

THE PATTERN OF DEATH AND REBIRTH IN CONTEMPORARY  
AMERICAN LITERATURE

"Only he who has lost his life will find it."

(Zen Proverb)

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Introduction

The myth of the hero is one of the most common in every kind of culture. It can be found in the classical mythology of Greece and Rome, in the Middle Ages, in Eastern civilizations and also among primitive tribes in our times.

For Carl Jung, it has a deep psychological implication: it represents man's internal struggle to overcome the forces that prevent him from reaching maturity. The monsters that the heroes have to slay represent unconscious forces that inspire fear and the hero has to pass through a kind of test before he can conquer himself. The hero triumphs over the forces of evil and then succumbs because of his hybris (hybris means pride, the desire to get too close to the gods). Then the hero suffers a process of decline, through treason by a friend or kin, and finally dies.

The rites of initiation, together with the myth of the hero, also represent a passage to a higher degree of consciousness. The initiation rites are very different from the idea contained in the myth of the hero. The hero has to conquer something, while the novice, on the contrary,

must renounce all ambition and any aspiration, to be submitted to a test. He must accept this without any hope of achieving success, in an attitude of total abandonment. In reality, he must be prepared to die. He submits himself to a rite of death and rebirth, that marks his passage from youth to maturity. The ritual makes him return to the deepest layers of the original identity between mother and child or between the Ego and the Self, forcing him to experience a symbolic death. His own identity is temporarily destroyed or dissolved in the collective unconscious. Then he is brought back from this state of dissolution by a rite of symbolic rebirth.

In all the initiation rites the symbolism of death is followed by one of rebirth. Death means the destruction of a part of man's Self to arrive at another stage of his life.

According to Mircea Eliade,

the mystery of the initiation gradually reveals to the novice the true dimensions of existence, introducing him into the realm of the sacred. The initiation makes him assume his responsibility as a man. This fact is very important: the access to spirituality is translated, in every archaic society, by a symbolism of death and rebirth.<sup>1</sup>

This same idea of death and rebirth is present in every aspect of life and creation. It is present in the great cosmic rhythms, in the passage from night to day and in the passage from winter to spring. Mircea Eliade quotes Theophylus of

Antioch , who wrote : "Is not there a resurrection for the seeds and for the fruits?"<sup>2</sup>

It is also present in the birth and death of new planets and galaxies: planets die in explosions of light, while others are also formed in explosions of light.

Jung says that, even without our knowing it, we suffer the influence of the symbolism of rebirth:

They are reminiscences of an ancient feast of solstice, that expresses the hope that the desolate winter landscape in the Northern hemisphere be renewed by the coming of Spring.<sup>3</sup>

According to Jung's discoveries, the existence of an unconscious psyche is admitted. In a very distant past his "original mind" was the whole of man's personality. Then, as man began to develop his own consciousness, his mind lost contact with much of that primitive psychic energy. There is within each man a directional tendency that generates a process, slow and sometimes imperceptible, of psychic growth and this process is called by Jung "the process of individuation." Gradually a more mature personality emerges. The organizing centre from where this regulating action emanates seems to be a kind of "atomic nucleus" in our psychic system. Jung called this centre the Self and

described it as the totality of the psyche, to differentiate it from the Ego, that is only a part of our psyche.

The evolution of the Self in each individual depends on the disposition of his own Ego to listen to the messages of the Self, which are commonly conveyed through dreams. But, according to Jung,

this active and creative aspect of our psychic nucleus can enter into action only when the Ego sheds all determined, ambitious projects in favour of a more profound and fundamental form of existence.<sup>4</sup>

This is described by Eugen Herrigel in his book, which tells of his experiences in Zen philosophy in Japan, as a gradual dissociation from the Ego to achieve a higher degree of consciousness.<sup>5</sup> As Herrigel's Zen master taught him, one has to cut off all ties, leave behind everything one has, everything one is, to achieve a state of communion with the source of psychic energy that exists inside each one of us. It is a process that involves deprivation and suffering, but leads to peace and understanding.

This process of growth is present in each of the three works that will be analysed in the second part of this paper. The three works to be analysed are Seize The Day, a novel by Saul Bellow, "I Look Out For Ed Wolf," a short story by Stanley Elkin, and Invisible Man, a novel by Ralph Ellison. Each one of the main characters in them undergoes a process of suffering and deprivation to arrive at a higher degree of

perception. The quotations that appear in the Introduction and in the Conclusion were translated from Portuguese into English, for the sake of English-speaking readers.

a) Seize the Day - Saul Bellow

The main character of the book is Tommy Wilhelm, a good looking man in his mid forties. He lives in New York, in a hotel where many old, retired people live, the "Gloriana."

What is most apparent about Wilhelm is that he experiences a deep sense of failure. Early in the nineteen thirties, because of his striking looks, he had been briefly considered star material and he had gone to Hollywood. There he stayed for seven years, working hard to become a star and these years of persistence and defeat had marked him deeply. Now he considers himself a loser: "He had never won. Not once... He was tired of losing."<sup>6</sup> Wilhelm thinks that he had been slow to mature and now it was too late to start another career. He felt a sense of inferiority in relation to his family:

His sister Catherine had a B.S. degree. Wilhelm's late mother was a graduate of Bryn Mawr. He was the only member of the family who had no education. This was another sore point. His father was ashamed of him. (p.17)

Although Wilhelm had great charm still, he was conscious that his good looks would not last long and he felt uncomfort-

able about it; this added to his sense of failure:

He looked down over the front of his big, indecently big, spoiled body. He was beginning to lose his shape, his gut was fat and he looked like a hippopotamus. (p. 34)

His marriage had been a failure and he was paying heavily for his mistakes, for his wife Margaret would not give him a divorce and imposed new and more difficult conditions every time they talked about the matter. Moreover, he had been fired from Rojax Company, where he had been working for about ten years.

So, at 45, Wilhelm is at a dangerous stage of his life: his physical appearance, which meant so much to him, is beginning to disintegrate, he is without a steady job and facing a broken marriage. Also he had a difficult relationship with his father, Dr. Adler, who was a prominent figure in his life. Once a famous doctor, Dr. Adler was now retired and lived at the same hotel Wilhelm lived:

The handsome old doctor stood well above the other old people in the hotel. He was idolized by everyone. (p.15)

Wilhelm felt bitter towards his father, because he didn't help his son, although he was a rich man. Near him Wilhelm felt like a kid; no doubt his father's fame also contributed to increase Wilhelm's sense of failure.

In California Wilhelm had adopted the name Tommy Wilhelm but Dr. Adler wouldn't accept the change and still called his son Wilky, as he had done for more than forty years. This question of the name is important because it reflects the conflict there is deep inside Wilhelm's personality. Wilhelm felt divided: he had always wanted to be another person, a Tommy, but at the bottom he knew he was always Wilky. He wanted to get rid of his father's name, but he sensed that Wilky was his real, inescapable self. This self felt rejected by his father and was under the impression that his father didn't love him. All his father had to give him was advice and no real sympathy and understanding. Wilhelm is in a state of internal conflict and his feeling of frustration is due to the fact that he cannot accept himself.

Dr. Tamkin, a retired psychologist who lived at the same hotel, had convinced Wilhelm to speculate in commodities and he had invested his last seven hundred dollars in it. If the prices of lard dropped, he would lose all his money.

Wilhelm got all worked up by his troubles and this was manifested physically:

He was horribly worked up; his neck and shoulders, his entire chest ached as though they had been tightly tied with ropes. He smelled the salt odour of tears in his nose. (p. 61)

His sensation of guilt is very strong — Wilhelm is always

blaming himself for things he did and for things he did not do. He even got to the point of thinking that maybe making mistakes was the essence of his life, that he was essentially weak and evil.

Dr. Tamkin sensed what was happening and tried to help Wilhelm. The explanation of the title of the book was given by him; when he told Wilhelm about his work and said that it was

Bringing people into the here-and-now. The real universe. That's the present moment. The past is no good to us. The future is full of anxiety. Only the present is real — the here-and-now. Seize the day. (p. 72)

He explained to Wilhelm that inside ourselves we have not only one soul, but many souls. And among all these there are two main ones: one is the real one, the other is a pretender soul. The pretender soul is the one that was created out of repressions, conditionings, all that was gradually imposed on us ever since we were born. The real soul is the one that loves truth. And they are in conflict inside every person, which causes all the trouble. As Tamkin explains,

Biologically the pretender soul takes away the energy of the true soul and makes it feeble, like a parasite. It happens unconsciously, unwarily, in the depth of the organism. Ever take up parasitology? (p. 77)



This explanation impressed Wilhelm very much and he tried to figure out which was his true soul and which was the pretender:

It was the description of the two souls that had awed him. In Tommy he saw the pretender. And even Wilky might not be himself. Might the name of this true soul be the one by which his old grandfather had called him — Velvel? (p. 78)

Dr. Tamkin also wrote a poem for him, entitled "Mechanism x Functionalism" or "Ism x Hism" on the same theme, trying to impress upon him the significance of the idea of the two souls and urging Wilhelm to assume his true soul, laying aside the pretender soul, which hindered his spiritual progress.

Wilhelm's reaction when he read it was of shock — he felt dazed, as if a charge of photographer's flash powder had gone up in his eyes. He had a brief moment of recognition and illumination, then he became confused again. Later on, as he was walking through an underground corridor, he felt a sudden burst of love for all the the people he saw there:

One and all, he passionately loved them. They were his brothers and his sisters. He was imperfect and disfigured himself, but what difference did it make if he was united with them by this blaze of love? (p. 91)

That experience he had, however fleeting it was, touched him deeply and he knew he had to go back to it. It was the right clue and the answer he was seeking was love: only by for-

giving himself could he love and forgive other people.

Later on, there was another clue about what was wrong with him: he remembered a poem that he had often heard in his childhood, which said:

"Come then, Sorrow!  
Sweetest Sorrow!  
Like an own baby I nurse thee on my breast."

What did this poem have to do with him? Tamkin had been trying to make him perceive how heavy his sense of guilt was. In reality, Wilhelm had married sorrow: he lived with it so much that he would think feeling joy a treason — an adultery.

Then came the crucial moment in his life, the moment of crisis: Wilhelm learned that the prices of lard had dropped and he had lost all the money he had invested in it. Tamkin disappeared and Wilhelm couldn't find him anywhere. Deserted by Tamkin, he went to his father — it was his last attempt to receive love and understanding from him. But Dr. Adler felt only irritation and contempt for his son and finally Wilhelm understands that he would never have from him the love that he had expected all his life.

Then Wilhelm called his wife up to tell her the news and felt there was only hate in her. It seemed now that he was completely alone, abandoned by all people that once meant something for him, and broke.

Wilhelm is a Christ-like figure — he undergoes intense suffering (Christ's passion) and is deserted and completely alone in the utmost misery.

At the end of the book he went to a funeral and a funeral here is symbolical of his own death. But in death there was also an idea of rebirth:

... the beating of his heart was anxious, thick, frightening, but somehow also rich. (p. 124)

When Wilhelm looked at the body in the coffin, he began to cry, first from sentiment but soon from a deeper feeling: "the source of all tears had suddenly sprung open within him, black, deep and hot" and "the great knot of ill and grief in his throat swelled upward and he gave in utterly and held his face and wept. He cried with all his heart" (p. 125). Wilhelm was crying for all his life, for all his deep sense of loss and deprivation. It seemed that his tears were purifying him and through them he was getting rid of all the suffering and the guilt so long buried within him.

The last lines are important: Wilhelm heard the music at the funeral and sank deeper than sorrow, "through torn sobs and cries, toward the consummation of his heart's ultimate need"(p.126). This ultimate need is forgiveness and love for himself — that would mean redemption.

b) "I Look Out For Ed Wolfe"- Stanley Elkin

The main character of this short story is Ed Wolfe — twenty-seven "a neat, thin young man in white shirts and light suits, with lintless pockets." <sup>7</sup>

The first point to notice about him is his isolation:

Something about him suggested the ruthless isolation, the hard self-sufficiency of the orphaned, the peculiar dignity of men seen eating alone on national holidays. (p. 519)

The fact of his being an orphan is strongly emphasized in the beginning of the story and orphan here can also be symbolical of spiritual deprivation. Ed Wolfe was an orphan in several senses. He had no ties in the world and had been educated at an orphan's house. He felt an orphan in the kind society he lived — he had a feeling that he didn't belong anywhere. To him, the non-orphaned people were those who had background, education, money. The mothered and fathered people were those he saw around him, "their sun-tans apparent even in the dark"(p.540) - they were "non-orphans, with M.D. degrees"(p.521). All these people live according to the advice his boss had given him when he was fired from his job: "Don't love. Don't hate. Detachment and caution"(p.526). Those words are a symbol of people's alienation: nobody wants to get involved in other people's lives. Many people nowadays live isolated, without really opening themselves up to other people, like Ed Wolfe did.

After Ed was fired from his job, he decided to sell his car, on an impulse to make money and have cash available at any time. After that, he went to the bank and decided to close his savings account.

Then Ed starts selling all his things and little by little he gets rid of all the things that meant security to him. At first the process was unconscious; then Ed started to notice that it was as if he were getting rid of parts of himself, of his personality. He sold his books — "I feel as if I'm selling my mind"(p.533). The books represented rational knowledge that didn't make him any happier. Then he sold his future — he cancelled his Life Insurance Policy. This

represented a desire to live in the here-and-now, an attitude of confidence and abandonment to whatever happens. After that he sold all his records — "Sixty dollars for the noise the world makes, man"(p.534). This is the sound that signifies nothing and prevents people from a closer contact with the world inside themselves. Then Ed sold all his clothes and felt as if he was selling "his skin"(p.535). This skin represented protection for him; by laying it aside he could be open to life. This also represents rebirth, to pass to a more perfect stage of life, as larvae do when they shed their skin to be transformed into butterflies . After that Ed sold his telephone and all the devices created by the consumer society, which are considered indispensable to people's lives: one phonograph, two radios, two watches, a pressure cooker. In this process, Ed decided to strip himself to the essentials: "I'll liquidate, I'll sell out" (p.531).

Paradoxically, as he got rid of all the symbols of security, there was hope of a fresh start for him. When Ed tears off the list of all his former possessions and blows it out of the window, as he says softly: "Look out for Ed Wolfe," what was really being blown off by the wind was not only paper, but a part of his former self. What Ed wanted was to get to his "gleaming self beneath" and this he could do by a process of shedding of his possessions (representing parts of him) in a "kind of helpless abrasion, as one rubs wood" (p. 520).

After this, he felt a change — he felt no more envy

and despair: "No envy wrenched him, no despair unhopd him"(p.538).  
The change inside him is symbolized by the changing of the season:

In darkness he walked through a thawing, melting world. There was on the edge of the air something, the warm, moist odor of the change of the season. He was despite himself, touched. (p. 539)

His old self was beginning to melt, together with the ice that previously covered the side-walks. Ed begins to make contact with other human beings. Oliver, a Negro, is the first one. This is symbolical, because Negroes are also orphans, living segregated among other human beings. Ed realized for the first time that he could go on for months without touching another person — both literally and in a symbolic sense, by evading communication. Suddenly it was very clear what he was up to: he could see clearly what hooked him and now he was free. When Ed got rid of the rest of the money he still had, buying a girl's freedom in a cabaret (the girl was a Negro dancer), in a symbolic gesture, the last stage in his process of spiritual growth had been completed.

The last lines of the story show Ed's new attitude to life: "Inside her own, he saw indifferently his own pale hand, lifeless and serene, still and infinitely free." While Ed was peeling off layers of his personality, which was symbolized by all the material possessions he deprived himself

of, a new and richer part of his self could come to the surface and he achieved a new awareness, both in relation to himself and in relation to other human beings.

c) Invisible Man - Ralph Ellison

The book shows the passage of a hero from innocence to experience. The hero is a Negro boy, born in the South, and he is shown in a search to find the meaning of life, to find his true identity. During this search, several stages can be distinguished: the boy suffers a series of symbolic deaths and each one represents a new step towards consciousness.

What prompted the hero to start his quest were the words uttered by his grandfather on his deathbed:

Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I gave up my gun back in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine them with grins, agree them to death and destruction, let 'em swoller you till they vomit or bust wide open. <sup>8</sup>

These words remained "a constant puzzle which lay unanswered at the back of this head" and the boy would spend his next years trying to solve it. Also the dream he had, in which his

grandfather presented him with an engraved message in letters of gold, saying "To Whom It May Concern — Keep This Nigger Boy Running," remained in his mind for many years.

In the first part of the book, the boy went to a college for Negroes, where he led a happy, sheltered life, removed from pressure and from pain, surrounded by greenness, flowers, white Christmases, comfort and loveliness. But in reality the school was "a flower studded wasteland" (p.37) the boy was able to realize later in time. Near the neat, well-ordered world of the college there was an insane asylum for army veterans. There was a scene between the black boy and an army veteran that took place in a nearby brothel, during which the boy was accurately described by the supposed lunatic. As the veteran said, talking of the boy, "He registers with his senses, but short circuits his brain" — in other words, the black boy is a "walking zombie" (p. 72). Although boy was a good student and piled up knowledge in his head, his degree of consciousness of himself and of the world around him was very low. After the encounter with the veteran, on walking back to the campus, the boy realized that at the college he possessed the only identity he had ever known and he was afraid of losing it. His mind was in a state of tumult and he felt there was a conflict inside him between his vital part, the instinctive part that wanted to express itself, and the part directed by reason which made him feel ashamed of his black brothers.

This conflict is going to be felt all through the action of the book. Before the end of his course the boy was expelled from the college



and as he did not want to return to his family in the South, he decided to go to New York to earn his own living. Before leaving for New York, the boy had an interview with Dr. Bledsoe, the college Dean and the words he heard from Dr. Bledsoe kept haunting him for a long time: "You're a black educated fool, son" (p. 140) and "... learn to look beneath the surface. Come out of the fog, young man" (p. 151).

His going to New York represented for the boy a new stage in his life and the beginning of a hard period of apprenticeship. It meant the end of his previously sheltered life and represented a kind of initiation for him. There the boy got a job in a paint factory, where he first came into contact with the rat-race: he faced the hostility of the other workers and social discrimination against black workers. He got to know about a Worker's Union and about what hard work really was. After a period working in the factory he had a quarrel with a black fellow worker and they had a fight near a furnace in the basement, where both worked. During this fight they forgot to check the valves that controlled the temperature and the furnace exploded. With the explosion, the boy was rocketed into a new world — the world of a hospital, where he lay unconscious for many days. He had a new and strange sensation: "My mind was blank as though I had just began to live" (p: 228).

This represented another stage on his way to self-knowledge — he experienced a kind of rebirth and tried to figure out what his new identity was.

After he left the hospital he was conscious of a change inside himself:

I was no longer afraid. Not of important men, not of trustees and such; for knowing now that there was nothing I could expect from them, there was no reason to be afraid. Was that it? I felt light-headed, my ears were ringing. I went on. (p. 244)

Then the boy came in contact with the Brotherhood — they were political activists, members of a political party, presumably the Communist Party, and wanted the boy to join them and work for them. The boy became aware of social conflicts and the desire of doing something for his brothers of colour rose in him. Brother Jack, a political leader, put it like this:

You might not recognize it just now, but that part of you is dead. You have not completely shed that self, that old agrarian self, but it's dead and you will throw it off completely and emerge something new. History has been born in your brain. (p. 285)

New ideas and preoccupations were in the boy's mind now. He was conscious that there were connections that led up to the past and future and branches that linked the fate of his people to his own. The Brotherhood leaders had discovered that the boy was a born speaker — he had a power of appealing to people's emotions and raise them into action. So they decided to use him in public meetings, to attract people's attention

and win support for their cause.

While he was waiting for a rally in Harlem to start, the boy was once again conscious of a division inside himself:

Perhaps the part of me that observed listlessly but saw all, missing nothing, was still the malicious, arguing part; the dissenting voice, my grandfather part: the cynical, disbelieving part — the traitor self that always threatened internal discord. Whatever it was I knew I'd have to keep it pressed down. (p. 327)

He had his old self, "that flew without wings and plunged from great heights" and his new public self that spoke for the Brotherhood and was becoming so much more important than the other that he seemed to run "a foot race against himself." The new self was not genuine; it was an image created by others and maybe that was why he felt on a race against himself.

Little by little, the boy grew disillusioned with the Brotherhood. In a confrontation he had with members of its Committee he shed his last illusions about it. As Brother Jack put it plainly, "You were not hired to think — only to speak" (p. 458). The committee didn't give a damn about what people wanted; in reality they manipulated them to serve their own purposes. According to Brother Jack, their job was not to ask people what they thought, but to tell them. Their relationship with the masses was not one of brotherhood, but one of masters versus servants. From that point on, the action of the book is accelerated and the boy's process of changing rises in a crescendo.

The boy wanted to leave the Brotherhood, but sensed that if he left it he would be lost, without any point of reference. He had tried to build his integrity by working for them, but now he realized that "it had changed to water, air. What is integrity?" (p. 492). Little by little the boy got to understand that people saw in him only a façade, only what they wanted to see. His own integrity mattered only to him, not to other people. His point of reference lay within himself, not outside, as he had thought. The matter of invisibility began to take form in his mind. He decided to use the Brotherhood, pretending to work for them, to destroy their power in Harlem. The last straw came when he realized that a note he had received warning him against the Brotherhood had been written by Jack himself. They had been manipulating him all the time, even while he thought it was he who was using them.

His rage exploded and then he had a dream, in which he saw all the people who had manipulated him all his life. In this dream the boy suffered a great pain and was freed from all illusions.

In the epilogue he is living in a basement, in a kind of hibernation. It is like living in a hole, but his hole is full of light — he has put more than one thousand bulbs in it. These lights are a symbol of illumination — after living for more than twenty years in a state of sleep, like most people do, he only became alive when he discovered his own invisibility. He is now aware that when people look at him they see only projections of themselves. This is not due to the colour of his skin — it is due to people's "inner eyes" —

the eyes with which they look through their physical eyes upon reality. Now the boy is conscious that the sickness throughout his life lay within himself and not in the world. To realize that you must take responsibility for yourself is what he compares to passion and death:

... the spear in the side, the drag by the neck through the mob-angry town, the Grand Inquisition, the rip in the belly with the guts spilling out. (p. 562)

It is too painful to face himself naked, not blaming the world for what he was and taking responsibility for himself.

Now the boy had two choices:

... you can either make passive love to your sickness or burn it out and go on to the next conflicting phase. (p. 562)

As he wrote the book, he was purged of all his suffering and his rage and now he felt that a process had been completed, the hibernation was over and he had to shake off the old skin and come up for breath in a symbolic rebirth. After being buried in the hole for months, now he would spring into life again, in a Christ-like pattern.

In the last lines the puzzle of the hero having no name is solved — the black boy could be any one of us: "Who knows but that, on that lower frequency, I speak for you?"

What is important in the book is that it doesn't come

to a conclusion: we get the idea that life is a series of deaths and rebirths. Man is not one, but he is a diversity. He is made of many parts, many selves, and each time one of these selves dies, we are born into a new awareness. Our life is really a long, endless quest for identity.

### Conclusion

As a conclusion we would like to establish what each of the heroes has in common with one another. The Negro boy in Ralph Ellison's book, Ed Wolfe in Stanley Elkins's short story and Wilhelm in Saul Bellow's novel were all undergoing a process of growth — psychological growth, which consists of steps toward reaching maturity. The process is not an easy one: it is preceded by suffering and by a sense of loss. Each one of the characters goes through a kind of psychic chaos — but this is a preliminary condition before changes take place.

Mircea Eliade says

This psychic chaos is a signal that the profane man is on the point of being dissolved and that a new personality is ready to emerge.<sup>9</sup>

When the chaos dies away, each of the heroes has achieved a higher degree of balance, a reconciliation with his own self, a new kind of serenity and awareness. The world around them is the same, but they may look at it with new, purified eyes.

The kind of existential crisis that each of them underwent is of a religious nature — implicit in their search is a desire to find a deeper meaning in life. According to Eliade,

every existential crisis puts into question at the same time the reality of the world and man's presence in it. This means that the existential crisis is essentially religious, for in the archaic levels of culture the Self is placed together with the sacred.<sup>10</sup>

Repeating Jung, we should say that the only adventure that is still open to man in our time is the exploration of the inner kingdom of his unconscious.

Men at some time are masters of their fates:  
The fault, dear Brutus, is not in our stars,  
But in ourselves, that are underlings.

(William Shakespeare. Julius Caesar,  
Act I, Scene II)

NOTES

<sup>1</sup>Mircea Eliade, O Sagrado e o Profano (Lisboa: Ed. Livros do Brasil), p. 199.

<sup>2</sup>Eliade, p. 146.

<sup>3</sup>Carl Jung, O Homem e seus Símbolos (Rio de Janeiro: Ed. Nova Fronteira), p. 108.

<sup>4</sup>Jung, p. 162.

<sup>5</sup>Eugen Herrigel, A Arte Cavalheiresca do Arqueiro Zen (São Paulo: Ed. Pensamento, 1975).

<sup>6</sup>Saul Bellow, Seize the Day (New York: Penguin Books, 1971), p. 11. All subsequent quotations from this text are taken from this edition.

<sup>7</sup>Stanley Elkin, "I Look Out For Ed Wolfe," in Contemporary American Short Stories (New York: Fawcett Premier Books Ballantine Books, 1967), p. 519. All subsequent quotations from this text are taken from this edition.

<sup>8</sup>Ralph Ellison, Invisible Man (New York: Vintage Books Edition, 1972), p. 16. All subsequent quotations from this text are taken from this edition.

<sup>9</sup>Eliade, p. 203.

<sup>10</sup>Eliade, p. 216.