



Recognizing The Child as A Hero: A Journey of Agency and Transformation in Lois Lowry's *The Giver*

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Abstract

This study investigates young adult and children's literature through examining Lois Lowry's dystopian science fiction novel, *The Giver*, to explore the transformational journey of the protagonist, Jonas. Following Joseph Campbell's "The Hero's Journey," Jonas evolves from an ordinary child to the Receiver of Memory in a seemingly utopian yet technologically advanced society. The central concept is the child as a hero archetype, where Jonas, despite his youth, displays immense bravery and determination in questioning authority figures and seeking truth. The study raises concerns about young individuals' agency in controlling their destinies amid significant obstacles. The research also explores Jonas's psychological development, drawing inspiration from Carl Jung's individuation process, whereas Jonas' internal conflict reflects the process, characterized by integrating elements of the Self. The study aims at answering the following questions: How does Jonas, as a juvenile hero, navigates challenges in his transformative journey? In what ways is the hero archetype employed to shape Jonas' identity as a saviour? To what extent does Jonas' internal conflict align with Carl Jung's individuation process? How does the integration of the hero's journey and individuation process empower young readers to recognize their potential for change? The study concludes that this narrative structure empowers young readers, allowing them to recognize their potential as agents of change and heroes in their own destinies

Key words: Young Adult Literature – The Hero's Journey – Dystopian Science Fiction – Individuation Process.

1. Introduction

The archetypal image of the hero has existed since the existence of humanity. It is easily traced in the earliest stories to present-day literature. A common aspect found in all the hero's stories is the hero's journey. They feature heroes who leave their ordinary world and embark on a quest to the unknown to gain a gift, which they must bestow on their fellow men in the ordinary world. Joseph Campbell is an influential American mythologist, writer, and lecturer best known for his work on comparative mythology and the concept of the Hero's Journey. He extensively studied heroes throughout history in his most famous contribution to literature and storytelling *The Hero with a Thousand Faces* (1949). His journey is a universal one based on the life cycle of many humans with three main stages: Departure; Initiation; and Return.

Similar to Campbell, Jung is concerned about the process of an individual's maturation and transformation, represented through different universal archetypes found in the collective unconscious. The intersection of Jung's theories and Campbell's model offers a valuable basis for understanding the composition of a hero and the sequence of plot events that shape his journey. By expanding this model, it becomes possible to analyze and evaluate the societal structures that encompass the hero, providing a critical perspective on their impact.

American Lois Lowry is a renowned author known for her contributions to children's and young adult literature. Lowry's writing is characterized by its exploration of complex themes, including the human condition, society, and individuality. Lois Lowry's *The Giver* (1993) is a novel directed to young adults. The novel is a celebrated work, which is part of a quartet of novels exploring a dystopian world. According to *School Library Journal* the novel ranks as the fourth-best children's novel of all time. This thought-provoking novel has earned the 1994 Newbery Medal Award and remains a staple in middle school and high school curriculums, promoting discussions about freedom, memory, and the role of government. Being an author of children's literature, Lowry is concerned with the depiction of the child as a hero. She employs the archetypal image of the hero through Joseph Campbell's *The Hero's Journey*. The novel challenges the authoritative adult world. Thus, many parents do not like the message behind the novel. Lowry opines what parents are "objecting to is the fact that a young person

is rejecting the authority and wisdom of the governing body” (Kois). Lowry targets young adults as the journey mirrors their transformational journeys from childhood to adulthood.

2. Gap in Literature

While many studies have examined the Hero's Journey, there is significant lack of scholarly work that investigates how its various stages relate to the individuation process in young adult fiction. Hence, the current study attempts to bridge the gap between the two concepts, providing a distinctive perspective on Jonas' journey and psychological development in *The Giver*.

3. Theoretical Framework

3.1. The Hero's Journey and Individuation Process

Joseph Campbell, a renowned world mythologist and writer, asserts that many world myths have a similar pattern in which the hero undergoes transformation in his most well-known work, *The Hero with a Thousand Faces*. Campbell refers to this change as “The Hero's Journey” because it illustrates a fundamental narrative pattern that has come to be known as the “monomyth”. Otto Rank and Lord Raglan, two earlier mythologists who examined heroes in tales, served as inspiration for Campbell's fundamental breakdown of the hero's journey into seventeen steps. Nevertheless, what makes Campbell unique among other theorists is his study of myths from different cultures and time periods (Whitt 2010, p.85).

The term “monomyth” refers to the idea that all narratives originate from a single creative imagination. Following the triadic structure found in fairy tales, Campbell describes the monomyth, where the hero “must travel to an unknown world and do battle with the powers of darkness in order to return with the gift of knowledge” (Campbell, 2010, p.103). Since all people have this overarching spiritual meaning in life, the idea of the hero with a thousand faces is easily expanded to include a thousand heroes united by a single spirit. Therefore, the Hero's Journey is structured according to three consecutive stages: “*Departure ... Initiation ... [and] Return*” (Campbell, 2004, p.34).

The hero's journey, a universally experienced expedition undertaken by individuals throughout their lives, can serve as a metaphor for any human journey towards greater self-understanding. Individuals become heroes through the knowledge they acquire along the way. David Leeming agrees with this perspective, as he regards the monomyth as "an expression of the journey of the hero figure, our trip through physical and psychic life, and the evolutionary path of humanity towards full consciousness ... The hero does what we all would like to do; he finds himself" (6). An example illustrating this is the hero's initial refusal to embark on the journey, reflecting the fear an average person might experience when confronted with the unknown. From a psychoanalytical perspective, the hero's journey is therapeutic, as it allows individuals to embark on an inner exploration and transformational process that mirrors their own psychological growth and development. Campbell links between all journeys: "And, looking back at what had promised to be our own unique, unpredictable, and dangerous adventure, all we find in the end is such a series of standard metamorphoses as men and women have undergone in every quarter of the world, in all recorded centuries and under every odd disguise of civilization" (Campbell, 2004, p.8).

Henceforward, the hero's journey holds significant relevance in contemporary society due to its symbolic representation of various challenges. Campbell asserts, "what I think is that a good life is one hero journey after another. Over and over again, you are called to the realm of adventure, you are called to new horizons" (2009, p.133). Olivia Efthimiou agrees with Campbell as she affirms that within the life of a person "there are multiple hero journeys ..., with varying degrees of suffering, healing and transformation" (2017, p.152). In *Somewhere I Have Never Travelled: The Hero's Journey* (1996), Thomas Van Nortwick concurs with Campbell, characterizing this phenomenon as an integrated existence (x). He states that literary works depict the hero's journey as a metaphorical representation of the process of maturation, which Carl Jung explains in his works. Specifically, the hero's inner self serves as a means to explore the challenges and rewards of understanding and accepting one's imperfections.

Paradoxically, the envisioned rewards can only be achieved through a significant loss: the hero's inner self must undergo a symbolic death before personal growth can occur, emphasizing the idea that spiritual rebirth follows spiritual death. Consequently, active participation in life necessitates viewing

death not as a negation, but as an intrinsic part of the human experience. Therefore, integrated existence entails embracing imperfections as a means of personal growth (Nortwick, 1996, p.x). Robert Segal mentions that Campbell further posits that myths and fairy tales offer profound insights into the nature of humanity, ultimately shaping our understanding of reality. It is through this perspective that Campbell's work assumes profound significance (1999, p.5).

Joseph Campbell's monomyth, vividly illustrating the quest for Jung's individuality, has served as a rich source of inspiration for numerous literary works, resonating with audiences seeking relatability. Carl Jung's impact on the hero's journey manifests through archetypes, which are expressions of the collective unconscious. These symbolic images exist outside space and time (Walinga & Stangor p. 55). Archetypes encompass symbols, images, characters, themes, or plot patterns that have been recurrent across different historical and cultural contexts. In his books *Archetypes of the Collective Unconscious*, Jung presents the concept as "the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions" (1969, p.3). They represent the innate human inclination to share and understand common psychological issues, such as the dynamics of parental relationships, the pursuit of love, or the quest for spiritual healing and rebirth. It is this relatability that makes archetypes resonate with individuals from all walks of life. Christian Roesler explains that there are five major archetypes of the Self include the persona, the shadow, the anima or animus, and the ego (2023, p no page). They manifest themselves in other archetypes, such as, the hero, the villain, the wise old man, and the princess.

Campbell was deeply influenced by Carl Jung. As a matter of fact, Jung's study of the collective unconscious strengthens the study of the hero's journey. One proof of Campbell's understanding of Jung's individuation process while utilizing it for a better understanding of the Hero's Journey is found in Campbell's book *Myths to Live By*:

The usual pattern is, first, of a break away or departure from the local social order and context; next, a long, deep retreat inward and backward, backward, as it were, in time, and inward, deep into the psyche; a chaotic series of encounters there, darkly terrifying experiences, and presently (if the victim is fortunate) encounters of a centering kind, fulfilling, harmonizing, giving new courage; and then finally, in such fortunate cases, a return journey of rebirth to life. (1972, p.202)

In fact, it is nearly impossible to fully understand the Hero's Journey without linking it to Jung's individuation, as viewing the journey alone would seem a shallow attempt to comprehend the depths of the journey. Departure is the departure from the conscious into the unconscious. Initiation takes place in the unconscious mind, where a person meets several archetypal figures and faces challenges that he has to overcome. Return is the return from the unconscious into the conscious mind, where the person experiences rebirth since he has delved deep into his unconscious and understood it better, so his whole understanding of his consciousness changes. To him the collective unconscious is universal.

According to Jung, the journey encompasses universal elements that are inherited through the cumulative history of humanity. This notion bears resemblance to the workings of biological evolution, where shared patterns and archetypes are embedded within the collective human experience: "Man has developed consciousness slowly and laboriously, in a process that took untold ages to reach the civilized state ... And this evolution is far from complete, for large areas of the human mind are still shrouded in darkness" (2012, p.5). Each successive generation of human beings perpetuates a pattern of psychological imitation, leading to an unbroken chain of behaviors and predispositions that stretches back to the earliest stages of human history. This process forms a reservoir of psychological structures, memories, and predispositions that are automatically inherited by everyone.

The blend of Jung's ideas on personal growth and Campbell's universal hero's journey offers a strong framework to understand how heroes are shaped and the events that steer their transformative journeys. Campbell asserts that "Jung, and [his] followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times" (2004 p.4). Similar to Campbell, Jung writes "man's task, is ... to become conscious of the contents that press upward from the unconscious ... As far as we can discern, the whole purpose of human existence is to kindle a light in the darkness of mere being" (1989, p.326). Hence, Jung is concerned about the process of an individual's maturation and transformation. By expanding this model, it becomes possible to analyze and evaluate the societal structures that encompass the hero, providing a critical perspective on their impact.

4. The Transformative Journey of Jonas

4.1. Departure

The hero's journey is frequently interpreted as a reflection of life's recurring patterns. The potential of the hero's journey to represent recurring themes in literature for young adults is crucial because of the difficulties that this stage of adolescence presents. Mary Beth Cancienne argues that characters in heroic quest narratives commonly confront issues such as Who am I? Why am I here for? What sets good apart from evil? Teenagers need to read books that address these issues and depict the characters' challenges, triumphs, and adventures as they develop their own identities and determine their position in the world (2019, p.59).

Campbell calls the first "nuclear unit of the monomyth . . . Departure" (30), or "Separation" (2004, p.36). In the Departure phase, the hero leaves his home and family members and ventures into the world of the unknown. Campbell and Moyers assert that the "perfect human is uninteresting" (2011, p.14). Therefore, the first stage of the monomyth represents a separation from the common day. As mentioned earlier, according to Jungian psychoanalysis, the departure phase is a phase of the unconscious in the sense that a person is unconscious about the unconscious part of himself. Smed et al. argues that psychologically, the departure phase is a departure from childhood to maturation; ultimately ending at adulthood (41). The first substages suggest that Jonas's journey is one of the mind and heart rather than following the conventional hero's path. Because traditional myth and legends place heroes on physical travels to other realms, his heroic quest represents a novel variation on the standard hero's journey framework (Vogler 2007, p.xiv). It is worth mentioning that the inward aspect of Jonas's journey connects to realities that young adult readers encounter in their everyday lives more than conventional physical journeys.

4.1.1. The Ordinary World

It is important to study the ordinary world the hero lives in before he delves into his adventures. Christopher Vogler's concept of the Ordinary World emphasizes the importance of establishing a realistic and relatable setting at the beginning of a story. The Ordinary World represents the protagonist's familiar environment, routine, and state of being before they are called to adventure. By providing a clear depiction of this ordinary existence, the novelist sets the stage for the hero's transformation and highlights the contrast between the ordinary and extraordinary realms (2007, p.83). The foundations of Jonas's ordinary world reveal the setting of the community and day-to-day life. Michael Levy consents

that the community is a society that has been “intentionally constructed ... to solve many contemporary problems, particularly those like to be of significance to twelve-year-olds and their parents” (1997, p.52). In fact, the community is carefully built based on politeness and obedience.

The rigid and controlling totalitarian regime of the Committee of Elders leads community members into believing they live in a utopia, where no illness or conflicts exist (15). Such Elders are all led by their individual conscience, which entails certain regulations on other members of society. They blindly abide by the rules which govern their community. Their consciousness is programmed to believe that this is normal without questioning. For instance, people are directed by speakers to perform certain tasks throughout their day. Speakers give orders through microphones that are placed everywhere in the community, including streets and houses. Announcements are made to all community members as well as specific individuals (23). In such a rigid community, all citizens are under the threat of release if they happen to repeat the same violation three times. However, “[f]or a contributing citizen to be released from the community was a final decision, a terrible punishment, an overwhelming statement of failure” (2). Having embraced “Sameness”, rarely does the committee need to release someone for disobedience.

Jonas exhibits qualities of fear and uncertainty, but also a sense of curiosity and questioning. The novel opens with a scene where Jonas is frightened (1). This fear is always associated with the unknown future, as the hero is unsure of what is to become of him. He is uneasy with the idea that tomorrow is the Ceremony of the Twelve, in which the Committee of Elders assigns twelve-year-old children with their career assignments, announcing the exit of those children from childhood into adulthood, “there was a little shudder of nervousness when he thought about it, about what might happen” (4). Nevertheless, Jonas tries to ease his nervousness. In a conversation with Mother and Father, his non-biological parents, he agrees that “there’s nothing to worry about and that every adult has been through it. I know you have, Father, and you too, Mother” (9). Jonas’s fear foreshadows the challenges and transformations he faces afterwards. From another perspective, this unease and fear reveal Jonas’s discontentment with the seemingly perfect world and its regulations. This sets him apart from the conforming members of the community. Fear is inferred as a desire for freedom and individuality. This urge extends throughout the novel, as Jonas struggles with

his community's strict rules and regulations that limit individual expression and creativity.

4.1.2. Call to Adventure

The first step of the Hero's Journey is entitled "The Call to Adventure". It introduces the hero to a hidden world of possibilities and sets the narrative in motion. The hero is inherently attracted to the unknown, venturing into unfamiliar territories that evoke fear and apprehension. Campbell states that "all moments of separation and new birth produce anxiety" (2004, 446-7). This stage represents a pivotal moment when the hero is beckoned by a higher power or destiny to embark on a transformative quest. It signifies a shift in the hero's spiritual center, moving it from the familiar boundaries of their society to an unknown and unexplored realm. (2004, p.53). By transferring the hero's spiritual center of gravity, the call to adventure challenges the hero's existing beliefs, values, and attachments within their society. It propels him towards an uncharted territory where he faces trials, encounters allies and adversaries, and ultimately undergoes a profound transformation.

Jonas's call to adventure happens at the Ceremony of Twelve. Each child is called to the stage in turn according to their birth order number as the ceremony moves along in a set manner. Jonas attends this ceremony with his best friends, Fiona, and Asher. But the Chief Elder skips Jonas's number, Nineteen (57). At the end, she calls upon him, signifying that something unique is about to happen. After she apologizes for making everyone nervous, she confirms that Jonas has been "selected" to be the community's next Receiver of Memory, as opposed to being assigned a specific role. This selection is "very, very rare" as the community "has only one Receiver [and] it is he who trains his successor" (60). The Chief Elder explains that for years, Jonas has been under observation for the selection and that the current Receiver has noted something about him that promises the selection would be a success and this is his "Capacity to See Beyond" (63). Jonas realizes that nothing can be changed; the Receiver has made his choice, and Jonas must comply to the call.

In the context of Jung's process of individuation, Jonas's call to adventure and his unstable mental state can be understood as a reason for his journey towards self-discovery and integration of the unconscious aspects of his psyche. The anxiety he feels triggers feelings of insecurity, questioning his self-worth and identity. Jung believes that individuation is a lifelong process of psychological

growth and integration, involving the exploration and acceptance of both conscious and unconscious elements of the self (Carducci, 2009, p.143). The call to adventure in Jonas's story represents a pivotal moment, where he confronts the limitation of his current identity and experiences a rupture in his psyche.

4.1.3. Refusal of the Call

Nevertheless, at times, the hero may display hesitation in embracing the Call to Adventure, driven by their own insecurities and the potential risks associated with leaving his safe and familiar existence. The refusal of the call plays a significant role in the hero's transformation and the overall narrative structure. Campbell explains that "[b]y the sacrilege of the refusal of the rite, however, the individual cut himself as a unit off from the larger unit of the whole community: and so the One was broken into the many, and these then battled each other—each out for himself—and could be governed only by force" (2004, p.14). This refusal often stems from fear, doubts, or a reluctance to leave the comfort and familiarity of the ordinary world.

Likewise, Jonas experiences a moment of hesitation and reluctance before fully embracing the call to adventure. His initial refusal can be seen as his attempt to hold onto the comfort and security of his ordinary life, as well as his fear of potential sacrifices and hardships that lie ahead: "The achievement of psychological maturity is an individual task-and so is increasingly difficult today when man's individuality is threatened by widespread conformity" (Jung, 2012, p.238). The kind of threshold Jonas must cross causes the hesitation for accepting his role as the Receiver, as the job necessitates daily bravery and bodily suffering (62). He debates with himself and tries to come up with an explanation to refuse the call in the moments following his selection. His initial response is to deny the Committee's selection. He "froze, consumed with despair. He didn't have it, the whatever-she-had-said. He didn't know what it was. Now was the moment when he would have to confess, to say, 'No, I don't. I can't,' and throw himself on their mercy, ask their forgiveness, to explain that he had been wrongly chosen that he was not the right one at all" (63). The emotional instability he experiences aligns with the normal instability young adults face when encountering a new experience. The archetype of the hesitant hero emerges when the hero initially rejects the call to adventure, evoking empathy from the audience. This hesitation reflects the psychological aspect of the individuation process described by Jung. Jung states that: "The way is not without danger. Everything good is costly, and

the development of personality is one of the most costly of all things” (2014, p.18). Therefore, when confronted with the call to venture into the unknown and confront the depths of the unconscious, individuals often face resistance.

4.1.4. Supernatural Aid

Campbell defines “Supernatural Aid” as “the unsuspected assistance that comes to one who has undertaken his proper adventure” (The Hero’s Journey 34). Jonas recognizes the urgent need to embark on the mission of being the Receiver of Memory and makes sacrifices for the greater good. Although Jonas’s fear and doubt of “what he was to become. Or what would become of him” he proudly accepts the call with “gratitude and pride” (64). His determination to consent to the call, despite any fear, explains what Carrie Hintz (2002) mentions “adolescent heroes and heroines [take] matters into their own hands” (260). This transition from refusal to acceptance is a crucial step in both Campbell and Jung. Jonas experiences a moment of realization and relief regarding his role. Such a realization brings a shift in perspective. Guse argues that this call is “full of innate possibilities for growth and change” ((n.d.), p.6). Thus, his initial resistance transforms into a willingness to embrace the adventure. Jonas’s decision signifies his readiness to delve into the unknown and explore the depths of his own psyche.

The hero, who accepts the challenge, is always met with the mentor archetype. The mentor is the key to the success of the hero (Campbell, 2004, p.63). Campbell explains that “in these adventures there is an atmosphere of irresistible fascination about the figure that appears suddenly as guide, marking a new period, a new stage” (51). The mentor assumes the role of a father figure, as he becomes a suitable role model in the absence of adequate ones, acting as a guardian when the hero is lost. In doing so, the mentor embodies the archetype of a parent, showcasing their abilities as a teacher and bestower of gifts. Throughout his journey, Jonas encounters the Giver who is eager to support him (Renner, 2013, p.105). He offers him insights and perspectives that aid him in his quest for self-discovery and understanding. After accepting the call and persistently facing the unfolding consequences, the hero discovers that the unconscious forces are aligned with them, offering support and assistance throughout their journey (Campbell, 2004, p.66). Jonas realizes that he must be open to receiving these invaluable offers of support and guidance, as they provide him with the necessary tools and insights to navigate the challenges he faces along his transformative journey of self-realization. Thus, it is interpreted that the unexpected nature of

the supernatural aid, in the form of the Giver, mirrors the unpredictable nature of the unconscious mind. Ian Parker (2004) argues that the unconscious is a vast and complex realm that operates beyond conscious control or awareness (143). By aligning the supernatural aid with the unconscious, the narrative reflects the inherent unpredictability and mystery of the human psyche.

4.1.5. The Crossing of the First Threshold

Once the hero overcomes their initial reluctance or receives encouragement from a supernatural guide, they embark on their journey by crossing a significant threshold. Armed with the suitable necessities, the hero leaves the familiar world. The threshold symbolizes the division between the safety of the known world and the unknown realm that lies beyond. The threshold lies in the unconscious. What lies after the threshold is everything the hero does not know: “The adventure is always and everywhere a passage beyond the veil of the known into the unknown, the powers that watch at the boundary are dangerous; to deal with them is risky, yet for anyone with competence and courage the danger fades” (Campbell, 2004, p.76). It is noteworthy to mention that the threshold is governed by the “threshold guardian”, a common archetype of the unconscious, which stands at the entrance to a realm of heightened power. Crossing the threshold ignites the hero’s journey of self-discovery and self-worth. Passing through the walls of the Special World signifies the hero’s transition from their ordinary reality into a new and transformative realm. This mirrors the individuation process, where individuals go beyond the boundaries of their familiar identity and delve into the depths of their unconscious to discover hidden aspects of themselves.

The act of crossing the threshold represents a significant commitment to the quest, as it signifies a point of no return. As Jonas sets out on his adventure, the Chief Elder acts as a metaphorical threshold guardian, standing in for the authority figures and social conventions. The Chief Elder plays a crucial role in upholding the uniformity and hierarchy of the community by announcing assignments to the members during the Ceremony of Twelve: “A mistake. She made a mistake. But Jonas knew, even as he had the thought, that she hasn’t. The Chief Elder made no mistakes. Not at the Ceremony of Twelve” (57). The Chief Elder is a representation of the community’s homogeneity and lack of uniqueness. Her devotion to the guidelines serves as a metaphor for the threshold Jonas must

cross to explore his individuality and overcome the constraints placed on him by the community rules.

In the context of individuation, it is viewed as a process of disidentification from one's conditioned ego and the discovery of a more authentic and interconnected sense of self. Campbell argues that the hero "released from ego, [goes] through the walls of the world" (2004, p.82). This symbolic transition forces Jonas out of his comfort zone, pushing him to confront new challenges and experiences. Jung states "[i]t is a matter of saying yes to oneself, of taking oneself as the most serious of tasks, of being conscious of everything one does, and keeping it constantly before one's eyes in all its dubious aspects – truly a task that taxes us to the utmost" (2014, p.18). Thus, the threshold can be seen as Jonas's willingness to explore the depths of his own psyche and confront the unconscious aspects of his being. It requires Jonas to embrace courage and face the unknown within himself, ultimately leading to personal growth and self-discovery.

4.1.6. The Belly of the Whale

The seeker of wisdom and knowledge takes a significant step forward by crossing the initial threshold into the realm of the unknown. This marks the beginning of their journey into the depths, symbolized by entering the metaphorical belly of the whale or "the passage into the realm of night" (2004, p.34), where the hero enters "a sphere of rebirth ... symbolized in the worldwide womb image of the belly of the whale. The hero instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died" (2004, p.83). The hero turns his focus inward, embarking on a journey of self-discovery to uncover his unique qualities and inner strength. Within the belly of the whale, the individual delves into the depths of their own psyche, confronting the shadow aspects and exploring the darker aspects of life. Richard M. Gray believes that "[t]he shadow lies immediately behind the ego ... the shadow contains forgotten and repressed materials. At lower levels it represents collective ideas that cannot become conscious and merges with the anima" (2003, p. 56).

Jonas's journey into the belly of the whale is a metaphorical journey through the threshold, drawing parallels between entering a temple and diving into the whale's belly. It emphasizes the transformative nature of these experiences, where the hero sheds their worldly self and enters a sacred realm, symbolizing the centring and revitalizing act of life (2004, p.84). In Jungian

terms, crossing the threshold represents the initial step towards individuation. It signifies the willingness to venture beyond the boundaries of one's familiar and comfortable existence, delving into the realms of the unknown and the unconscious. Campbell explains that "the threshold is a form of self-annihilation" (2004, p.84). This act of self-annihilation aligns with Jung's concept of ego dissolution, where the individual transcends their limited ego identity and opens themselves up to a deeper exploration of the self. This introspective exploration allows him to recognize his specific talents and abilities, preparing him to eventually reemerge and contribute to a society that may not initially embrace his gifts.

4.2. Initiation

The second phase of the hero's journey is "Initiation". In this phase, the hero faces invincible trials and tests of the underworld. He meets with allies and enemies on his way to completing his journey (Campbell, 2004, p.89). The new world is filled with "unfamiliar yet strangely intimate forces, some of which severely threaten" the hero, while others aid him throughout the journey (Campbell, 2004, p.227). The hero realizes "for the first time that there is a benign power everywhere supporting him in his superhuman passage" (Campbell, 2004, p.89). The hero grows and learns during this phase, becoming the hero he is meant to become. Such tests give him self-assurance and the conviction that he is different. William Indick equates trials and tasks with puberty, which signifies the transition from the childhood stage to the adolescence stage (2014 p.47). As the hero overcomes obstacles with special abilities and becomes exceptional, he realises that the special world is a metaphor for his life. Jung's concept of individuation complements this stage as it encompasses the integration of the conscious and unconscious aspects of the psyche, leading to the development of one's unique individuality.

4.2.1. The Road of Trials

When an individual, embarks on the challenging journey into their own inner darkness, whether by choice or by accident, they encounter a complex network of symbolic representations. Each of these symbols has the potential to absorb or overwhelm the individual (Campbell, 2004, p.92). Such symbols lend themselves to archetypes. During the initiation phase, the hero is subjected to the "purification of the self". This involves the dissolution, transcendence, or

transformation of the immature images aimed at individual development (Campbell, 2004, p.93).

As Jonas steps into the role of the Receiver of Memory, he undergoes a radical departure from the only reality he knows. The community, despite its limitations and the enforced Sameness, represents Jonas's home. According to David Emerson, the difficulties a hero faces when starting a new journey are a result of having to leave behind the old world and the old relationships. Even though the old world is unpleasant, uninteresting, or filled with sorrow, it is still home, and there is some comfort to be found in that familiarity (2009, p.145). Anodea Judith adds that "[t]he death phase of initiation is one of separation, loss, and dissolution, mythically represented as a journey to the Underworld" (55). This is evident in Jonas's initial struggles: "Now, for the first time in his twelve years of life, Jonas felt separate, different. He remembered what the Chief Elder had said: that his training would be alone and apart" (65). Leaving his known world behind means abandoning not only the physical space, but also the structured relationships and the limited emotional spectrum the community permits.

The Giver acts as a reservoir of memories, and the memories he transmits to Jonas is symbolic of the collective unconscious mind: "The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region" (Campbell, 2004, p.89). The archetype of the Wise Old Man "representing wisdom and insight, [pointing] the way for the youth" is presented by the Giver (Garry and El-Shamy, 2017, p. 342). The Giver admits to Jonas that "although it's not really simple at all, my job is to transmit to you all the memories I have within me. Memories of the past" (77). Nevertheless, Jonas is tested by the Giver to examine if he can endure the amount of memories he is about to receive. As Jonas receives memories from the Giver, he initially encounters pleasant and joyful experiences, such as sledding down a snowy hill and feeling the warmth of family love (79). Such recollections are noteworthy because for the first time in the tightly controlled and regulated community, Jonas feels true, unfiltered joy and excitement. He, therefore, longs to break free from these restrictions and experience life outside of his community. This desire for freedom can be seen when "[h]e felt an exhilaration he had never known before... He was free! Free! Free!" (97). This moment represents Jonas's unconscious breaking free from societal constraints and experiencing pleasure without regard for consequences or morality. Therefore, through accessing the

unconscious, Jonas begins to understand himself and the world around him on a deeper sense.

According to Jungian theory, the unconscious and suppressed aspects of a person or society are represented by the shadow. A very important step in the individuation process is the integration of the shadow. This happens in the initiation phase. Campbell describes the shadow: “The hero ... discovers and assimilates his opposite (his own unsuspected self) wither by swallowing it or by being swallowed. One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh” (2004, p.99). Likewise, David Tacey confirms that “the shadow, or the realization of the personal unconscious, marks the first stage in the analytic process, and that without it a recognition of anima and animus is impossible” (2012, p.168).

Within the framework of *The Giver*, the shadow is represented by repressed feelings, memories of the past, and the darker aspects of human existence that are purposefully concealed from the community. Christian Roesler explains the idea of individuation and asserts that it is a relation between the unconscious mind and the ego: “whereas initially, the ego identifies with the persona, in the transformation process, it must deal with its counterpart, the shadow” (2023, no page). For example, when Jonas receives the memory of war, he witnesses violence and death, which are foreign concepts to him (120). The intensity of the memory overwhelms him, leaving him emotionally shaken and questioning the purpose of such brutality. Karen J. Renner argues that “although the Giver fears giving Jonas pain, the giving of memories, such as a broken limb or war, is a requirement for Jonas to grow” (2013, p.105). These memories challenge his previously limited understanding of the world, shaking his belief in the utopian facade of his community.

Jonas’s exploration of the memories represents his confrontation with the suppressed and hidden aspects of his society. As he uncovers the truth about his community’s suppression of emotions and individuality, Jonas starts to question the status quo and develops a more authentic sense of self. His experiences align with the process of individuation as he becomes aware of the collective unconscious, embraces his unique identity, and seeks to bring about change. The phrase “we had to let go of others” suggests that for the sake of stability and

control, the community had to make sacrifices (95). These sacrifices likely include personal freedoms, emotions, and the richness that comes with diversity.

4.2.2. The Meeting with the Goddess

Although the road of trials represents an important step in the initiation phase, Campbell recognizes “The Meeting with the Goddess” as [t]he ultimate adventure” (2004, p.100). The Goddess is an archetype representing the mother and wife figures. Campbell explains that “the desired but forbidden mother ... persists in the hidden land of the adult’s infant recollection and is sometimes even the greater force” (2004, p.102). Henceforward, the Goddess resides in the collective unconscious. The Goddess’s role is that of a higher mentor, providing the hero with powerful knowledge. The hero must encounter the Goddess, although not necessarily in a female form. The Goddess cares about the hero and nurtures him, supplying him with the necessities that aid him on his journey.

The Goddess is directly aligned with Jung’s archetype the anima, representing the suppressed feminine side of the hero that also resides in the collective unconsciousness. Roesler explains that “[if] [integrating the shadow] is accomplished, the ego meets the anima/animus and must establish a relationship to the unconscious/to the soul” (no page). One prominent example is when Jonas receives the memory of a family celebrating Christmas. In this memory, he witnesses the warmth of familial bonds, the joy of gift-giving, and the sense of togetherness during holiday season (123). Another example is when Jonas experiences the memory of a mother caring for her newborn baby. This memory exposes him to the care and unconditional love present in the parent-child relationship; thus, evoking Jonas’s deep emotions.

4.2.3. Woman as Temptress

In contrast to the transformative encounter with the Goddess, the temptress, typically embodied as a female figure, presents an obstacle rather than assistance to the hero, depicting love in a more lustful manner. The Temptress, like the Goddess, presents part of the anima archetype. The woman in this context serves as a symbolic representation of the allure or enticement that hinders the hero’s progress in the journey: “The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond” (Campbell, 2004, p.112). Nevertheless, it’s essential to note that the temptation need not necessarily be personified by a woman; it could manifest as a tangible

object or concept. In *The Giver*, the temptress is a role played by the Committee of the Elders.

The destruction that happened by humanity in the past leads the Committee to take control of everything around them, fearing that freedom of choice could lead to mistakes, which would; in turn, lead to chaos. In one incident, Jonas speaks his mind about freedom to the Giver and says, “I can’t even imagine it. We really have to protect people from wrong choices” (98). Whereas Sameness leads to living in a safe community, it deprives people of the pleasures of life. The allure of the temptress provides momentary pleasure, but leads the hero astray, causing regression in their journey. Therefore, all the community’s desires, needs, and wants are suppressed in the unconscious with no access to them because they are genetically modified. However, with the first access to this freedom, Jonas starts to understand what he has missed all his life. With gaining access to his collective unconscious, he becomes more demanding, and his desires grow every single day, until they reach a point, where they cannot be stopped or controlled. He wants change to all the people in the community (90). His feelings and desires go against the community rules.

4.2.4. Atonement with the Father and Apotheosis

Another substage of initiation is “Atonement with the Father”. In this step, the hero abandons “that self-generated double monster – the dragon thought to be God ... But this requires an abandonment of the attachment of ego itself; and that is what is difficult” (Campbell, 2004, p.120). Jonas’s anxiety level is heightened when he discovers that release refers to killing a person. Consequently, Jonas loses trust in Father upon knowing about his father’s release to a baby with the use of a syringe. Before understanding what release is, it has always represented sadness to Jonas (7). However, the community has never understood what release is. When Jonas asks what happens to people after being released, he receives the answer “I don’t know. I don’t think anybody does, except the committee” (32). This shows how the totalitarian regime hides the truth from the community. Therefore, Jonas’s discovery of the true meaning of release is a crucial moment that mirrors the confrontation with the animus aspect, “for if it is impossible to trust the terrifying father-face, then one’s faith must be centered elsewhere” (Campbell, 2004, p.120). A family represents a person’s backbone. When the family image is shaken, the relationships within the family become fragmented. Hence, they break easily and trust is gone.

This moment of realization represents Campbell's "Apotheosis" in the hero's journey. Apotheosis happens when the hero is ultimately transformed. The hero becomes egoless, and "becomes dedicated to the whole of his society" (Campbell, 2004, p.144). Therefore, Jonas's reaction reflects the emotional turmoil and the unconscious aspects within him. In the broader context, the community's practice of release, especially when it involves the killing of innocent individuals, can be seen as a collective shadow representation. Michelle Ann Abate points out that "the characters in Lowry's novel do not see these deaths as homicides. For them, this is just the way life ends. However, for the readers of *The Giver*, these killings are certainly murders, and this normalization of lethal violence is one of the most horrifying elements of the fictional society that Lowry portrays" (2013, p.7). The act of killing innocent people, even under the guise of maintaining order and sameness, is indeed a shadow element. It involves the suppression and denial of the value of individual lives for the sake of societal conformity. From a Jungian perspective, acknowledging and integrating these dark aspects of the collective psyche is crucial for individuation and the development of a more balanced and conscious society.

4.2.5. The Ultimate Boon

The ultimate boon signifies the fulfilment of the hero's quest, achieved after overcoming a series of physical and mental challenges that serve as preparation for this pivotal moment. It happens when Jonas completes his training with the Giver. This substage encapsulates the reason why the hero ventures from the Ordinary World into the Special World, representing what the hero seeks to gain from the journey: "The ease with which the adventure is here accomplished signifies that the hero is a superior man, a born king" (Campbell, 2004, p.159). Likewise, leaving the Ordinary World of sameness and delving into the Special World of memories reflects the change in Jonas's mental state. Matthew Francis explains that "an individual breaks from his or her normal relationship with the community and moves into a space (physical or psychological) where its familiar values do not apply" (2022, p.148). He starts to question the conformity and sameness of his community, realizing the value of personal connections and genuine human experiences that have been absent from his life. The Giver explains Sameness: "Our people made that choice, the choice to go to Sameness ... We relinquished color when we relinquished sunshine and did away with differences ... We gained control of many things. But we had to let go of others" (95). Colours symbolize diversity and individuality. By relinquishing colour, the

community eliminates the uniqueness that comes with different shades. Sunshine, representing warmth and vitality, is also sacrificed.

Jonas's exposure to the memories prompts a purification of his understanding of the world. The immature images of the utopian community's sameness dissolve as Jonas gains a nuanced awareness of the richness and complexity inherent in human existence: "The agony of breaking through personal limitations is the agony of spiritual growth" (Campbell, 2004, p.176). Henceforward, the initiation phase becomes a transformative journey, symbolized by the shedding of the illusions of a perfect society. Jonas begins to question the cost of sameness, realizing that true individuality and depth of experience are sacrificed in the pursuit of an artificially maintained harmony. Moreover, the purification of self aligns with Carl Jung's concept of individuation, where the integration of various elements of the self leads to a more complete and authentic identity.

4.3. Return

4.3.1. Refusal of the Return

Experiencing memories of the past leads Jonas to questioning the values instilled in the community and to eventually rebel against them. Jonas questions, "[b]ut why can't everyone have the memories? I think it would seem a little easier if the memories were shared. You and I wouldn't have to bear so much by ourselves, if everybody took a part" (112). The act of questioning and expressing a longing for shared memories suggests an innate human need for connection through collective experience, contrary to the isolating practices of the community. He longs for "the joy of being an individual, special and unique and proud" (121). It is interpreted that his unconscious mind tries to escape, which is the result of the repression of the collective unconscious, suppressing the unconscious desires and impulses in order to preserve social order. Vogler states that "many [narratives] are about secrets being slowly and painfully revealed. Layer by layer the defenses protecting a hurtful secret are torn away. This makes the audience participants in a detective story, an emotional puzzle" (2007, p.95). Jonas's journey, therefore, becomes a symbol of the human spirit's innate quest for truth, connection, and a shared understanding of the past.

These experiences are what give weight to his understanding of life. The vision becomes clear. By surpassing these hardships, he gains the wisdom needed to free the people whom he cares about. Nevertheless, Jonas is not a traditional hero. He is a hero who wants to transmit the knowledge and experience that he

has to his community, thinking that if he is able to survive such feelings of sorrow, anger, and loss, all the community members can. The Giver assures him, “I think that they can, and that they will acquire some wisdom. But it will be desperately hard for them” (156). The absence of memories has not only stripped them of a connection to their personal histories but has also stunted their capacity for empathy, critical thinking, and emotional depth. The process demands a fundamental reorientation of their understanding of the world, their place in it, and the consequences of their actions. This process is not just a matter of acquiring knowledge; it necessitates a profound transformation of their entire worldview. The reintroduction of memories challenges their deeply ingrained beliefs, forcing them to question the truths they have been taught and confront the uncomfortable realities that lie outside their controlled existence.

According to the monomyth, after receiving his reward, the hero has to return to the normal world. As a matter of fact, the hero undergoes a transformation through the adventure, gaining wisdom and spiritual power over both worlds. Campbell explains that “if the mono-myth is to fulfill its promise ... human success is what we shall have to be shown” (Campbell, 2004, p.192). Nonetheless, he states that many heroes refuse to return back to the ordinary world they once lived in (192). After achieving the ultimate boon and changing for the better, the hero resists returning, desiring continued improvement and fearing stagnation in personal growth. In the context of *The Giver*, young readers can easily connect with this reluctance to return, as Jonas fulfills their ultimate goal and evolves. Upon the completion of his training, Jonas informs the Giver that he does not want to go back (Lowry, p.121). Instead of returning to the community, he embarks on a new journey to Elsewhere. This journey brings back the memories to the whole community (Lowry, p.144). Campbell explains the “Refusal of the Return”: “Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being”. Thus, the hero is not acknowledged as one unless he bestows the boons onto his people (Campbell, 2004, p.179). Despite the risks involved, Jonas demonstrates his commitment to breaking free from the confines of his society and bringing about positive transformation. If he is to seek freedom, he is to seek it Elsewhere. Through his actions, he seeks to awaken others to the richness of emotions and experiences that have been suppressed, encouraging them to embrace their individuality and the potential for a more fulfilling existence.

Knowing about memories of the past and sharing them with the Giver, both Jonas and the Giver long for feelings people are deprived of. Their collective unconscious is so much alive when they are together, and they start to wish life is different (126). Therefore, they decide to change the statuesque: "I'll do it. I think I can do it. I'll try, anyway" (155). The choice of the time of the flee is very important. They both choose a time when everyone is busy: "By midday Jonas's absence would become apparent, and would be a cause of serious concern" (160). Hence, they decide he flees in the early morning. The hero must mature at some point in the journey. His maturation is dependent on the experiences he gains along the journey.

As he gains a deeper understanding of the human experience through the memories, he develops empathy and compassion, qualities that set him apart from others in his community. This is evident in his relationship with Gabriel, the baby brought to Jonas's family unit, so Father, who works as a nurturer, takes better care of him: "Father had gone before the committee with a plea on behalf of Gabriel, who had not yet gained the weight appropriate to his days of life nor begun to sleep soundly enough at night to be placed with his family unit. Normally such a newchild could be labelled Inadequate and released from the community" (42). Gabriel accompanies Jonas on his journey to Elsewhere. Jonas recognizes the importance of individuality and personal choice, challenging the collective mindset that suppresses individual expression. Consequently, Jonas decides to share the memories with others. Campbell explains that "in the final stages of the adventure the continued operation of the supernatural assisting force that has been attending the elect through the whole course of his ordeal" (Campbell, 2004, p.201). Jonas's journey to Elsewhere takes days. At this point in the narrative, Jonas has gained full access to the Giver's peculiar ability to transmit information to other people just by touching them. Thus, he uses it to transmit needed memories and feelings to Gabriel. In one instance, "when he heard the [Community of the Elders'] aircraft sound, he reached to Gabriel and transmitted memories of snow" since he knows from his science and technology classes that "search planes [use] heat-seeking devices which could identify body warmth" (169). The hero utilizes the knowledge he gains throughout the journey not only to his benefit and to the benefit of others.

In Jungian psychology, the child archetype is not confined to representing a stage of development in the past but extends to symbolize a potential future transformation. He explains that "[t]he child is potential future ... [paving] the

way for a future change” (Jung, 2020, p.27). Susan Mackey-Kallis agrees with Jung in that the child archetype does not merely signify a stage of development in the past; it also signifies a potential stage of development in the future (2010, p.168). Jonas embodies this duality, as he undergoes a journey of self-discovery and societal awakening. Jonas becomes a potent symbol, not just of innocence lost, but of the untapped potential that could redefine the future of the community. Jonas is determined to challenge authority and seek the truth. Despite his youth, he demonstrates immense bravery and skill in questioning the decisions made by the Elders. Jonas’s refusal to accept the predetermined rules and his pursuit of a higher truth through his journey to Elsewhere illustrate the untapped potential within the child hero that has the power to redefine the future trajectory of the community.

Jonas finds himself not only concluding one adventure but also embarking on a new one. When Jonas and Gabriel leave the community in search of Elsewhere, it marks a new chapter in Jonas’s journey. Ben Pugh explains that many individuals often find themselves simultaneously concluding one adventure, embarking on a new one, and in the midst of another. By recognizing these patterns and their interconnectedness, individuals can draw upon the courage they have gained from previous experiences to tackle the challenges they currently face. This understanding allows them to apply their past lessons and strengths to navigate the present struggles with greater resilience and determination (xiii). Likewise, the memories gained from his past become instrumental in overcoming the hardships of this new journey. The Giver transfers “every memory of courage and strength that he could to Jonas. He would need those to help him find the Elsewhere” (158). Elsewhere represents a realm beyond the limited boundaries of the community, a place where Jonas hopes to discover a more authentic and meaningful existence. Balaka Basu et al. stresses that young adult literature is a genre that instills hope (2013, p.2). Therefore, Jonas rebels against the Committee of the Elders (2013, p.4). However, the journey is not complete until the hero integrates all the aspects of the Self, which is completed through transmitting memories to all his community. The transfer of memories becomes a symbolic act of passing down the collective strength and wisdom of the past to empower Jonas in his journey toward the unknown.

The hero’s journey to Elsewhere is one from Sameness to wildlife. Jonas’s encounter with Mother Nature makes him realize that the life he has had for the past twelve years is not real life. Along the journey to Elsewhere, Jonas doubts

himself, and doubts his motives. Despite the intensive training, Jonas is never prepared for the countless new experiences that lay ahead of him: “when he had had a choice, he had made the wrong choice to leave. And now he was starving” (174). Jonas then realizes that although he suffers in the journey, his suffering is incomparable to the life he would have continued to live: “If he had stayed, he would have starved in other ways. He would have lived a life hungry for feelings, for colors, for love” (174). Charles Shepherdson says that “[a] path would therefore lead from the ordinary man to the hero, for they are not two different species. It is rather a matter of ‘following the path to the end’” (2009, p.79). The hero reaches a state of unity with his transformed self, attaining a profound comprehension of life and successfully correcting the initial imbalance that set him on his journey.

4.3.2. Master of the Two Worlds

The process of individuation leads Jonas to fulfill his destiny as the savior of his community and reach his ultimate destination. Peterson argues that “[u]nsuccessful exploration, by contrast – avoidance or escape – leaves the novel object firmly entrenched in its initial ‘natural,’ anxiety-provoking category” (2002, p.56). However, successfully reaching Elsewhere and not returning back to the community allows Jonas to bestow the ultimate boon on his fellow citizens. The process of individuation is a process of self-realization and personal development. Anthony Stevens, a Jungian analyst writes that “[i]ndividuation is the process, simple or complex as the case may be, by which every living organism becomes what it was destined to become from the beginning” (1995, p.139). Henceforward, Jonas is destined to become the savior of his community.

As mentioned before, a recurrent dream that Jonas has is sliding down a hill on a sled while snowing. This dream is his ultimate destination; the place he is certain to reach on his journey. At the end of their journey, Jonas and Gabriel “sped in a straight line through an incision that seemed to lead to the final destination, the place that he had always felt was waiting, the Elsewhere that held their future and their past” (p.179). This vivid imagery portrays a sense of certainty and purpose for their journey. The hero returns a better version of himself, more matured and knowledgeable, but this time to a new home, one, where all community members must head to after gaining their memories. Vogler elucidates that:

The true Hero returns with an Elixir to share with others or heal a wounded land. The Elixir can be a great treasure or magic potion. It could be love, wisdom, or simply the experience of surviving the Special World. The Hero may show the benefit of the Elixir, using it to heal a physical or emotional wound, or accomplish tasks that had been feared in the Ordinary World. The Elixir may bring closure to the Journey and restore balance to the Ordinary World. (1999, p.6)

In most cases, the return of the hero completes the journey. In contrast, since Lowry sets the novel in a dystopian environment, it ends differently. Jonas is never recognized. All attempts by the regime to follow him and Gabriel fail. However, in a very unorthodox manner, problems are resolved, and balance is restored, giving the hero the chance to embark on a new fulfilling life. Although it is not explicitly stated by Lowry, it is inferred that Jonas has the ability to easily return back to his community since his arrival to Elsewhere brings back the memories of his people. Thus, they would be able to resist the unfair rule of The Committee of the Elders. Campbell explains that “[f]reedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the casual deep and back – not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other – is the talent of the master” (2004, p.212-3) Therefore, in this sense, the hero wins the battle against all odds. “It leads in the end to that distant goal (which may perhaps have been the first urge to life), the bringing into reality of the whole human being – that is, individuation” (Jung, 2001, p.27). Accordingly, Lowry gives young readers hope that heroes can survive in dystopian conditions. Jonas metaphorically ascends the throne as he reaches a place that is safe. Hence, the child as a hero is able to exercise its right for freedom, love, and safety.

5. Conclusion

It is thus concluded that Campbell’s mythological formula is revealed as a construct that subtly imposes its dogmatic frame of reference by insisting that a certain kind of heroic journey be universally recognized as the path of divinity and the highest form of individuation. The intersection of Jung’s theory and Campbell’s model offers a valuable basis for understanding the composition of the child as a hero and the sequence of plot events that shape the journey. The change is always brought upon by the hero because the hero is the one who thinks differently than the others. The change that Jonas brings is a societal one. The

hero's journey becomes even more powerful in reflecting various aspects of life when its use in young adult literature is considered. Jonas experiences a mental and emotional journey as well as a physical one. Jonas's journey is atypical, for he does not return to the Ordinary World. Yet, he bestows the boons of the Special World upon his community through reaching Elsewhere. The transmission of memories becomes a process of self-discovery while uncovering repressed memories. Jonas's journey exemplifies the power of self-discovery and the significant role it plays in shaping both individual destinies and the collective well-being of society. Since the audience is young adults, observing heroes navigate and triumph over the challenges in their journeys, emerging as transformed and improved individuals, can instill confidence in the intended readers.

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التعرف على الطفل كبطل: رحلة تولي زمام النفس والتحول في

رواية الواهب للويس لوري

تتناول الدراسة عوالم أدب الشباب والأطفال من خلال فحص رواية الخيال العلمي الديستوبي "الواهب" للكاتبة لويس لوري. يقوم البطل الشاب، جونا، برحلة تحويلية تتبع إطار رحلة البطل لجوزيف كامبل. في مجتمع متقدم تكنولوجياً يبدو أنه يقترّب من اليوتوبيا، يتحول جونا من طفل عادي إلى "المتلقي للذاكرة"، وهو المنصب الذي يضعه على مسار الاكتشاف الذاتي والتنوير. الطفل كبطل هو مفهوم محوري في الدراسة. على الرغم من صغر سنه، يُظهر جونا شجاعة ومهارة وتصميم هائلين في استجابات السلطات واستشفاف الحقيقة. و لذلك تثير الدراسة قضايا حول قدرة الشبان على التحكم في مصيرهم الخاص في مواجهة عقبات ضخمة. بالإضافة إلى ذلك، تستكشف الدراسة نمو وتطوير جونا النفسي وذلك أثناء تجاوزه تعقيدات البيئة الديستوبية، مستوحاة من عملية التكامل الذاتي دمج العديد من عناصر الذات. تهدف المعروفة بفلسفة كارل يونغ. يعكس الصراع الداخلي لجونا الدراسة إلى الإجابة على الأسئلة التالية: كيف يتجاوز جونا، كبطل صغير، التحديات في رحلته التحولية؟ وبأي طرق يتم استخدام نمط البطل لتشكيل هوية جونا كمخلص؟ وإلى أي مدى يتماشى الصراع الداخلي لجونا مع عملية التكامل الذاتي لكارل يونغ؟ وكيف يمنح دمج رحلة البطل وعملية التجسيد القراء الصغار القدرة على التعرف على إمكاناتهم للتغيير؟ توضح نتائج البحث أن هذا الهيكل السردي يولّد نوع من التمكين يتماشى خصيصاً مع القراء الشباب، للتعرف على إمكاناتهم كعوامل للتغيير وأبطال لمصيرهم الخاص.

كلمات مفتاحية: أدب الشباب – رحلة البطل – الأدب الخيال العلمي الديستوبي – عملية التكامل الذاتي.