilot in his ship, but rather as a fusion of the mind into the body. The pivotal ability of the visionary thus becomes his relation to the idea of God, the divine within Man, and as Frye explains: “the greatness of the

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great man consists in his 'identity' with the unification of the divine and the human which is the body of Jesus"(Frye 218). Expanding the notion of the bodily form to include the divine, implements an everlasting element in terms of the senses and desires.

Gill argues: that "the embodied imagination [is] therefore the lineaments of eternity", where "the fulfilment of desire, becomes possible" (Gill 125). The fulfilment of desire occurs in an evolved state of being in the realm that Religion calls: heaven. Frye explains: that "The higher state of heaven is achieved by those who have developed the God within them", which is to accentuate the individual who has achieved the evolution of the imagination (Frye 82). Moreover, the unification of the divine, the idea of civilisation and culture, has developed into "the totality of imaginative power", which compels a notion of art as its realisation (Frye 88-89).

Following these concepts Frye exemplifies an alternative and progressive conception of myth. As Gill argues: "Frye theorizes myth as the literalization in human experience of a narrative form" (Gill 127). Interpreting on this concept, myth becomes a progression of the human psyche's realization of the universal subject within itself. Moreover, myth exemplifies therefore the evolutionary ladder by which the human mind can move up towards the divinity that is the fulfilment of desire. Thus, as Gill postulates, myth can be defined as "a story structure [that recovers] the identity of human consciousness with/as the divine character"(Ibid).

The building block of myth, as we discovered in the explanations of the three preceding theorist, is the establishment of the archetype: uniting objects and abilities within a term. As Frye clarifies: "an object that has received a name is more real by virtue of it than an object without one" (Frye 108). Hence the identified objects imbued with abilities not commonly affiliated with it, is placed within language. Moreover, Frye defines the abilities of the mythical metaphors and their significance in the three worlds. As Merleau-Ponty notices: "the warmth which I feel when I read the word 'warm' is not actual warmth. It is simply my body which prepares itself for heat and which, so to speak, roughs out its outline" (qtd. in Gill 133-134). Moreover, Merleau-Ponty adds: "We are not, then, reducing the significance of the word...to a collection of 'bodily sensations' but we are saying that the body...is that strange object which uses its own parts as a general system of symbols for the world" (Ibid). Therefore, the body can be seen to be the stuff from which all other objects are

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determined: it becomes the device of comprehension and most importantly of perception.

Consequently, the archetype of Frye assimilates the ones proposed by Jung and Eliade, as Gill postulates: they “provide [Frye] with the grammar of the human imagination”(Gill 139). Furthermore, Gill explains: that “Frye’s archetype...is a verbalization of a desired mythic form or state”, which entails that it is realized in the confines of the visionary’s consciousness (Ibid). Additionally, the archetype as illuminated by Frye, is not powered by a “conceptual necessity, like the Eliadean archetype, nor by...an abstract psychological compulsion, like the Jungian archetype (nor, obviously, by the presumption of some combination of the two, like the Campbellian archetype)” (Gill 140). Gill continues his complete explanation of the archetype as “a product of the embodied consciousness”, which involves the unity of the body and the mind (Ibid). Furthermore, Frye exemplifies the archetype as ascending “beyond Jung’s collective unconsciousness” and it thus becomes a part of the “imagined consensus” (qtd. in Gill 140). Therefore, it develops into a reality for every human being that their body determines their perception of the world. Conclusively, the authority of the archetype emanates from the fact that it is both fashioned within the mind, yet it is also an element in the creation of the psyche: due to the fact that it is determined by the senses (Gill 141).

The base of the archetype, the body, is as Gill emphasizes: “...a more verifiable foundation than the assumptions upon which other notions of the archetype rest” (Ibid). Subsequently, the corporal provides a more concrete base for the constituent, than those provided by the other theorists. Moreover, its superior standing also emanates from the fact that its function is obvious and verifiable in culture (Ibid). This study has postulated that the visionary subject is God, unlike those presented in the preceding aspiring phenomenological theories. While the other subjects aim at penance and at subjugating themselves to the revealed truth, the visionary seeks to produce the truth himself. Frye adds: where the others go astray “is in forgetting that all mental activity is also a bodily struggle, because [it is] based on sense experience” (qtd in Gill 142). Consequently, Gill argues that the definition of the archetype thus must be: “images of a greater plane of existence, which is both human and divine”; more precisely it is an invention of the embodied consciousness (Gill, p. 143).

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The phenomenological facts outlined in the sections above assist Frye in his clarification of Blake's singular analysis of mythical sources, which consists of four parts or acts: man's struggle in the fallen world, the world's redemption by a divine man, triumphant death/eternal life, and the apocalypse. These are personified by the stages of Blake's juncture-myth: Ulro, Generation, Beulah, and Eden (Frye, p. 116).

Frye depicts Ulro: as the mode of "the isolated individual reflecting on his memories of perception and evolving generalizations and abstract ideas" (Frye 49). The level of Generation is situated atop of Ulro, and it is "the ordinary world we live in, a double world of subject and object", which entails a world of struggle between the realities of time and space, because "no living thing is completely adjusted to this world" (the struggle of the personality, within human consciousness) (Ibid). Subsequently, what succeed are the imaginative realms of Beulah and Eden, which can be attained through the development that Frye terms: "the Orc Cycle".

As Gill clarifies, this cycle is one of "repression and rebellion in human consciousness" (the conflict of the Id) (Gill 148). Furthermore, it is similar to "the Jungian individuation process and Campbell's monomyth" as it is a quest-matrix that serves as "the conventional core of myth" (Gill 149). The cycle develops as follows: "The rebel Orc ascends from a rock [Ulro]...confronts [a] water-monster, woman or wilderness [Generation]...then collapses...back to either stone or a tree (another base symbol of Generation)"(Ibid). From this pattern an understanding of life ascends; that life stems from dead matter. For Frye, the rock is the image of inanimate matter and all new life springs from it, and reverts back into it through death (qtd. in Gill 149). As the Bible also prescribes: "For dust thou art, and unto dust shalt thou return" (Biblegateway, *Genesis* 3, Line 19). Frye's "mythic structure" of the Orc cycle thus develops into "the entire process of life and death" in the ordinary world (qtd. in Gill 150). Furthermore, the phase becomes the exemplified description of the breakdown of the human mind, if it does not manage to develop its perceptions, as Orc is either sacrificed or enters into a metamorphosis, through which he ultimately becomes Urizen ("a projection of the death-impulse")(Gill 151, 147). Nevertheless, if this form can be prevented from disintegrating back into the original state, Orc (human consciousness) may arise and become situated in the realm of Beulah (Gill 151).

Beulah is the stage of the "married land", and consists of three constituents: "the lover, beloved and mutual creation" (the struggles between the Id and superego,

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and the peace that is the balancing of the conflict) (Frye 237, 50). Gill explains the workings of Beulah as a sequence where: “The hold of the imagination on the objects of desire of the external world transforms the threatening countenance of objective nature into a welcoming paradisaal garden”(Gill 151). Furthermore, Frye explains the garden as a level “intermediate between spiritual and physical existence”, a developmental stage in the betterment of the psyche (Frye 203). Therefore, a correct interpretation of Beulah must be as the Heaven of the Bible or the Asgard of the Norse Gods etc., which is to say the state, which the subjects of Jung, Campbell and Eliade aspire to enter. Unfortunately for those subjects, as Frye explains: “Beulah provides only a temporary escape from the world, not a permanent creation out of it” (Frye 204). Thus the paradisaal garden solely exemplifies a step on the evolutionary ladder towards the fourth and final aspect of religious vision: the apocalypse. Once attained, this revelation through destruction removes the barrier that blocks the passage to the Blakean realm of Eden.

Summarizing, Generation transports reality from Ulro into the spatial and historical sphere, the visionary realm of Beulah gathers the objects and subjects from Generation and situates them within the imagination, and Eden conclusively transforms these into the embodied consciousness through the application of the mythical experience of the apocalypse (Frye 49-50). On the significance of the apocalypse, Frye writes:

“...the whole point about an apocalypse is that the darkening sun and the falling stars and the rest of the fireworks represent a kind of vision [or revelation] that is disappearing because it is unreal, whereas what takes its place is permanent because it is real, and if real, familiar” (Frye 261).

As Gill clarifies: the purpose of Eden thus becomes: “...the bringing of [the objects gathered in Beulah] into eternity...into identity with each other in and with consciousness” (Gill 158). In this manner the hierophanies, the personae and the phases of the three other theorists treated by this study are consumed and given new positions within the mythic structure that Frye unravels through Blake. In unison they

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form the basis for the three stages that aids consciousness in its development towards the fourth and monumental realm of Eden.

According to Gill, the lapse in the theories of Eliade, Jung and Campbell is that they fail to consider the fact that consciousness is both "...phenomenological [and] imaginative" in nature; and they therefore omit the view of myth as the illustration of this elemental factor of consciousness (Gill 172). This rudimentary factor, or pivotal ability of consciousness, is its capability to complete the conceivable form, which can be found in the depths of its own character (Ibid). Furthermore, Gill argues that Frye, through his application of Blake, finds a way to exchange the assumptions of the metaphysical tendencies in Eliade, Jung and Campbell with the following phenomenological fact: "that myth originates in consciousness and possesses a productive shape"(Gill 173). Myth exemplifies this shape, and is used as a tool to obtain a higher form of consciousness through the use of real experience. This higher form of consciousness is dependent on the cycle of establishment, skirmish, revitalization and renewal found in the experiences of human life:

"A larger human brain will be developed by Man when the whole of human life is seen and understood as a single mental form. This single mental form is a drama of creation, struggle, redemption and restoration in the fallen life of a divine Man. This drama is the archetype of all prophecy and art, the universal form which art reveals in pieces, and it is also the Word of God, the end of the journey of our intellectual powers"(Frye 286).

2.3 The Inner Reaches of Outer Space

According to Campbell myth has two ultimate sources: a deep psychological root and a metaphysical core. These dimension of internality and externality, is what Campbell combines in order to reveal a cosmic truth: that there are inner reaches present in outer space (Gill, p. 77). A literary genre, which embraces this very sentiment, is that of science fiction (sci-fi). Its stories unfold in an imagined reality that is different in nature and function, from the world of our experience. The setting is often outer

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space, meaning either extra-terrestrial-planets or Earth in an envisioned future/parallel universe (Abrams, p. 356).

In order to differentiate it from the similar genre of fantasy, its distinct qualities must be outlined. As mentioned above, sci-fi takes place either in a near envisioned future, a future with an existential modification to society, or in a post-apocalyptic/post-nuclear wasteland. Furthermore, the genre explores the consequences of technology reaching the pivotal level of its scientifically plausible evolution. The sci-fi-story might also embark from an envisioned breakage of a natural law: e.g. light-speed travel, time travel, or teleportation. The monsters of fantasy are often exchanged with members of alien-species. Nevertheless, these adversaries are almost always intelligent, and are as advanced or even more advanced in terms of technology. They often symbolically or metaphorically represent facets of the human psyche, and thus they become the portrait of human failures or successes. Sci-fi also houses two specifically different branches: soft and hard sci-fi. The soft category is not as fundamentally rooted in science, but bends towards an implementation of elements that are also present in the stories of fantasy. On the contrary, the traditional or hard sci-fi is fascinated with the breakage of natural laws and the future ramifications of scientific advances (Despain, p. 132-134). These are the most intriguing and distinctive aspects of the science fiction genre. However, the undelaying foundation of the field is somewhat reminiscent of what is found in fantasy and in the structure of myth. Therefore, its creation might also be influenced by the workings of human consciousness: which the analysis of this study will determine.

3. Analysis

Using the approaches presented by Eliade, Jung, Campbell and Frye, two of the most influential trilogies in sci-fi history, either belonging to different branches of the genre, will be analysed in terms of their proposed mythical base in the subsequent segment. Through this analysis it will be possible to determine how their stories are influenced by the phenomenological structure of myth, how their properties correlate, and whether or not this foundation is situated in human consciousness.

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3.1 The Star Wars Trilogy

Star Wars (Episode IV- A New Hope)

This movie was first released in 1977 and its story is situated “a long time ago” and in “a galaxy far far away”. The film's writer and director, George Lucas, was through this setting provided with the freedom to create an entirely new universe of weapons, vehicles, religion, politics and natural laws. Its story revolves around the journey of the young male protagonist, Luke Skywalker, and the characters of both good and evil, whom he encounters during a succession of escapes, pursuits, battles and rescue missions (Canby, *Star Wars*).

Luke and his uncle buy two robots (droids) that have escaped the clutches of the evil Galactic Empire, from a race of scavengers (Jawas). The droids fled in order to deliver the plans of an ultimate weapon of destruction to a former war-hero: Obi-Wan Kenobi. The hermit Ben (Obi-Wan Kenobi) rescues Luke, and this encounter along with the tragic death of his uncle and aunt, sends Luke down the path of rebellion. Ben, a former friend and comrade of Luke's father, becomes his mentor from this point on and teaches him in “the ways of the Force”. The force is a mysterious energy or power, which is explained by another mentor of Luke's (Yoda) in “The Empire Strikes Back” to be created by life itself: “Life creates it...makes it grow. Its energy surrounds us...and binds us” (Empire Strikes Back, 1h 10m 47s). In order to aid the rebellion, Luke and Ben travel to the spaceport of Mos Eisley, where they hire the spaceship: the Millennium Falcon. Han Solo and Chewbacca, the ship's captain and first mate respectively, freighter them to the planet of Alderaan. Luke and Ben find them in a futuristic cantina, with both human and alien costumers. From here they escape two Cruisers (big spaceships in the service of the Empire), on-board Han's ship. The band flees through hyperspace (a state where the velocity of the space ship can go past the speed of light) towards Alderaan. They find the planet pulverized and is caught in the “tractor beam” of a moon-size space station: the Death Star. All five of them hide, and manage to slip away from the stormtroopers (trained soldiers in the army of the Empire) and the main antagonist: Darth Vader. The company splits up: Ben will deactivate the tractor beam (a beam that traps the Millennium Falcon to the confines of the Death Star), whilst the others try to rescue princess Leia (one of the leaders of the rebellion) from her holding cell in the prison wing. Both missions

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succeed and the band escapes – though Ben is killed in a “laser sword”(lightsaber)-fight against Vader. From here the group joins the rebellion on one of the moons of the planet Yavin 4. And from this base they launch an assault on the Death Star. Luke joins the small band of the X-Wing fighter jet squadron in the assault. Ultimately, the space dogfight leads to Luke trying to hit a small target on the Death Star’s surface in order to destroy it. Vader counters the attack in his own fighter, and is on the verge of shooting down Luke’s plane, just as Han Solo joins the fight and sends Vader flying uncontrollably into the void of space. Luke then trusts his feelings (the force) and hits the target, thus destroying the Death Star without the use of his targeting computer. The movie concludes with Leia awarding Han, Luke and Chewbacca with medals of honour (Argetsinger).

The structure of Star Wars is clearly reminiscent of the one proposed by Campbell. This is due to the fact that its writer and director, George Lucas, had become familiar with the hero’s journey portrayed in Campbell’s monomyth before he wrote the screenplay for the movie. Therefore the story of Star Wars and the monomyth fits like hand in glove. Luke ventures forth from the ordinary world (the moisture farm of his home world of Tatooine) into the larger universe and the conflict of the rebellion. The first stage in this departure, the Call to Adventure, occurs when Luke is invited to join Ben on his journey to aid Princess Leia and the rebellion with the famous words “Help me Obi-Wan Kenobi. You are my only hope” (Star Wars, 0h 35m 37s). The protagonist is made aware of the fact that his ideals and perception of his role in the world has outgrown the province of the life on the moisture farm. Luke then refuses the call, until he finds his aunt and uncle murdered (Star Wars, 0h 40m 39s). This experience leads to the acceptance of the call, and the crossing of the first threshold, where Luke and Ben journeys to the spaceport in search of a space ship (Star Wars, 0h 42m 30s – 0h 49m 35s). From this “point of no return” he journeys into the belly of the beast, aided by the mentor figure of Obi-Wan.

Now starts the initiation phase, where the road of trials begins with the flight from the Empire aboard the Millennium Falcon, in the company of the subordinate characters of Ben, Han Solo, Chewbacca and the droids (C3PO and R2-D2). Luke continues to purify himself through a suspension of his adolescent images of his personal past: he is steadily proving himself and developing his consciousness. The experiences aboard the Death Star, meeting “the Goddess” (Leia), the atonement after

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seeing the death of his mentor/father figure, leads Luke to an understanding of how and why tragedies occur during a human existence. Hereafter Luke is elevated to the same understanding of the world as that of Obi-Wan. This is the stage of “apotheosis”, as his development grows in terms of his perception.

Hereafter follows the third and final stage. “The return” is not as obvious as the previous parts of the story. After fleeing the Death Star, there is no indication of Luke not wanting to return with the technical readouts of the battle station, yet he refuses to cross “the return threshold”, and implement the knowledge he has gained. This is clearly depicted in the scene where he is using the targeting computer on-board. Ben communicates with Luke on a heightened spiritual level, and implores him so use his feelings, meaning the force (Star Wars, 1h 55m 33s- 1h 55m 58s). By turning off his targeting computer, Luke crosses “the return threshold”, and accepts his new role as “the master of two worlds”. The protagonist no longer resists the annihilation of his former self, and is reanimated as an aspiring Jedi Knight.

In terms of evil, that according to Jung is the crucial part of human consciousness, the dynamic of the psyche described by Freud and adapted by Jung, is personified by both the Empire and Vader. They are both ruled primarily by the primeval impulses in the their pursuit of the fulfilment of the ultimate order in the Galaxy. Pressure zones are created between the desire for order and the more aggressive urges of the Id – this is the dynamic of the internal struggle of every individual, and a model for what Gilmore calls the super-id. Vader is punishment incarnate, and therefore acts as the punishing agent for Lucas’ galactic society. He is able to revolt against the basic principles of law and order, and therefore capable of killing e.g. when he strangles the commander of Leia’s consular spaceship (Star Wars, 0h 5m 48s). An example where the Id (Vader) is controlled by the Empire (General Tarkin) is clearly visible, is at the site of another strangling- at the meeting of the officers of the Death Star. Here Tarkin makes Vader control his urges, and stops his violent action (Star Wars, 0h, 38m 47s).

Jung terms these as actions as being of a consciousness that has not had an encounter with the collective consciousness of myth. In the context of Vader, he clearly has some sort of understanding of the transcendent in terms of his ability to use the force as a weapon. The realisation of the transcendent, the higher plane, the sacred, is that which Luke experiences in the fighter-jet- yet, Vader still follows the

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urges of the Id, while Luke does not. Vader seems to use his knowledge of the transcendent, not to educate or help society towards a brighter future, but rather towards his own goal of ultimate dominance. Therefore, Vader appears not to have begun the process of individuation as fully as Luke. The story's protagonist seems to have begun this maturation process, and wholeheartedly embarks along its path in the end of the movie. It can be argued that this process is the destruction of Luke's world, allowing for a reconstruction achieved by his consciousness. Nevertheless, as Frye concludes, the monomyth of Campbell provides a duality between the visionary and the layman, the body and the soul - Luke differs from Han Solo, and the other characters of the story, as not being of the same element any longer. This is the essence of Frye's critique: that it is a cloven fiction, forgetting the fact that all the characters are of the same element. Hence, the realisation of Luke is not enough to advance the argument of human agency in the creation of myth, according to this study, and we must therefore apply the thoughts of Frye and Blake on the story as well.

For Frye, as mentioned earlier, myth is the phenomenological realization of the universal subject – of consciousness into the total imagination. This development is often incarnated in a supernatural body: in Star Wars it is embodied by the hero of Luke. He has abilities, or rather the potential abilities, of super-human/ demi-god-like proportions through his relationship with the power/the transcendental known as the force. The force is often referred to as feelings, and thus it invokes the thoughts of the libido, the flux of power within a human consciousness, between its three constituents. Luke thus becomes a product of the embodied consciousness, as his body, becomes the foundation of the collective consciousness (of myth). If Luke becomes Frye's archetype of the visionary, he becomes the God within himself. He creates the truth, as he realizes that all his mental activity is also of the body, as he learns to control this through his senses/emotions. Thus he becomes the archetype of Frye, as he is an example of a greater plane of existence, and capable of influencing the world: using his consciousness to decide the opportune moment to fire his torpedo towards the target on the Death Star (Star Wars, 0h 57m 5s). The four stages of Blake, refined by Frye, explain how myth is structured in literature, and it needs to be applied to Star Wars in order to determine whether it may fit into the category of myth.

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Luke and his/the rebellion's achievements can be recognized as the redemption of civilisation from the fallen world influenced by the Empire. This is the two initial developments of Frye: Ulro and Generation. Ulro is the state of Luke's consciousness on the moisture farm on Tatooine. At this point of the story he is contemplating his memories of perception in his isolation from the rest of the galaxy. He develops the idea of wanting to aid the rebellion, and when offered the opportunity to evolve his consciousness, he seizes the chance. Luke then enters the realm of Generation, as he is introduced to a world of struggles, both the individual ones and those of the rebellion. This falls under the cycle of the Orc, as it is the repression and rebellion of Luke's consciousness. The Orc cycle is, as we touched upon in the theory, both Jung's individuation and Campbell's monomyth. Luke prevents the traditional mythic collapse of Orc, and thus ascends towards the state of Beulah. Nevertheless, Luke does not enter the third phase fully, due to the fact that this movie is the initial installation in a trilogy, and forces it to solely depict the preliminary parts of the expansion of the visionary's consciousness.

The Empire Strikes Back (Star Wars, Episode V)

This movie is the direct continuation of episode IV, and was released in 1980. Its story, as the title suggests, is situated in the same universe as "A New Hope", and is its uninterrupted extension in time.

Either weeks or months after the conclusion of the first film, the rebellion has retreated to an additional hidden base on the snow-planet of Hoth. Here they are assaulted by the forces of the Empire, and after the defeat of Luke's forces of snow-fighter-planes, the rebellion is forced to evacuate. Luke is separated from the other subordinate characters of comrades, as he slips away in his fighter-jet, while the others escape aboard the Millennium Falcon. Luke then journeys to the jungle/swamp planet of Dagobah, while the others hide from the Empire's pursuit in an asteroid field. Here Luke is introduced to the teacher who instructed Obi-Wan Kenobi (Ben): Yoda. Yoda becomes his mentor, and starts educating Luke where Ben left off. Han Solo, Leia, Chewbacca and the droid C3PO eventually evade the Empire, and seek refuge at a gas-mine situated in Cloud City, on the vapour planet of Bespin. Here they fall into a trap set by Darth Vader and are captured. Luke sees these events unfold in a

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vision during his training, and rushes to their aid. Han Solo is encased in carbonite, as Vader tests a device designed to incapacitate and capture Luke (Canby, *Empire*). Then Solo is moved on-board a bounty hunter's ship, so that he can be delivered to a gangster on Tatooine, whom he owes money. As Luke confronts Vader in a lightsaber battle, Leia and the others escape with the help of a friend of Han's (Lando Calrissian). Luke loses the battle to Vader, as his sword-hand is cut off. Vader then confronts him with the fact that he is Luke's father. Numbed by this revelation, Luke escapes through a garbage chute, and is rescued from an antenna on the bottom of the floating city by Leia and the others. Vader is confident of recapturing them when they try to enter hyperspace and transition into light-speed, due to the fact that he has had engineers deactivate the Millennium Falcon's hyperdrive (controls the ability to shift to the gear of light-speed). R2-D2 is able to enable and thus fixing the hyperdrive, and they escape the clutches of the Empire once again. Luke gets a new hand on the medical-ship of the rebellion, and the movie ends with Lando and Chewie departing towards Tatooine, while Luke tells them that they (him, Leia and the robots) will join them shortly in their endeavour to rescue Han from the gangster.

Resuming the analysis through Frye, the development of the consciousness of the story's protagonist continues. The stage of Generation recommences as Luke and the members of the rebellion, fights the Empire at the Battle of Hoth (The Empire Strikes Back, 0h 26m 4s- 0h 33m 36s). Yet, before the immanent attack of the Empire, Luke is attacked by a creature (resembling a violent Yeti) escapes its lair and has a vision of Obi-Wan. Ben tells him to go to the planet of Dagobah, and seek out Yoda (The Empire Strikes Back, 0h, 13m 19s). This is the first step in Luke's development towards entrance to the Blakean stage of Beulah. After the battle, Luke in the company of R2-D2 travels to this other planet. Dagobah is devoid of any cities and technologies, in other words, devoid of civilisation/culture (The Empire Strikes Back, 0h 40m 50s). It is a planet of animals, of jungle, and of swamp – one might call it a garden, but a garden that has had the freedom to grow wild. This garden provides the perfect conditions for the fulfilment of the imagination of Luke. Through the guidance of Yoda, a 900-year old, small, green alien, and the middle ground conditions of Dagobah- Luke's consciousness evolves.

As it is for both Jung's, Campbell's and Eliade's subjects, Beulah signifies a place of fleeting escape from the agony of Generation, as Luke is dragged back into

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the struggles of the galaxy through a vision of pain (The Empire Strikes Back, 1h 23m 7s). He sees the pain of his comrades in Cloud City, and hastens a rescue attempt. The obstacles of his transition towards the fourth and final stage of Eden become the atrocities of the Empire. Therefore, Luke's ultimate goal develops into the desire for the destruction, an apocalypse, of the urges depicted by the Empire and its Lords (Vader and the Emperor). The rest of this, the second movie of the trilogy, is an attempt to rescue the tools needed in order to create an opposition, which will lead to the pivotal aspect of religious vision: an apocalypse of the fallen world.

Another critical juncture, and an implementation that emphasizes Luke's function as the embodiment of consciousness, as the visionary of Frye, is the fact that he loses the right hand in the fight with Vader (The Empire Strikes Back, 1h 50m 26s). In Christian belief, Jesus, who is an example of Frye's in terms of the visionary, is sometimes referred to as situated "at the right hand of God" in the realm of transcendence (Biblegateway, *Romans* 8, line 34). Therefore, Jesus can be called the right hand of God, the acting constituent of the divine. Hence, Vader cuts off the right hand of the visionary, preventing him from reaching this stage of the embodied consciousness, which he otherwise would have obtained in Eden. Vader even confides the fact that he is the father of Luke, re-establishing the importance of the super-id in the development of the protagonist. This returns Luke to the Campbellian state of "Atonement with the Father". Moreover, the revelation disclosed by Vader is ego-splintering for Luke, and he is reacquainted with the tragedies of the material world. Additionally, the statement "I am your father", reminds Luke that he is of the world of subjects and objects, and even moulded by the urges of the Id – thus he doubts the divinity of his consciousness (The Empire Strikes Back, 1h 51m 18s).

Vader is part of the trinity that is the representatives of evil in the trilogy: The Emperor, Darth Vader and the Imperial Forces. The two, besides Vader does not receive the same attention as Vader throughout the three movies. And this revelation of him being the father of someone as evolved as Luke, within the realm of consciousness, provides Vader with a new dimension of persona. He is no longer the incarnation of the deepest urges, as he was depicted as in *A New Hope*, but is rather a complex combination of the three struggling forces of the personality: the superego, the ego and the Id. Moreover, this fact would make him a lesser version of the visionary: the Jungian subject that has not begun its individuation. Moreover, he

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becomes subordinate to the evil character of the Emperor, as will be evident in “the Return of the Jedi”.

The Return of the Jedi (Star Wars – Episode VI)

After three years of development, the last movie of the original trilogy was released in 1983. This movie was to serve as the conclusion of the journey of Luke, from an ignorant subject to the master of two worlds, and eventually becoming the embodied consciousness of Frye.

The concluding chapter of the trilogy embarks with the rescue attempt of Han Solo, who, still frozen in carbonite, hangs on a wall in the home of the gangster Jabba the Hutt. The droids C3PO and R2-D2 infiltrate the palace in order to deliver a message from Luke Skywalker, the Jedi Knight. Jabba laughs at Luke’s demands concerning the release of Solo. The two droids are offered to Jabba in “good faith”, and they are assigned to the jobs of waiter on Jabba’s sail barge (a floating yacht), and of interpreter in the audience chamber respectively. A bounty hunter then bursts in holding Chewbacca prisoner. He demands payment for the capture of Chewbacca, and Jabba agrees on a fee. Later that night, while everybody at the palace is asleep, the very same bounty hunter enters the audience chamber, and unfreezes Han – thereby releasing him from the carbonite. The bounty hunter is then revealed to be Leia, but on their way out of there, Jabba recaptures them. The morning after, Luke enters the gangster’s stronghold- but during his audience with Jabba, a trap door sends him into a dungeon. Here he has to fight a beast of large proportions (a Rancor) with only his wits as a weapon. Luke defeats the monster, and he is then shipped off to be sacrificed to an ancient creature in the dunes of Tatooine, along with Han and Chewbacca. After some acrobatics and catching his lightsaber, thrown into the air by R2-D2 from Jabba’s sail barge, Luke frees them all – while Leia strangles Jabba with the chain that he has imprisoned her to his side with. They blow up the sail barge and everyone on it, while they (Han, Chewbacca, Lando, the droids, Luke and Leia) flee the scene. Luke then travels to Dagobah, in order to finish his training under the instruction of Yoda. Here he is told that Vader is indeed his father, and that he needs to destroy him to fully become a Jedi. Furthermore, he discovers that Leia is his twin sister through a conversation with the transcendent Ben. Hereafter Luke travels to a meeting within the rebellion, where the rest of the band travelled following Han’s rescue. The

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meeting informs them of the Empire's efforts to rebuild the Death Star, and of the rebel leaders' plan to destroy it. The band, with the exception of Lando, travels to the forest-moon of Endor. Their mission is to find a specific power station and destroy it in order to bring down a protective energy shield, before the forces of the rebellion attacks the new Death Star (Knight).

The natives of Endor, a small teddy-bearlike race called Ewoks, help the band accomplish their mission. On the eve of the attack, Luke tells Leia that they are in fact siblings, and he goes to confront Vader afterwards. Luke is captured without a fight, as he wishes to talk with his father. Vader brings him to the chamber of the Emperor, who is overseeing the last stages of the construction of the battle station. Together they try to force Luke to join them, but he refuses. Vader and Luke then engages in a lightsaber battle, one which Luke wins as he cuts off the right hand of a beaten Vader. As these events are unfolding on the Death Star, the band is struggling to bring down the power plant, as the Emperor has sent reinforcements to hinder them in accomplishing this feat. They at last manage to destroy the power source to the shield, and Lando and the rebel forces fly in and start a chain reaction of destruction in the heart of the new Death Star. At the same time the Emperor tries to kill Luke, because he does not want to join him and take his father's place as a pawn of evil. Vader seeing the Emperor killing his son, redeems himself and throws the Emperor to his death down into a great chasm. Vader dies in the arms of Luke, as they make their escape from the devastating explosion of the new Death Star. The movie ends with the rebel forces partying in the treetop village of the Ewoks, and Luke joining them after burning the remains of Vader. Amid the jubilation, Luke sees the transcendent outlines of both Ben, Yoda and now also his father: Anakin Skywalker.

In this third and concluding chapter of the original trilogy, Luke journeys back to Tatooine, his home and the fallen world. He is now in possession of the ultimate boon of Campbell, which he attained through his training with Yoda on Dagobah (Beulah), and the experiences he had in "Empire Strikes Back". Using the attributes of his expanded consciousness, he is able to influence those of a weaker state of consciousness. E.g. when he convinces the right-hand man of Jabba to allow him an audience (Return of the Jedi, 0h 23m 13s). His abilities aid him in other trials as well, e.g. conquering the Rancor (Ibid, 0h 27m 39s) and avoiding being fed to the Sarlacc in the dunes (Return of the Jedi, 0h 31m 31s). After ridding Tatooine of Jabba, he

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journeys to Dagobah, seeking further teaching on his way to obtaining enough knowledge so as to ascend to the stage of Eden. Yoda helps him realize the truth about his father, and come to terms with what this means for his development. Furthermore, Yoda tells him that: “One thing remains- Vader, you must confront Vader. Then, only then, a Jedi will you be”(Return of the Jedi, 0h 41m 42s). This sentence is the final challenge, hurdle and threshold that needs crossing, if Luke is to enter the Blakean realm of Eden. Further into this dialogue, Yoda also conveys that Vader did in fact tell Luke the truth, and that it is “unexpected”(Ibid). Following their conversation, Yoda dies and transcends to the undying realm of the force, which is also inhabited by Obi-Wan. Another revelation with ramification on the personality of Luke is that Leia (the source of love and triumph) is in fact his twin sister. It is the heightened sense of consciousness, of his perception, that lets Luke discover this detail (Return of the Jedi, 0h 48m 6s). Ben tells him that he has a sister, yet it is Luke’s heightened consciousness that lets him discover her identity.

As pointed out earlier, in the section of “A New Hope”, Vader’s consciousness has undergone the same visionary journey as that of Luke, yet for some reason he lost the internal struggle of individuation to his urges, his desire. His Id became prominent and created the evil persona that he embodies, which in turn stopped Vader’s progression towards a higher state of consciousness. Luke has sensed this in his father, and it makes up the core of his belief that Vader can be redeemed, and thus turned back unto the path of the visionary. This is why he leaves to confront him alone on Endor, as he tells Leia in the Ewok-village: “I can save him. I can turn him back to the good side” (Return of the Jedi, 1h 21m 8s). This is also the way in which he tries to reach the final stage of Campbell: the Freedom to live. If he can succeed in retrieving the consciousness of his father, Anakin (Return of the Jedi, 0h 46m 38s), from the prison created by his Id, Luke can be seen as fulfilling the hero’s ultimate goal of bestowing the boon gained in Beulah upon society - thus becoming “the master of two worlds”- a required step towards the state of Eden.

Therefore, when confronting Vader, Luke does not intend to destroy him altogether, but rather to pull his consciousness back up from the abyss that is his Id. Vader can thus also be understood as an “Orc cycle” where the Orc reverted back to its original state. The protagonist does not succeed when meeting with him on Endor, and Vader brings him to his Emperor, in order to try and engulf Luke in his own Id.

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This is why the Emperor tries to enrage him, attempting to unleash the tamed Id of Luke's consciousness. Evil incarnate, as the Emperor is portrayed as, reveals that "[he] can feel [Luke's] anger" and tells him: "I am defenceless. Take your weapon. Strike me down with all your hatred, and your journey to the dark side will be complete" (Return of the Jedi, 1h 45m 10s). Here he tempts the violent survival instincts of Luke's Id to lash out. If Luke gives in to this urge, the Emperor knows that the hero will be journeying towards an engulfment provided by the Id, and therefore be in immanent proximity of becoming a pawn of evil. Luke eventually gives in and attacks the Emperor, though Vader parries his attack (Return of the Jedi, 1h 45m 22s). Father and son then engage in a tremendous lightsaber battle, which sees Luke as the victor.

Immanently after his victory, Luke lays down his sword, and says "Never. I'll never turn to the dark side...I am a Jedi, like my father before me"(Return of the Jedi, 1h 54m 9s). Here he shows his mastery of his consciousness, and he enters the last stage of Campbell's monomyth: "the Freedom to Live". The hero no longer tries to live, but willingly surrender to his evolved stage of consciousness, and surrender to the ramifications that it may lead to. While the Emperor tries to kill Luke after this fact, the consciousness of Anakin conquers his Id (the persona of Vader), and he saves Luke by killing the Emperor (Return of the Jedi, 1h 56m 54s). Anakin then transcends the evolution of Jung's individuation and enters the state of Eden, as he dies in Luke's arms (Return of the Jedi, 2h 1m 40s). Luke may be said to do so as well, as the destruction of the leaders of the Empire, and the Death Star, through the actions of the rebels, brings about the apocalypse of the fallen world. Eliminating the entirety of the Empire removes the final hurdle towards the stage of Eden, where the objects of Generation is brought into infinity, as the urges of the Id is identified as something within consciousness. The consciousness of the visionary is then aware of the different aspects of itself, and thus the development where the forces of the cosmos has been brought into a compartment of the human consciousness has taken place. The individual consciousness of Luke now contains the collective consciousness in its totality, which places myth through imagination at the core of the visionary growth.

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3.2 The Matrix Trilogy

The Matrix

The first movie of the trilogy produced by the Wachowski Brothers, was released in 1999, and revolves around their protagonist: Thomas “Neo” Andersen. Neo is his computer-hacker alias, and he lives in a metropolis at the height of human civilisation in the late 20th century.

He encounters a woman named Trinity, and she warns him that “they” are on to him. With “they”, she means men in suits, led by the ominous Agent Smith. The following day, Neo is grabbed at his place of employment, and is under an interrogation “bugged”, through an insertion of a futuristic mechanical insect. The agents anticipate that Neo ultimately will lead them to the mysterious outlaw of Morpheus. Subsequently, Trinity gets hold of Neo, removes the machine from his stomach, and offers him to join her and the group of outlaws led by Morpheus. Subsequently, Neo gets an audience with said Morpheus, who conveys the fact that Neo, in order to join them and receive the answer to his question: “What is the Matrix?” has to take a journey down through a metaphorical rabbit hole. A person cannot be told what the Matrix is, he/she can only be shown, if they choose to. Neo chooses to take the proverbial leap, and his conception of the world undergoes an irreversible change.

After eating the “red pill”, he wakes up in another world, in another time. It is revealed to be the real world, centuries into the future, where the human race has lost an apocalyptic war against the machines of artificial intelligence. In a desperate attempt to make the machines, that were dependent on solar-energy, crash – mankind blackened the sky. Alas, the machines adapted and instead began to grow and harvest human bodies for energy. The minds of each of the “cloned” human batteries are hooked up to the computer-generated dream world, which is called “the Matrix”. It is a necessary precaution, as the human body will wither without the brain. Therefore, this realm was developed as a control measurement put in place to keep the mind in check until it becomes a battery. Morpheus reveals that he believes that Neo might be the personification of a prophecy. He believes that Neo is “the One”, who will eventually end the war with the machines (Hunter).

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Afterwards, Neo undergoes a rigorous training regiment, while the crew of the hovercraft, the *Nebuchadnezzar*, try to determine whether or not he is “the One”. They are under the employment of Zion, the one remaining human city. It is situated near the Earth’s core, where it is still warm. Ultimately, one of the crewmembers betrays Morpheus to the Agents, after they visit the Oracle within the Matrix: the person that prophesied the coming of the One. Morpheus is captured in order to save Neo, and Ciphher, the betrayer, is the first that gets “unplugged” from the Matrix. In the real world, he then attacks the two operators, old-fashioned homegrown men, without the plug in the back of the head that allows a person’s mind to hook up to the Matrix. Following the attack, Ciphher takes control of operations and kills most of the crew still “jacked in”, by removing their plug while their mind is still inside the Matrix. When he tries to kill Neo, Tank (one of the two operators), who apparently survived Ciphher’s assault, kills Ciphher with a futuristic “ray-gun”. Tank then unplugs Neo and Trinity, the last remaining crew members who, besides Morpheus, are still alive. They re-enter the Matrix, in an attempt to rescue Morpheus from the clutches of the Agents. They succeed, and as they are exiting the Matrix through a payphone (you can only exit the Matrix through a hardline), Agent Smith appears and destroys the phone in the moment Trinity exits. This leaves Neo alone with the Agent, and he starts to believe that he is the One, as he fights Smith. After initially defeating the agent, Smith re-appears, as he simply moves into another mind not free of the system and re-animates in its place. After a frantic flight towards another exit-hardline, Neo is finally shot and killed by Smith. Nevertheless, Neo is resurrected, destroys Agent Smith, and exits the Matrix just in time for the crew to blow the ships EMP (electric magnetic pulse), in order to stop an attack on their hovercraft by machine soldiers (“Sentinels”, squid-like scouts). The movie ends with Neo telling the remaining agents of the Matrix, through a payphone inside the generated world, that change is coming – and the movie concludes with him suddenly having the ability to fly into the sky.

Regarding the development of consciousness in the Matrix, Neo is the prime example. The initial intriguing difference from the journey of Luke in terms of mythology is that in the Matrix the protagonist actually embarks his journey from the transcendent garden of Beulah (*The Matrix*, 0h 40m 35s). Initially, Neo perceives the fallen world of Generation as the transcendent world, because he, at this point in time,

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is of the belief that the Matrix is in fact the “really real”. Until Morpheus offers him the “the call to adventure”/ “the red pill”, which allows Neo to transcend what he perceives as Generation, the visionary believes he is on the verge of a transcendent experience (The Matrix, 0h 29m 33s). Nevertheless, his consciousness is expanded in a similar manner to that of an ordinary visionary, as he is presented with the fact that he has been living in Beulah, and has now been made aware of the struggles of Generation.

Under the instructions of Morpheus, Neo is helped onto the developmental path of consciousness, and the “supernatural aid” of the Oracle, assists in revealing the route he must walk to accomplish it. Furthermore, the Oracle divulges the essential premise for the evolution of human consciousness. Over the entrance to her kitchen a board with the words: ”Know Thyself”, in Latin is suspended (The Matrix, 1h 14m 11s). As the theory-section of this study showed, this can be interpreted as the development of consciousness in Fryian terms. Additionally, The aid and guidance provided by both the Oracle and Morpheus, assists Neo towards the “crossing of the first threshold”.

After the betrayal of the crewmember Cipher, and the capture of Morpheus, Neo is provided with the obstacle that must be overcome in order to cross this threshold. As he journeys into the belly of the beast, he saves Morpheus from the agents, and later Trinity from a falling helicopter. Neo thus crosses this stage as the operator Tank exclaims: “He’s the One” (The Matrix, 1h 51m 32s). Hereafter, the ego of Neo starts walking the path of “the road of trials”, the Campbellian purification of the self.

In this first installation of the trilogy there is only one trial – the fight and flight with and from Agent Smith (The Matrix, 1h 54m 24s – 2h 2m 33s). Subsequently, Agent Smith catches Neo unawares, shoots and kills him. Nevertheless, Neo is only dead for 72 seconds, as he is resurrected. Neo’s consciousness is then elevated through this experience, and his heightened perception of Beulah, grants him a boon; he is now able to perceive the code of the Matrix (The Matrix, 2h 5m 37s). The Campbellian stage of the trials carries over to the second movie of the trilogy.

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The Matrix Reloaded

The sequel is situated approximately 6 months after the events of the first film. It revolves around the fact that the machines have now launched a possibly devastating attack on Zion, and therefore the captains of the hovercrafts assemble within the Matrix, in order to discuss the appropriate course of action.

One ship remains behind at broadcasting level to stay connected to the Matrix and await a message from the Oracle. The rest, including the Nebuchadnezzar, returns to Zion on the imperative of Commander Locke. Here the council, the city's appointed rulers, arrange a gathering in their temple – where they, through a speech performed by Morpheus, inform the public of the truth of the situation. He encourages the gathering, and they feast to show the machines that they are not afraid of the imminent attack. Meanwhile, the crew from the remaining hovercraft at broadcasting level is trying to exit the Matrix with a message from the Oracle. The last crewmember, Baine, does not make it out before Agent Smith captures him, takes control of his mind, and exits the Matrix into Baine's body in the real world.

Soon hereafter, the message is delivered to Neo, and the Nebuchadnezzar embarks in order to hook up to the Matrix. Here Neo convenes with the Oracle, and it is revealed that she is part of the system- yet, she nevertheless guides him to return to the source: the machine mainframe. The only way to achieve this is for Neo to enter a room that he has seen in a vision: a door made of light. The only person that can gain Neo access to the door in question is the Keymaker. He is a program held captive by another powerful program: the Merovingian. Following this revelation, the Oracle leaves, and Agent Smith, who has evolved into a virus after his destruction in the first movie, confronts Neo. Smith is now able to clone himself, and Neo has to face an army of him – but Neo escapes by flying away, when his defeat is imminent.

Immanently following the events above, Morpheus, Trinity and Neo meet with the Merovingian in a restaurant of his, and their request for the release of the Keymaker is rejected. The wife of the Merovingian, Persephone, then aids them and through a “backdoor” in the system, they arrive at the home of the program. Here they find the Keymaker, and he escapes with Morpheus and Trinity, while Neo deals with some of the Merovingian's henchmen. Subsequently, Neo is victorious but isolated at the mansion, due to the fact that all the backdoors are shut in his face. Because the mansion is located high in the mountains, he will have to fly his way back to the

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others. Meanwhile, Morpheus and Trinity are involved in a high speed-chase on the highway. Trinity escapes on a motorbike, while Neo rescues the Keymaker and Morpheus at the last second. Hereafter they formulate a plan for making it possible for Neo to reach the source. It will only be possible through a collaborate action between three hovercrafts. All three has an objective imperative to the overall success. One of the hovercrafts is attacked by Sentinels in the real world during their mission, and is destroyed. This means that Trinity has to enter the Matrix, in order to accomplish their objective. Neo enters the room and finds “the Architect”, the program-creator of the Matrix.

He reveals to Neo, that the One is an anomaly in the equation of the Matrix, and that there have already been five occurrences before this one. The Architect offers Neo a choice; he can either choose to reboot the system and rebuild Zion after its destruction (like the occurrences preceding him did), or choose to go back into the Matrix, and try to save Trinity – which would lead to the extinction of Mankind after the machines with a high probability destroys Zion for the sixth time. Neo chooses to try and save Trinity, but she dies in his arms. He refuses to let her die, and revives her. As soon as they have exited the Matrix, Neo tells the others that the prophecy of the One was another measure of control, while the hovercraft’s proximity alert is triggered.

A patrol of Sentinels is keeping out of range of their EMP, and is preparing to fire a bomb to destroy the Nebuchadnezzar. The crew flees the craft as the bomb destroys it. Afterwards, the Sentinels attack them, but Neo stops them the way he would stop a bullet with his mind within the Matrix. The effort renders him unconscious, while the Hammer, another hovercraft, picks up the crew of the Nebuchadnezzar. The captain of the Hammer brings them up to date on the happenings in the real world. While they were inside the Matrix, Commander Locke had ordered a counterattack on the machine army. During the strike someone had blown an EMP prematurely, and ultimately delivered five ships and their crews to the machines on a silver platter. The only survivor they had found after the slaughter was Baine (Agent Smith in human form), and they expect him to be the one who blew the EMP. The movie concludes with Neo and Baine lying in the medical bay, both rendered unconscious (Bradshaw).

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Neo is trying to find a way to use the boon attained in the first film, to bring about an apocalypse in the fallen world of Generation. The stage of initiation thus continues, and it starts off with another meeting with the Oracle (the Goddess). As she did before, she offers the way forward, as she tells him to "...return to the source" (The Matrix Reloaded, 0h 47m 55s). Therefore, he searches for this insight and experience that will aid him in reaching the final stage of Eden. This final stretch of imaginative evolution takes place as he reaches the Architect, behind the door of light (The Matrix Reloaded, 1h 50m 31s). The conversation with the Goddess has prepared Neo for the "Atonement with the Father", and he is therefore able to evolve despite the ego-splintering aspects of this experience. Neo undergoes the evolution of "apotheosis" under this conversation, as a perception of how to attain Eden is revealed to him. The fact that he is now elevated to the height of God, is emphasized when he stops the sentinels in the really real – he has now received an is able to utilize "the ultimate boon" attained in Beulah (The Matrix Reloaded, 2h 4m 43s). The next stage of his development takes place in the third and concluding chapter of the trilogy.

The Matrix Revolutions

The concluding third movie commences directly after the events of the sequel. Neo is still unconscious, yet he has the same neural patterns as someone jacked into the Matrix. Neo, it appears, is trapped in a realm of limbo between the Matrix and the world of the machines. This realm takes the form of a train station and is governed by a program known as the Trainman.

Neo cannot leave due to the fact that this program takes orders from the Merovingian, who wishes to keep him there forever. Therefore, Morpheus and Trinity have to force their way into a nightclub owned by the Merovingian, in order to force him to let Neo into the Matrix again. They manage this feat, and Neo once again convenes with the Oracle. She again stresses that there is only one place where he can get the answer to his question of whether or not he can end the war: at the source.

Back in Zion, the infantry of Commander Locke tries to halt the assault of the machines, and keep them from reaching the city. Unplugged from the Matrix, Neo decides that he has to go to the city of the machines on the surface, in order to try and end the war. He takes one hovercraft, the Logos, and in the company of his beloved

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Trinity, he flies towards the city. Morpheus and the others take the Hammer back to Zion, in order to blow their EMP and halt the onslaught of the machines. Meanwhile, on board the Logos, the duo cannot start the ship. As Trinity goes to check the fuses, Baine (Agent Smith in human form) attacks her. He holds a knife to her throat, when Neo rushes to her aid. He forces Neo to put down his gun, and they struggle for it after Baine pushes Trinity down into the fuse-room underneath them. Baine wins the gun and as he is about to shoot Neo, Trinity pulls the fuse for the light in the room. Again they struggle, and it ends with Baine blinding Neo. Baine walks away from Neo, while he taunts him, thinking that Neo cannot see him. But when Smith, as he reveals himself to be, swings a piece of iron pipe at Neo's head, Neo catches it and overpowers Smith. Neo then kills Smith, as he tells him that he CAN see HIM.

Afterwards, Neo and Trinity travel to the Machine City, where they crash-land. Trinity is injured in the crash, and she once again dies in Neo's arms. The then solitary Neo travels to the source, and offers to eradicate the virus of Agent Smith within the Matrix - if in return there will be peace between Man and Machine. The computer mainframe agrees to Neo's terms and he gets jacked in. Within the Matrix, every human mind and every programme has become Smith. Nevertheless, only one of him fights Neo, as Smith has seen that he will be the one to defeat him. Neo is ultimately beaten, and finally lets Smith consume him as well. This leads to the destruction of Smith from within, and every one associated with the Matrix is freed from his influence. Thus the prophecy of the One is fulfilled, and an era of peace commences between Man and machine (Travers).

"The return phase", the last of Campbell's three stages, is the exact point where the consciousness of Neo is situated at in the beginning of the third movie. As the Oracle later reveals to him, he should have died, when he destroyed the sentinels at the conclusion of the sequel (*The Matrix Revolutions*, 0h 27m 37s). But he weren't ready for it. This is why he is in the state of limbo, which is controlled by the Trainman – because Neo already made the choice to return. Nevertheless, he cannot flee the transcendent world of Beulah by himself, and is in need of "rescue from without". Trinity and Morpheus accomplish this rescue, and the "return threshold" is then crossed (*The Matrix Revolutions*, 0h 24m 7s).

Now the only thing left in the development of his consciousness is to force the apocalypse, that will usher in the forth phase of Blake and Frye: Eden. When Agent

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Smith blinds Neo aboard the Logos, his perception is elevated. The visionary now finds that he is able to look past the veil of the material world, and can transmit the ultimate boon into it. This fact is depicted by his ability to perceive “the light”(The Matrix Revolutions, 1h 57m 7s). Neo’s perception is now whole, and he holds everything in his consciousness except the urges of the Id. In this trilogy Agent Smith personifies the unconscious part of the consciousness, and as he absorbs Neo, it brings about the apocalypse (The Matrix Revolutions, 1h 54m 38s). In the exact moment where Smith echoes the word of the Oracle: “Everything that has a beginning has an end, Neo”, Neo commits to the last bit of the Campbellian monomyth: “the freedom to live”(Ibid). Here the protagonist fully surrenders to his fate, and in doing so transfers everything into identity with consciousness. The entire cosmos enters Neo’s consciousness, and Eden is achieved in the really real as he dies.

4. The Eden of Findings

Having analysed both trilogies thoroughly and displayed the ways in which the theories of literary phenomenology can be applied in relation to the answering of the questions posed in the preface of this study, an answer to those said questions is discussed and concluded in the following section.

The two science fiction narratives, though different in their application of the elements of the genre, provide this study with striking similarities in terms of the stories’ base. So is the mythical structure fundamental in terms of the genre of science fiction? As a literary foundation, the theories provided by Eliade, Jung, Campbell and Frye must be reflected upon. The analysis has shown, the ways in which all the four theories are imbedded in the all-embracing theory of Frye. The four stages of Blake, as described by Frye, can be found in both trilogies, and this despite the fact that they belong to very distinctively different branches of the genre. The Matrix takes place in an envisioned future, in a post-apocalyptic society, and provides a pseudo-scientific explanation of the events that unfold. Star Wars on the other hand, differs as it is situated in another universe, where the lines between good and evil are contrasted starkly throughout the continuous story. Both deal with their own kind of philosophy, which concerns either destiny or prophesy. There are two kinds of science fiction, and these two trilogies cater exclusively to their own specific branch. Star Wars is

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obviously soft sci-fi, due to the fact that the emphasis is not as much on science per se, but rather on themes of good versus evil, where the differences between them are blatantly drawn. On the other hand, the Matrix is clearly a product of traditional sci-fi, as its focus is on the science of the mind, machines and computers. Nevertheless, it is not what makes them different that are at the core of this study, but rather the way the stages of Blake, and thereby all those of the other theorists, are embedded into the stories of the two trilogies.

As is shown in the analysis, both stories are adherent to the stages of development described by Frye on the basis of Blake, and therefore they must be said to be formulated on the basis of the mythical structure. The protagonists of Luke and Neo, share similar feats and conquer obstacles due to the development of their perception, and they therefore develop throughout their respective storylines. Hence, because the stories of the trilogies follow the same pattern, which is mirrored in myth, this study is able to conclude that the basis of the two trilogies are indeed the mythical structure.

Northrup Frye utilizes the theories on consciousness and myth put forth by Eliade, Jung (through Freud), Campbell and Blake, in order to create his singular take on the topic – and analysing the two narratives of this study using the model created on the backdrop of those thoughts delivered some conclusive results. Evidently, both Luke and Neo undergo the same influential mental developments mentioned in connection with the actions they take during their adventures. Unmistakeable is the fact that both are created through the inner workings of the human consciousness. As explained at length in the theory and applied in the analysis, the literary model of Frye must be regarded as influenced by the ideas of consciousness as the definitive element in the creation of art and culture. Thus, we circle back to the term invented by Frye in *Fearful Symmetry*: “identification”. It can be considered to be a process where objects and subjects can be interweaved through time and space, which can be achieved through the unification of Frye’s three worlds of perception. The visionary is the individual that broadens his subjectivity to include his body and his senses as a part of the whole that is his consciousness.

As Jung postulates through the use of the theory of Freud, the constituent of evil develops from the animalistic survival instincts situated in the unconscious part of the human psyche, termed the Id. It is from there the aggressive emotions erupt,

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and where the physical needs, or “desire” in Fryian terms, originates from. Desire is the component that merges the theories of those that came before Frye, and provides a foundation for the notion of the embodied consciousness. The fact that the visionary is able to perceive everything as a product of Frye’s three types of perception, paves the path to Frye’s notion of perception as creation: the Fryian imagination. Moreover, the imagination is thus the principal element in the creation of the “really real” – meaning that: that which is perceived by the individual, is made real by the use of the imagination. Consequently, imagination creates the myths of religion, the ideal world and the ideal man (God). In terms of Freud, this element of the psyche is the superego, and it regulates the energy of the Id: desire. The third and last constituent of consciousness, the ego, is the balancing component between the ideal and desire. Therefore, the state of Eden occurs when an individual accepts all perceptions of the world, the fuel of their creation, and the fact that God, the ideal state of the self, can be achieved through the development of the imagination.

Then is the creation of science fiction influenced by the workings of human consciousness? Due to the fact that science fiction is anchored in myth, and because myth is the progression of consciousness into the total imagination (an embodied consciousness), as described by Frye through the implementation of Eliade, Jung, Campbell, and Blake, sci-fi is, as all art and culture is according to Frye, a product of consciousness. Therefore, Myth can solely be comprehended as and considered to be the literalization of the human experience, and thus the narrative that describes the workings of human consciousness and the way in which it can be developed.

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