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Self, Infinity, Rebirth: A Jungian Critique of The Walking Dead

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Self, Infinity, Rebirth

A Jungian Critique of *The Walking Dead*

By Emma Buchanan

Self, Infinity, Rebirth

A Jungian Critique of *The Walking Dead*

By Emma Buchanan

Submitted in Fulfilment of the Requirements for the Degree of Doctor of Philosophy

Bangor University

School of History, Philosophy and Social Sciences

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Yr wyf drwy hyn yn datgan mai canlyniad fy ymchwil fy hun yw'r thesis hwn, ac eithrio lle nodir yn wahanol. Caiff ffynonellau eraill eu cydnabod gan droednodiadau yn rhoi cyfeiriadau eglur. Nid yw sylwedd y gwaith hwn wedi cael ei dderbyn o'r blaen ar gyfer unrhyw radd, ac nid yw'n cael ei gyflwyno ar yr un pryd mewn ymgeisiaeth am unrhyw radd oni bai ei fod, fel y cytunwyd gan y Brifysgol, am gymwysterau deuol cymeradwy.

I hereby declare that this thesis is the results of my own investigations, except where otherwise stated. All other sources are acknowledged by bibliographic references. This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree unless, as agreed by the University, for approved dual awards.

Abstract

This interdisciplinary thesis offers a Jungian investigation of the AMC television series *The Walking Dead* with a strong focus on the series' gender representation. It examines rebirth and the relationship between ego and self in the lives of the survivors in a post-zombie-apocalypse landscape in order to appraise the series' treatment of gendered norms and find meaning in relationship between the series, the Jungian concept of the self and quantum physics. In so doing, it posits infinity as a metaphor for the self and psyche.

Traditionally, studies of zombie narrative have focused strongly on the zombie figure, giving the impression that any rebirth the genre can depict must relate to the resurrection and dehumanisation of the living dead. Moreover, the small number of papers investigating *The Walking Dead*, though interested in the human survivors, are overwhelmingly cynical in their conclusions about the post-apocalyptic world the series depicts, convinced it is one not only of hopelessness, but, more pertinently, of dreadful sexism and a staunch adherence to patriarchal norms. Recently, a few studies have posited that, actually, this apparently obvious misogyny is not as simple as it seems. Rather, as time goes on, significant, complex change is taking place. This study expands upon these observations, taking advantage of the long-running and survivor-focused nature of the television series to examine an overarching theme of change throughout the series. This thesis shows that, when a deeper analysis of the series over time is conducted, a more positive view of gender in the series is reached.

Using a Jungian investigative lens, and continuously marrying its psychological argument with quantum physics, this thesis makes several major and unique claims. First, by exploring the series as an example of archetypal rebirth, it is shown how the narrative to date can be understood as a series of seven rebirth cycles, and that those cycles are even organised around metaphorical phases of pregnancy: conception, gestation, labour and (re)birth. Moreover, it is shown how the first rebirth cycle is a hopeful one characterised by dramatic socio-political change which has a positive effect on gender roles and representation. Second, by exploring the series as a whole system in which the time before and immediately after the apocalypse may be seen as the development of the ego and post-apocalyptic time may be seen as the development of the self, leading to union, it is shown how the event of Lori's death and Judith's birth is a symbolic one which reverses the patriarchal values of the ego time and introduces a new feminine value. This means that the time after her death depicts another rebirth: a shift both to the self from the ego and to feminine dominance from masculine. Moreover, as Judith grows up, she becomes representative of the union of ego and self: a synthesis of old and new in the series, and the hero image is passed from Rick to her. Third, the rebirth imagery created in this investigation shows a clear parallel with both the quantum field and the infinity symbol. Thus, it is also argued that the self is essentially the same thing as the quantum field, with archetypes and waves, and archetypal image manifestations and particles, being comparable pairs, and that both material and psychological reality may be understood using the infinity symbol. Furthermore, this leads to a greater understanding of the self, since both infinity and the quantum field show how the self is a dynamic process that is constantly in motion, and how the self can be both the whole and the parts of that system.

Dedication:

For Stephen, who introduced me to The Walking Dead and has tolerated the impact of this project in our lives admirably, and for Crookshanks, who keeps me in my place.

Special thanks to Lucy Huskinson for her support and belief in this project.

“No tree, it is said, can grow to heaven unless its roots reach down to hell” – C. G. Jung

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1. Introduction

1.1 The Walking Dead in Context

The zombie apocalypse, a horror sub-genre, has been with us for over one hundred years, emerging out of the racism and chaos of the slave trade in Haiti. Zombification is almost a satirisation of the Catholic oppressors: it is blasphemous to suggest that anyone can return from the dead, it conjures a notion of Jesus as a mindless, disposable slave if he did, and the thought of eating zombie flesh, which might infect you, suggests that taking communion might poison you.¹

Over the last few years, the zombie narrative, once rather neglected by scholarship, has attracted academic attention, largely because the zombie itself (re)surged in popularity; the prevalence of the word 'zombie' in English books spiked significantly in the year 2000.² Much has been written on the zombie itself, especially in recent decades.³ This work, however, will be a different approach. It will take advantage of the television series' long-running coverage of the survivors to focus on the human survivors and the society they rebuild. That is a key goal of this project: to offer insight into the potential structure of society and community, and gender roles within them, if humanity found itself the victim of

¹ Christopher M. Moreman, 'Dharma of the Living Dead: A Meditation on the Meaning of the Hollywood Zombie', *Studies in Religion*, 39.2 (2010), 263–81 <10.1177/0008429810362316> (p. 268).

² John Vervaeke, Christopher Mastropietro and Filip Miscevic, *Zombies in Western Culture: A Twenty-First Century Crisis* (Cambridge, UK: Open Book Publishers, 2017), p. 1.

³ Kyle Bishop's work has been particularly influential, helping Zombie Studies to coalesce into a coherent field. For example: Kyle William Bishop, *American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture*, (Jefferson, NC: McFarland, 2010); Kyle William Bishop, *How Zombies Conquered Popular Culture: The Multifarious Walking Dead in the 21st Century* (Jefferson, NC: McFarland, 2015); Kyle William Bishop and Angela Tenga (eds.), *The Written Dead: Essays on the Literary Zombie*, (Jefferson, NC: McFarland, 2017). Further key general texts and collections include Christopher M. Moreman and Cory James Rushton (eds.), *Zombies Are Us: Essays on the Humanity of the Walking Dead*, (Jefferson, NC: McFarland, 2011); Sarah Juliet Lauro and Deborah Christie (eds.), *Better Off Dead: The Evolution of the Zombie as Post-Human* (New York: Fordham University Press, 2011); Roger Luckhurst, *Zombies: A Cultural History*, (London: Reaktion Books, 2015); Sarah Juliet Lauro (ed.), *Zombie Theory: A Reader* (Minneapolis: University of Minnesota Press, 2017). Additionally, a large body of recent scholarship has been published in the form of essay collections dealing with specific aspects of the zombie as an analytical object. Dealing with the common reading of the zombie as a critique of capitalism or from an economic viewpoint, key works include Henry A. Giroux, *Zombie Politics and Culture in the Age of Casino Capitalism* (New York: Peter Lang, 2014) and Glen Whitman and James Dow (eds.), *Economics of the Undead: Zombies, Vampires, and the Dismal Science*, (Plymouth, UK: Rowman and Littlefield, 2014). Ashley Szanter and Jessica K. Richards (eds.), *Romancing the Zombie: Essays on the Undead as Significant "Other"* (Jefferson, NC: McFarland, 2017) looks at the trend within popular culture of the zombie as an 'other' to be loved or helped. Christopher M. Moreman and Cory James Rushton (eds.), *Race, Oppression and the Zombie: Essays on Cross-Cultural Appropriations of the Caribbean Tradition* (Jefferson, NC: McFarland, 2011) takes a postcolonial approach to the zombie. There are also some key works which look at the surge in zombie popularity as a specifically (post)modern issue, including Stephanie Boluk and Wylie Lenz (eds.), *Generation Zombie: Essays on the Living Dead in Modern Culture* (Jefferson, NC: McFarland, 2011); Laura Hubner, Marcus Leaning and Paul Manning (eds.), *The Zombie Renaissance in Popular Culture* (London and New York: Palgrave Macmillan, 2015); John Vervaeke, Christopher Mastropietro and Filip Miscevic, *Zombies in Western Culture: A Twenty-First Century Crisis* (Cambridge, UK: Open Book Publishers, 2017).

a disaster of apocalyptic proportions: how would we cope, and how would we change? Given the threat from global issues such as climate change, this potential is not purely fictional. Indeed, given the thirst for knowledge on how to prepare for and survive disaster,⁴ and the popularity of disaster narratives like *The Walking Dead*, the potential to find ourselves in an apocalypse has never been perceived as more real.

Since its debut as a comic book written by Robert Kirkman in 2003, *The Walking Dead* has grown to include 154 issues, an eleven season television series by AMC attracting record-breaking cable audiences, several television spin-offs, a planned feature film and more television spin-offs, fan conventions and a plethora of related merchandise, turning the original concept into a veritable franchise. Its popularity can hardly be overstated: it “is the highest rating franchise in the history of subscription television [...] Its ratings performance over seven seasons places it above all the other well written cable content out there – more people have watched *TWD* each week than have ever watched *Game of Thrones*, *Breaking Bad*, *The West Wing* or *The Wire*”.⁵ Its popularity plays a big role in the resurgence of popularity for zombie narrative in general: “[i]n 2012, America’s *TV Guide* noted that the ‘zombie apocalypse has upended the entire television business. AMC’s *The Walking Dead* is now the No. 1 entertainment series on TV among adults 18–49 – a landmark accomplishment for a cable show”.⁶

The key premise of the series is that, for reasons unknown, a large proportion of the global population has turned into zombies⁷ and society has completely broken down. Unlike traditional zombie narratives, everybody is infected with an unknown something that turns people into zombies when they die (though being bitten does expedite the process). The series follows a core group of survivors as they attempt to prevail and build a new society in

⁴ Survivalism, or ‘prepping’, has become a widely understood concept recently, starting with television shows about bushcraft specialists like Bear Grylls in the 2000s and 2010s but becoming ever more popular, with a multitude of websites, online shops and books dedicated to survivalist products and topics such as bushcraft, and tips and information on how to survive a near-future disaster or breakdown in civilisation. <<https://theprepared.com/>>, <<https://www.ukpreppersguide.co.uk/>> and <<https://preppersshop.co.uk/>> [all accessed 17 November 2020] are examples if the reader is unfamiliar with concept. For their paper *On Post-apocalyptic and Doomsday Prepping Beliefs: A New Measure, its Correlates, and the Motivation to Prep* Fetterman et al. conducted seven studies in an attempt to quantify these popular prepping beliefs, for which little to no scholarship otherwise exists yet. Although prepping sounds like an extreme, fringe belief, the authors found that, whilst the most extreme prepping behaviour did come from particularly paranoid individuals, doomsday prepping is not at all as fringe as one might expect. The authors’ data also suggested that prepping actually amounted to individuals feeling like they had some control in their lives following political upheaval like Brexit and Donald Trump’s Presidency. Moreover, if individuals had negative thoughts or thoughts about death daily, there was a correlation with daily thoughts about prepping (Adam K. Fetterman and others, ‘On Post-apocalyptic and Doomsday Prepping Beliefs: A New Measure, its Correlates, and the Motivation to Prep’, *European Journal of Personality*, 33.4 (2019), 506-25 <[10.1002/per.2216](https://doi.org/10.1002/per.2216)>). Given the prevalence of eco-anxiety and tumultuous political landscape in these times, such daily thoughts are bound to be at least moderately common, giving rise to a nagging feeling for many people that they need to be doing something to be ready for some uncertain but disastrous thing which is coming.

⁵ Tael Harper, Katie Attwell and Ian Dolphin, ‘Wishing for the Apocalypse: *The Walking Dead* as an Ecosophic Object’, *Continuum: Journal of Media and Cultural Studies*, 31.5, 714-23 (2017) <[10.1080/10304312.2017.1379471](https://doi.org/10.1080/10304312.2017.1379471)> (p. 715).

⁶ [tvguide.com](https://www.tvguide.com), cited in Catriona Miller, ‘Pride + Prejudice + Zombies’, *International Journal of Jungian Studies*, 8.2 (2016), 136-40 <[10.1080/19409052.2016.1160615](https://doi.org/10.1080/19409052.2016.1160615)> (p. 137).

⁷ Though they are called ‘walkers’ in the series, so this work shall use that term too. There is a glossary of such terms available at the end for the reader’s convenience.

the face of the adversity, nihilism and chaos of the zombie apocalypse. Initially, the characters face constant threat from the walkers, whose hunger for flesh leads them to consume the survivors to death. Yet as time goes on, other human survivors, who have become monstrous themselves in the apocalypse, prove to be a worse threat than the walkers. Season one introduces Rick Grimes (Andrew Lincoln), the main protagonist until season nine, who awakens from a coma in an abandoned hospital in the aftermath of the apocalypse and must find his bearings and his family in this new world. A former police officer, Rick becomes the leader of a small camp of survivors near Atlanta and together they try to survive and build a life worth living.

The series quickly became notorious for killing off characters frequently and shockingly, which means that the main characters often change; however, there is a core group of leading characters who carry the story with Rick for at least several seasons. Indeed, the longest-serving characters in the series, appearing from season one to the present day and therefore outlasting Rick, are Carol Peletier (Melissa McBride), a formerly abused housewife turned leader and warrior, and Daryl Dixon (Norman Reedus), a no-good redneck in the old world, whose survival skills and decency turn him into a sort of working-class hero in the new world. Maggie Rhee (Lauren Cohan), a former farmer's daughter turned community leader; Michonne (Danai Gurira), a tough leader and warrior who has a relationship with Rick; Rosita Espinosa (Christian Serratos) a resourceful woman whose beauty and small size belie her strength; Eugene Porter (Josh McDermitt), a geek who lied about being a top scientist to gain protection but has become a crucial and useful member of the group; Gabriel Stokes (Seth Gilliam), a former cowardly preacher turned strong leader; and Aaron (Ross Marquand), who recruits the group to Alexandria, a settlement near Washington D.C., are also series veterans and key characters, with over 100 episodes under their belts. There is also a core contingency of deceased characters who played key roles and starred in many episodes before their deaths, including Maggie's husband Glenn Rhee (Steven Yeun), a former pizza delivery guy whose knowledge of the city makes him an expert at supply runs, Rick's son Carl (Chandler Riggs), who grows up in the apocalypse into a hero in his own right but tragically dies helping another survivor, Rick's wife Lori (Sarah Wayne Callies), whose death in childbirth this thesis will discuss in detail. Finally, the reader should be aware of Negan (Jeffrey Dean Morgan), the series' most notorious antagonist who terrorised the group until he was defeated but whose wit and screen presence made such a popular character he was made a regular character after his defeat. Rick and Lori's daughter, Judith, is also a long-serving character, but is a baby until season nine, when a time jump turns her into a young girl played by Cailey Fleming. Judith will also be discussed in detail throughout this thesis.

The action starts near Atlanta in season one, where the survivors make camp and await rescue. When it becomes clear rescue is not coming, they journey to the Centre for Disease Control for answers but discover that the international scientific community has fallen; suicidal, the one remaining scientist gives up and sets the Centre to auto-destruct. In season two, the characters make camp on the farm owned by Maggie's father in order to search for Carol's daughter, who goes missing running away from walkers. They hope to remain on the farm permanently and build a rural, homestead life but it is overrun by walkers and they must flee. In season three, the group discovers an abandoned prison and turns it into a camp. Lori dies giving birth to Judith and the group is attacked by a rival group, shifting the

worst threat from walkers onto other humans. The group defeats this rival group and welcomes its former residents into the prison to build a new, larger community. In season four, hostilities from the rival group's surviving leader destroy the prison and the characters must flee once more. The action follows the separated characters as they make their way both back together and down train tracks towards a possible sanctuary; on their journey they also meet new characters who become part of the group. After the sanctuary turns out to be a front for a group of cannibals, season five sees them travel to Washington D.C., where Eugene claims he can help find a cure for the zombie virus, but he is exposed as a liar. With no home or plan, they decide to go to Washington anyway and are scouted by Aaron, who recruits them to his settlement, Alexandria. The residents of Alexandria have been shut in their gated community since the outbreak and are thus naïve and need outsiders to help them. As they increasingly come under threat from both walkers and other human survivors, Rick's group takes over to help them survive. In season six, Alexandria is overrun by walkers after a group of humans attacks, and Carl loses an eye in the chaos. Just when it looks hopeless, Rick inspires the Alexandrians to fight back and the whole community spills onto the streets and takes back their town. However, soon afterwards they meet some new groups of survivors, one of which, led by Negan, turns out to be a much bigger threat than any they have faced. In season seven, the group are drawn into a war with Negan after he kills Glenn and Abraham (Michael Cudlitz) and demands the group serve him. It becomes an exceptionally brutal and intense war lasting until the end of season eight, a phase deemed 'all out war' by AMC. In the final battle, which this thesis will discuss in due course, the group defeats and imprisons Negan.

Season nine sees Rick try to build a new, peaceful society of interacting, co-operating communities, including Negan's people, but he leaves the series when he is injured blowing up a bridge to protect the community from a herd of walkers: a mysterious helicopter picks him and flies him out of the story. Immediately, there is a time jump and we meet Judith, who has grown into a young girl. We see that Alexandria is now an isolationist community after a bad experience inviting in others which almost loses them all their children. Judith helps Michonne see that isolationism cannot be their way of life, and Alexandria opens back up to its friends elsewhere. However, a new group of humans threatens them. This group, the Whisperers, lives like walkers, viewing the walkers as the next stage in human evolution: they wear walker skins as masks and live a nomadic, outdoor existence like wild animals. After the leader's daughter leaves and joins the group, the leader, Alpha (Samantha Morton), retaliates. Season ten follows hostilities between the group and the Whisperers, which lead to the destruction of Hill Top, a key settlement, and Carol engages Negan's help to kill Alpha and end the war. Season eleven has yet to air; currently, several characters are being held captive by a new antagonist group.

In each season, the survivors are continually trying to build a new life and community in the face of endless struggles: after trying to hold on to pre-apocalyptic structures in seasons one and two, season three explores the inadequacy and downfall of such patriarchal structures, as will be discussed in detail in chapters two and three. By season four they are experimenting with council leadership and running a small community. In seasons five to eight, crisis and a new settlement sees them revert to old structures only to find once again that they are inadequate, and their world also expands, leaving them running a larger community and interacting with other communities nearby. The presence of a variety of

communities allows the series to explore a variety of leadership styles and socio-political structures. In season nine onwards there is a drive towards the various communities working together as part of a larger whole, a considerable shift away from having leaders at all and a linked increase in diversity, as will be discussed in chapter four.

Assuredly, this thesis will show that, due to long-term changes in gendered and socio-political norms, the new society the characters are building is significantly more positive than their pre-apocalyptic one. Nevertheless, the brief synopsis above highlights that the series' narrative trajectory is one of constantly renewed and escalating antagonism; always trying to focus on living but being forced to focus on merely surviving. Certainly, this hopelessness is characteristic of the zombie genre: "[t]he modern zombie myth may be considered an ultimate expression of nihilism", in which one discovers "a world dispossessed of that which they desire and/or once had . . . [and] the crisis of meaninglessness is encountered".⁸ A few scholars⁹ have written about *The Walking Dead* as a depiction of hope, but thus far most share Davis' view that there are admittedly subcurrents of hope but they pale in comparison to an overall hopelessness and insurmountable nihilism.¹⁰ Davis claims it is

an a-religious apocalypse, devoid of any hope for a bright future. [...] this bleak picture seems to reveal an underlying present fear that the world around us has already devolved into a bottomless pit of despair: absent of meaning, bereft of purpose, isolated, and lonely as hell.¹¹

Similarly, although at first Beuret and Brown's position seems to recognise how the necessity for change allows for hopefulness in the series, which supports this thesis' view, they ultimately share the prevailing, cynical view. That is, on the one hand they admit that "*The Walking Dead* is an extended meditation on the reconstitution of community life under conditions of social collapse. Creator Kirkman explicitly suggests as much",¹² and assert that the series promotes the "idea of foregoing mastery over nature in favour of an alternate political practice",¹³ concluding that "social roles no longer hold their value" because it is what the characters can *do* that defines them now, not who they supposedly *are*.¹⁴ This means that,

[w]hile the first five seasons are dominated by a seemingly downward spiral into mere survival, there is a reoccurring tension [...] that survival can assume a less

⁸ Ashley John Moyses, 'When All Is Lost, Gather 'Round: Solidarity As Hope Resisting Despair in *The Walking Dead*', in *The Undead and Theology*, ed. by Kim Paffenroth and John W. Morehead (Eugene: Pickwick, 2012), pp. 124-44 (p. 126).

⁹ For example, Moyses, *When All Is Lost, Gather 'Round* and Chris Boehm, 'Apocalyptic Utopia: The Zombie and the (r)Evolution of Subjectivity', in *We're All Infected: Essays on AMC's The Walking Dead and the Fate of the Human*, ed. by Dawn Keetley (Jefferson, NC: McFarland, 2014), pp. 126-41.

¹⁰ Kipp Davis, 'Zombies in America and at Qumran: AMC's *The Walking Dead*, the Dead Sea Scrolls, and Apocalyptic Redux', *Journal of Religion and Popular Culture*, 27.2 (2015), 148-63 <10.3138/jrpc.27.2.2910> (p. 152).

¹¹ Davis, *Zombies in America and at Qumran*, p. 153.

¹² Nicholas Beuret and Gareth Brown, '*The Walking Dead*: The Anthropocene as a Ruined Earth', *Science as Culture*, 26.3 (2017), 330-54, <10.1080/09505431.2016.1257600> (p. 332).

¹³ *Ibid.*, p. 334.

¹⁴ *Ibid.*, p. 337.

fragile state and can become about making something more than mere survival, thus preparing the grounds for a return of some form of hope.¹⁵

However, on the other hand and reflecting the continuous antagonism, Beuret and Brown also claim that “[s]urvival, and not a project of political renewal, is the objective of *The Walking Dead*”,¹⁶ which makes theirs an extremely contradictory paper. I contend throughout, and especially in chapters two and three, that it is the very fact that the series depicts apocalypse which allows it to explore renewal, and since apocalypse is bound to create upheaval and the need to survive, there is no reason the backdrop of constant survival cannot sit alongside a project of political renewal and alternative political practice. The two themes are not mutually exclusive, but rather complement each other, acting as two sides of the same coin. As we will go into in more detail in chapter two, that destruction and sacrifice give way to creation and change is a key aspect of the series to be proved throughout this thesis.

Such nihilistic understandings of the series reflect a real-world rise in apocalyptic hopelessness. Debt, terrorism, the rise of right-wing politics, environmental catastrophe, the persistence of poverty, poor workers’ rights brought about by modern slavery methods such as zero hours contracts, the gig economy and sweatshops, mass migration and, now, the Covid-19 virus are just some of the pressing and serious issues contributing to a general sense of impending doom since the 1990s. This sense of doom caused Edinger to hypothesise that an archetype of the apocalypse began constellating at the turn of the millennium.¹⁷ Matthews adds that “our increasingly unstable chaotic state necessarily moves us toward a future not yet known—one not based on the patterns of the past”.¹⁸ Uncertainty is without doubt a key element in the constellation of this archetype. Our future seems both inescapably certain: stress and suffering until disaster can no longer be averted and life as we know it comes to an end; yet also completely uncertain: we cannot picture how we might endure or what might come after the impending disaster. This tension between certainty and uncertainty, disaster and the potential of the unknown, is surely at least one of the roots of the widespread increase in anxiety and mental health struggles we are witnessing in recent years.

Faced with these issues, people are turning to popular culture to help them to come to terms with radical changes in civilisation and to start considering what society might emerge from them. For it is not only *The Walking Dead* that has become popular: there has been a surge in the popularity of disaster and post-apocalypse narratives both in print and on screen. People are increasingly keen to imagine the ways civilisation as we know it might break down, as well as to explore how human life might look afterwards. As such, Kaplan calls screen depictions of potential future disasters “future-tense trauma”, a particular type of bearing witness to collective trauma.¹⁹ Kaplan argues that studies looking at future-tense

¹⁵ Beuret and Brown, *The Walking Dead: The Anthropocene as a Ruined Earth*, p. 337.

¹⁶ *Ibid.*, p. 332.

¹⁷ Edward F. Edinger, *Archetype of the Apocalypse: Divine Vengeance, Terrorism and the End of the World* (Chicago and La Salle: Open Court, 2002), p. 5.

¹⁸ Marilyn Matthews, ‘Apocalypse Now: Breakdown or Breakthrough?’, *Psychological Perspectives*, 52.4 (2009), 482-94 <10.1080/00332920903304812> (p. 485).

¹⁹ Ann E. Kaplan, ‘Trauma Studies Moving Forward: Interdisciplinary Perspectives’, *Journal of Dramatic Theory and Criticism*, 27.2 (2013), 53-65 <10.1353/dtc.2013.0015>.

trauma discover knowledge clinical studies do not²⁰ and points out that recent neuroscientific research suggests the brain is stimulated by fiction and makes little distinction between real and fictional experience, and that real-life actions may be affected it.²¹ Kaplan asserts that future-tense trauma serves to prevent the forgetting inherent to trauma.²²

Such narratives always enjoy popularity in times of difficulty and uncertainty but the recent, mass interest stems arguably from more than the need to face the end of civilisation and what might come after, however. Linked to the tension between certain disaster and uncertain aftermath mentioned above is a further tension. That is, although fear of certain disaster feeds our appetite for cultural depictions of it, we also fear that disaster might not come; that we may be trapped in these times of socio-economic struggle, eco-anxiety and disconnection from our potential forever. Francis Fukuyama has suggested that we might have reached the end of history and the last incarnation of human society; that there is no longer the possibility of progress; we are so bound up with liberal, capitalist democracy that nothing can destroy or replace it.²³ In this sense, there is no Hegelian antithesis or synthesis to the difficult times we find ourselves in: human society is determinate and what we see now is all there ever will be. This means that paradoxically, as well as confirming our fears, popular disaster and post-apocalypse narrative functions as an escape fantasy. A part of us wants the disaster to come; to destroy this determinate state we are trapped in, in order that the potential to progress and find a different way to live might be created. Kaplan shows how this oscillation between dystopia and utopia may be explained by the Freudian notion of *Todestrieb*, the drive to death and destruction, which highlights how psychoanalytical study can provide meaning sociological study cannot.²⁴

Kaplan argues that having a hopeful ending hinders the narrative's ability to inspire prevention of the future disaster,²⁵ yet also claims the vicarious witnessing of disaster may be what leads to productive change,²⁶ an apparent contradiction that betrays how the pendulum does indeed swing between certainty and uncertainty, and utopia and dystopia. This work will contribute to the rather small body of work which argues *The Walking Dead* depicts an overall hope, although it is not through a classical hopeful ending, but through a gradual productive change, making it a synthesis of sorts between Kaplan's opposing claims. As Boehm points out, even the series' tagline suggesting that it is time "to finally start living" in and of itself implies a definite feeling of positivity towards the apocalypse.²⁷ Boehm feels the series has a "utopian potentiality"²⁸ because "socio-political change is not only possible but necessary for survival",²⁹ and points to main protagonist Rick's insistence to racist Merle

²⁰ Kaplan, *Trauma Studies Moving Forward*, p. 55.

²¹ Anne Murphy Paul, 'Your Brain on Fiction', *New York Times* 17 March 2012 <<https://www.nytimes.com/2012/03/18/opinion/sunday/the-neuroscience-of-your-brain-on-fiction.html>> [accessed 13 January 2021], cited in Kaplan, *Trauma Studies Moving Forward*, p. 56.

²² Kaplan, *Trauma Studies Moving Forward*, p. 58.

²³ Francis Fukuyama, *The End of History and the Last Man* (London: Penguin, 1992).

²⁴ Kaplan, *Trauma Studies Moving Forward*, pp. 58-59.

²⁵ *Ibid.*, p. 58.

²⁶ *Ibid.*, p. 63.

²⁷ Boehm, *Apocalyptic Utopia*, p. 126.

²⁸ *Ibid.*

²⁹ *Ibid.*, p. 130.

(Michael Rooker) that there is no such thing as black people and white people anymore, in the social sense, as proof.³⁰ Wadsworth similarly notes that a prominent feature of the series is “its reaffirmation of meaningful human connection, including across the race and class divides that fractured society “before””.³¹ Indeed, there is so much positive change that this work will only be able to scratch the surface. It is astounding it has been largely missed by scholarship, in fact.³² *The Walking Dead* is thus an extremely valuable text for analysis, since it explicitly aims to treat the apocalypse as potential rather than disaster, exploring not what might become of us, but rather, what we might become, and, moreover, since scholarship has yet to really start investigating that fact. In exploring the sense of potential and change that pervades the series, then, it is hoped that this work will simultaneously convey a hopeful sense of potential and change for our real lives. After all, Edinger points out that ‘apocalypse’ means ‘revelation, uncovering of the hidden’,³³ not ending or something similarly nihilistic. Matthews feels we need to reconceptualise the widespread, general breakdown that seems to be happening as a natural process,³⁴ Woods notes that Edinger does not consider that we might need the destructive imagery, the constellating of the archetype of the apocalypse, to bring about radical change and new awareness³⁵ and Plaut argues major rebirth events may be called crises.³⁶ This work certainly agrees, and its exploration of the post-apocalyptic world in *The Walking Dead* as an infinite, cyclical rebirth fuelled by potential aims to prove just that, but, as stated, it is a hope which is a process, not a hope that is an ending. The importance of the difference between the two states of dynamic and static will become clear later when we introduce how the Jungian concept of the self relates to this thesis.

Many popular apocalypse narratives relate to the folly of technological advancements:

[m]odern technology has made the possibility of being able to gain control over Nature look much more likely. Science and technology now seek to wrest from Nature her deepest secrets, ultimately the secret of life itself. There is a danger that these scientific advances may become imbued with fantasies of omnipotent control.³⁷

Although the cause of *The Walking Dead* apocalypse is not known, there is still an element of this ‘battle’ that is very relevant to our study: “to the extent that Nature is conceived of

³⁰ Boehm, *Apocalyptic Utopia*, p. 135.

³¹ Nancy D. Wadsworth, ‘Are We the Walking Dead? Zombie Apocalypse as Liberatory Art’, *New Political Science*, 38.4 (2016), 561-81 <10.1080/07393148.2016.1228583> (p. 573).

³² This work will revolve its discussion of change around gender, but future study must surely explore, for example, the class changes the series depicts, with a particular focus on Daryl, whose pre- to post-apocalyptic journey is from stereotypical ‘white trash’ to the most significant male character with the earnest respect of everybody.

³³ Edinger, *Archetype of the Apocalypse*, pp. 2-3.

³⁴ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, pp. 482 and 485.

³⁵ Medora Woods, ‘Voices from the Shadows: Listening for the Self in Apocalyptic Times’, *Psychological Perspectives*, 55.4 (2012), 416-46 <10.1080/00332925.2012.730850> (p. 419).

³⁶ A. Plaut, ‘Jung and Rebirth’, *Journal of Analytical Psychology*, 22.2 (1977), 142-57 <10.1111/j.1465-5922.1977.00142.x> (p. 144).

³⁷ Warren Colman, ‘Tyrannical Omnipotence in the Archetypal Father’, *Journal of Analytical Psychology*, 45.4 (2000), 521-39 <10.1111/1465-5922.00189> (pp. 526-27).

as feminine, technology may be felt to be masculine”.³⁸ This means that apocalypse narrative frequently depicts the damaging omnipotence of one half of the cosmic whole.³⁹ Colman points to prevalence of apocalypse movies to show how this is manifesting simultaneously as fantasy and anxiety, for example although *Terminator* depicts the nightmare of technological domination, men identify with the Terminator character because, if they themselves are destruction, then they cannot be destroyed.⁴⁰ *The Walking Dead*, however, is about a post-apocalyptic society where there is no modern technology at all anymore: the grid has gone down and advancements have been effectively erased, resetting civilisation to pre-Industrial Revolution times. Thus, the apocalypse has disempowered the masculine half of the whole. Although remnants exist, the characters must live much more closely to nature, relying on growing and hunting their own food and using their own manual labour to achieve anything. Therefore, the key aspect of potential post-apocalyptic society to be explored in this thesis is to what extent *The Walking Dead* allows gendered norms, and the systems which create and uphold them, to change. The analysis of the running theme of change will show in particular in chapter four how the masculine half, Rick, is disempowered by a transfer of the hero image to Judith.

Existing work specifically discussing gender in the series is a rather small body of literature, not to mention repetitive in its arguments, therefore this thesis contributes to a significant gap in scholarship. Most existing papers interested in gender are overwhelmingly negative and rephrase essentially the same issue: that the series promotes an adherence to patriarchal norms. Their specific grievances generally fall into the same five basic types of gender stereotype in the series identified by Greene and Meyer: sexist rhetoric, division of labour, the role of protector, white male leadership, and the role of the dutiful wife,⁴¹ all of which will be debunked by the end of this thesis. Such papers have relied on generalisations and over-simplifications and have—somewhat hysterically—hyper-focused on a few scenes. They have also focused either exclusively on the comics or been unable to resist dipping into them to supposedly support their criticism of the television series. Therefore, they fail to adequately recognise the theme of dynamic change upon which the entire television narrative rests, and to realise that patriarchal norms are established precisely to challenge

³⁸ Colman, *Tyrannical Omnipotence in the Archetypal Father*, p. 526-27.

³⁹ Whilst the Eastern conception of the cosmic whole as yin and yang removes the issue somewhat, the halves are usually imagined in Western thought as masculine and feminine, meaning they end up being equated with real men and women, which can be harmful, yet any discussion of this battle of the halves cannot avoid the terms ‘masculine’ and ‘feminine’. Moreover, it must end up linking them to gendered behaviour if it wants to challenge the concept of gendered norms. That is not say that such a discussion supports gendered norms, of course, merely that it seeks to expose how the mythological and psychological impacts the material, as this work does. Susan Rowland’s *Jung: A Feminist Revision* (Cambridge, UK: Polity Press, 2002) is a key text in investigating the tension between the notion of masculine and feminine as psychological versus real-life roles. David Tacey’s *Remaking Men: Jung, Spirituality and Social Change* (London and New York: Routledge, 1997) is also an important and useful text. Jennings puts it: “[t]his conflation [of feminine with real women] is as misguided as conflating the term masculine with human men. We continue to struggle, as Jung did, with language riddled with terms that imply duality—long after theoretical physics has moved beyond Cartesian dualisms”. Like Jennings, when I use the terms ‘masculine’ and ‘feminine’ I aim to do so “as delinked from bodily sex and in as deliteralized and de-essentialized ways as possible” (Janis Jennings, ‘Tending Hestia’s Flame: Circumambulating the Sacred Feminine’, *Psychological Perspectives*, 51.2 (2008), 208-22 <10.1080/00332920802454205> (p. 215).

⁴⁰ Colman, *Tyrannical Omnipotence in the Archetypal Father*, p. 528

⁴¹ John Greene and Michaela D. E. Meyer, ‘The Walking (Gendered) Dead: A Feminist Rhetorical Critique of Zombie Apocalypse Television Narrative’, *Ohio Communication Journal*, 52 (2014), 64-74 (p. 67).

them, which is done very powerfully. Unlike my work's critical approach, which actively seeks out complexity through its use of depth psychology as a methodology, most of the existing literature takes an almost identical approach, which in this author's opinion entails simplistically describing what is on screen rather than evaluating and analysing it. As such, it almost all repeats the same criticisms about sexist norms and presents a cynical view of gender representation, which may be easily countered if one looks a little more closely. This thesis acts in its entirety as a counterargument, but it will be useful to now present an overview of these general repeated criticisms and the reasons they do not stand up to closer analysis. I will present them broadly in two groups for ease of reading: complaints about female characters and complaints about male characters.

First, many papers assert that the series promotes an unequal balance of power and division of labour between the sexes, whereby the female characters have a traditional, oppressed existence founded upon pre-apocalyptic, patriarchal norms. Gavalier, for example, criticises *The Walking Dead's* supposedly patriarchal portrayal of women as helpless, passive and saved by the men.⁴² Yet, throughout the series there are scores of female characters who are neither helpless nor passive, and who save both themselves and the men. In the television series—at the time of Gavalier's writing—viewers had been introduced to Michonne, who survives by herself for months following the outbreak and eventually becomes a key fighter for the group. As chapter three explores, Michonne introduces the notion of female warrior to the narrative. Viewers had also witnessed Carol's development from passive domestic abuse victim to confident and strong co-leader of the group. As chapter four discusses, Carol's development into action hero is part of an undeniable shift towards female characters actually being tougher and more active fighters than the men, as exemplified by a key promotional shot for season five, which shows the group protected by a combat-ready female frontline while former patriarch Rick stands at the back holding the baby.

Due to her identity as dutiful wife and her reinforcing of traditional gender roles, Gavalier claims that Lori represents a favourable attitude towards the way things were and encourages us to go back to them.⁴³ However, for that to be correct Lori would have to be desirable (not sexually; simply as a person and character to know), but she is not. Gavalier himself berates Lori for her uselessness and passivity⁴⁴ but fails to see that we are all berating her too; she is not selling the notion of return at all.⁴⁵ She is so unlikeable precisely because she so garishly represents everything wrong with patriarchy and internalised

⁴² Chris Gavalier, 'Zombies vs. Superheroes: *The Walking Dead* Resurrection of Fantastic Four Gender Formulas', *ImageText*, 7.4 (2014) n. pag. <http://imagetext.english.ufl.edu/archives/v7_4/gavalier/> (section 4).

⁴³ Ibid.

⁴⁴ Ibid., section 12.

⁴⁵ My claims that Lori is too annoying a stereotype to be taken seriously, and that her death symbolises the death of the old institutions, are humourlessly summed up by the popular 'Honest Trailer' YouTube series. The 'Honest Trailers' are a popular series of humorous fake trailers made for films, television shows and video games by a group of fans who call themselves the 'Screen Junkies'. They make high-quality, professional-looking trailers which make fun of the original by drawing attention to its flaws, usually in an affectionate way. Regarding Lori's ghostly appearance as an hallucination for several episodes after her death, the voice of *The Walking Dead* honest trailer declares Lori "is literally haunting the show with her annoying presence" (Screen Junkies, *Honest Trailers - The Walking Dead: Seasons 1-3*, online video recording, YouTube, 15 October 2013, <<https://www.youtube.com/watch?v=rNxvo8AcpQQ&t=43s>> [accessed 13 January 2018]).

oppression. She is so useless and passive that she is a caricature, a living stereotype of a suburban American housewife. In fact, Gavalier's blaming of her for the reactionary atmosphere betrays his own inherent sexism, in that he fails to understand that she has been turned into such an abhorrent person by her environment. Lori is the product of the patriarchal society in which she has grown up: she is allowed no identity other than 'Carl's mother' and 'Rick's wife', takes little responsibility for herself, expects the men to provide for her and plays the role of dutiful wife even when it goes against her free-will. Gavalier's own assertion that the love triangle between Lori, Rick and Shane (Jon Bernthal) is stereotypical and involves no autonomy for the female character⁴⁶ highlights this very fact: she has internalised the notion that she needs a man to cope and, therefore, her identity revolves round that. She is the worst example of what women can become in this system: a tragic figure who has no autonomy at all. Greene and Meyer also criticise Lori's identity as a dutiful wife, pointing to Lori's public deferring to and supporting of Rick's judgement even when she personally disagrees with it,⁴⁷ but they, too, fail to do more than describe the situation. Yes, Lori is a dutiful wife, but this fact does not reinforce gender roles. Rather, Lori represents patriarchy's stereotype of women, and, as chapter two explains, her death serves as a symbolic, post-patriarchal rebirth. Chapter three further points out that she is effectively replaced by Michonne, meaning the pre-apocalyptic housewife is replaced by the post-apocalyptic female warrior: it is this strong, positive image of women which is actually reinforced.

Sugg also believes the imbalance inherent in Lori and Rick's relationship shows the notion of gender in the series is regressive: "Lori [...] expresses her nurturing and protective nature while Rick is shown to be level-headed, quick-acting, and good at perceiving and planning for dangers".⁴⁸ I would, however, contest both descriptions. Lori may define herself exclusively as Carl's mother when we first meet her, but we do not see her nurturing or protecting him, or anyone, to the extent that we might call it her 'nature' to do so. Indeed, rather than nurturing and protecting Carl, she consistently walks off from the main camp and asks other characters to watch him, to the extent that mocking this behaviour has become one of the fans' most popular memes. We barely see her truly interact with her son. Rick, moreover, is not definitively level-headed, as demonstrated during his group's takeover of Alexandria, when he risks their safety by attacking the husband of a woman he liked.⁴⁹ Nor is he always good at perceiving and planning for dangers. For example, he failed to calculate that Atlanta would have many walkers, and he entered the city completely exposed to them before climbing inside a tank, effectively trapping himself in a siege.⁵⁰ Sugg is also scathing that Lori dies in childbirth in season three,⁵¹ but does not appreciate the social rebirth metaphor that I will argue for, where Lori dies symbolically giving birth to change.

⁴⁶ Gavalier, *Zombies vs. Superheroes.*, section 16.

⁴⁷ Greene and Meyer, *The Walking (Gendered) Dead*, p. 71.

⁴⁸ Katherine Sugg, 'The Walking Dead: Late Liberalism and Masculine Subjection in Apocalypse Fictions', *Journal of American Studies*, 49.4 (2015), 793-811 <10.1017/S0021875815001723> (p. 795).

⁴⁹ 5.15, 2015.

⁵⁰ 1.1, 2010.

⁵¹ Sugg, *The Walking Dead: Late Liberalism and Masculine Subjection*, p. 801.

Many researchers are offended by the now infamous laundry scene in which several female characters, whilst doing laundry by a lake, discuss the fact that is they who are expected to do the group's laundry and appear to conclude that they like it, that the men could not manage it without them and that women's rights are not relevant to their situation.⁵² Gavalier criticises it for its suggestion both that laundry is a woman's job and they enjoy it, and for raising women's issues but failing to address them.⁵³ Simpson claims the scene raises "the possibility of female empowerment only to decisively shut it down" and that "women are consigned to doing laundry, cooking and making babies".⁵⁴ Greene and Meyer raise the same concerns.⁵⁵ Greene and Meyer mention the amount of time the women seem to spend doing laundry, and I agree that it seems almost constant (how much laundry can these people have?), yet they also say that despite this the characters always seem to be dirty⁵⁶ but do not appear to make an analytical link between these two issues. It could be argued, for instance, that this highlights the pointlessness of tasks which society asks women to spend their lives repeating. Importantly, this very early scene, I would argue, purposely sets the scene of existing patriarchal norms in order to challenge them as the series develops, especially since domestic tasks become rarely depicted. Indeed, much later in the series when we meet a new group of survivors – The Kingdom, a happy community of role-players where there is no apparent trace of old gendered roles – there is a scene which pointedly refers back to the laundry issue. Here, as the audience looks around this new community from Carol's point of view, we see an area where the laundry is being done - a sort of outdoor, communal laundry room – and it is exclusively men who are doing this laundry.⁵⁷ Moreover, wary of strangers, Carol pretends to one of these men to be a meek, weak woman, an act she often uses to prevent strangers realising how formidable she is, but the man reacts with confusion rather than chivalry, as though to make the point that strong, capable women are now so much the norm that anything else seems alien and people have no frame of reference for how to respond to it. It is clear that those who repeat the same criticisms of the laundry scene and associated domestic tasks performed by female characters in the earlier episodes fail to take into account the key theme of change in *The Walking Dead*. Gavalier himself admits that Robert Kirkman's motivation for writing *The Walking Dead* was to explore how people change,⁵⁸ and its nature as a television series of episodes, rather than a film or novel, allows the writers to explore and develop the characters and their society, hence why it is such a rich and unique text for analysis by zombie narrative standards. Throughout this thesis, I will examine how the characters develop and change and I will show conclusively that the roles female characters have as time goes on are far more progressive than in the very beginning. Further, Steiger points out the difficulty of measuring gender representation using the laundry scene, since it passes the Bechdel test, which in turn highlights the problem with using the Bechdel test as a

⁵² 1.3, 2010.

⁵³ Gavalier, *Zombies vs. Superheroes*, section 10.

⁵⁴ Philip L. Simpson, 'The Zombie Apocalypse Is Upon Us! Homeland Security', in *"We're all infected" Essays on AMC's The Walking Dead and the Fate of the Human*, ed. by Dawn Keetley (Jefferson, NC: McFarland, 2014), pp. 35-36.

⁵⁵ Greene and Meyer, *The Walking (Gendered) Dead*, p. 68.

⁵⁶ Ibid.

⁵⁷ 7.2, 2016.

⁵⁸ Gavalier, *Zombies vs. Superheroes*, section 7.

methodological tool, which Steiger explains many online commentators with negative views of the series have done.⁵⁹

Further, Simpson hugely oversimplifies Maggie's experiences to make her fit his view of the series as regressive and pro-patriarchy, claiming that, despite being strong and independent, she cries as she and Glenn flee the overrun farm in season two, and allows Glenn to drive the car they escape in; that in doing so she "relinquishes her independence".⁶⁰ This analysis reinforces gender binaries and betrays Simpson's own sexism. Maggie is namely a young woman fleeing her childhood home, which until today was a haven of safety, shelter and food, having just battled a horde of walkers, not to mention that she and Glenn have become separated from Maggie's loved ones. She is experiencing shock on a par with refugees fleeing their war-torn homes and it is incredible that Simpson chastises her for crying and 'allowing' (though how capable she was of debating anything is questionable) Glenn, who has the benefit of a little more emotional distance, to drive. Suffice to say that Maggie thankfully does not fit into Simpson's rigid idea of feminism: she is absolutely strong and independent, traits which make her a highly respected and effective leader of the Hill Top community in later series, for example; she also cries sometimes and shares responsibility with Glenn for their lives, and that is fine: there is nothing positive or healthy about emotionlessness or insisting upon doing everything alone. Further, given that Fine has shown comprehensively that gendered norms, including toys and behaviour,⁶¹ are fixed by social conditioning even before children leave preschool, it is frankly a bit rich for male authors to be criticising female characters for not being feminist ideals in the middle of an apocalypse. How could the writers portray that, when they are so limited by their own gendered socialisation, and, more to the point, how could the characters achieve that?

Greene and Meyer also take issue with sexist rhetoric in season one, asserting it as further proof the series promotes harmful patriarchal values. However, once again they fail to situate the issue within the theme of long-term change: such rhetoric quickly disappears. Moreover, even a brief evaluation of the context of the rhetoric easily demonstrates that the series is actively taking a stance *against* it, not in favour of it. For example, Greene and Meyer complain about the conversation between Rick and Shane in their police car which opens season one,⁶² in which the two friends discuss their wives using derogatory and sexist language, and Shane is particularly scathing, calling women, for example, "a pair of boobs" and "too damn stupid". Greene and Meyer point out that the implied normality of this rhetoric suggests saying such things is "harmless and socially acceptable" and that Rick believes all women are cruel because his wife is.⁶³ As with Lori, examined closely in chapter two, I argue that Shane is so ridiculously stereotypical that we are not supposed to take him seriously. He is a caricature of pre-apocalyptic, toxic masculinity and ultimately dies, taking his values with him. The sense of normality is there to establish what pre-apocalyptic norms looked like so that they can be destroyed, just like with the laundry

⁵⁹ Kay Steiger, 'No Clean Slate', in *Triumph of The Walking Dead: Robert Kirkman's Zombie Epic on Page and Screen*, ed. by James Lowder (Dallas: Smart Pop/Benbella Books, 2011), pp. 99-114 (p. 108).

⁶⁰ Simpson, *The Zombie Apocalypse Is Upon Us!*, p. 36.

⁶¹ Cordelia Fine, *Delusions of Gender: The Real Science Behind Sex Differences* (London: Icon Books, 2011).

⁶² 1.1, 2010.

⁶³ Greene and Meyer, *The Walking (Gendered) Dead*, p. 67.

scene. Furthermore, and crucially, Greene and Meyer do not take into account the juxtaposition of the scene featuring Rick and Shane's conversation with the implicit fact that they immediately lose the women about whom they are talking: they both lose their partners (Rick albeit temporarily) to the outbreak within a few scenes of their conversation. Their conversation is also mirrored later in Lori's critical comments about Rick with her friend at the school gates, immediately before discovering he has been shot and is seriously wounded.⁶⁴ both exchanges exist to remind us to value what we have. The loss each of the three suffers reflects the severity of their comments: Lori's less harsh criticism is punished least harshly, since Rick lives and they are reunited in the end without her having to do anything; Rick, who was less scathing than Shane, loses Lori and must go through trials to find her again; Shane, whose remarks are the most critical, loses his partner completely, or so we assume since we never meet her. Another example Greene and Meyer cite is Shane's sexist belittlement of Carol when she claims to have a solution to the problem of being locked in the Centre for Disease Control, which is about to explode: "I don't think a nail file's gonna do it".⁶⁵ Greene and Meyer fail to point out, however, that Carol pulls a grenade from her bag, and its explosion saves the group; thus, this scene subverts and reproaches Shane's sexist assumptions rather than reinforces them.

Gencarella, too, dwells critically on aspects of female representation which he interprets as unfeminist, but unfortunately his understanding of feminist is somewhat narrow, founded in binary ideas and just as limiting a notion as patriarchy. Gencarella takes aspects of female characters' personalities and stories in isolation from their whole, conveniently ignoring details which would contest his argument. For instance, he describes Beth's (Emily Kinney) attempted suicide as a youngster and general tendency to do chores, nurse and tend to male emotions as though there were nothing else to her.⁶⁶ He fails to acknowledge that she also becomes so mentally resilient that she barely reacts to news of her boyfriend having been killed on a supply run,⁶⁷ or that she starts a rebellion in the hospital in Atlanta where she is kept prisoner by police officers and made to work as a nurse, which ultimately leads to the downfall of that dictatorship.⁶⁸ In another example, Gencarella recognises that Michonne blends warrior with femininity, yet fails to see any positivity in that disruption of binary, and even asserts that she is only made joint constable in Alexandria because she has internalised the male fascism needed for survival.⁶⁹ What a dreadful dis-service Gencarella does here to the many female fans who take inspiration and strength from Michonne: frankly, his suggestion that internalised oppression is deemed so positive that it lands her a job and power is more disempowering than anything the character suffers as part of the narrative. Gencarella also seems to expect Andrea (Laurie Holden) to be either a moral, educated former human rights lawyer, or a mess who feels bloodlust.⁷⁰ He does not seem to consider that she can be both; that she is not her profession; that strong women are allowed to be flawed because that makes them real and relatable. He further suggests that Shane and The Governor (David Morrissey) may have been tainted through sexual activity

⁶⁴ 2.2, 2011.

⁶⁵ 1.6, 2010; Greene and Meyer, *The Walking (Gendered) Dead*, p. 68.

⁶⁶ Stephen Olbrys Gencarella, 'Thunder Without Rain: Fascist Masculinity in AMC's *The Walking Dead*', *Horror Studies*, 7.1 (2016), 125–46 <10.1386/host.7.1.125_1> (p. 137-8).

⁶⁷ 4.1, 2013.

⁶⁸ Various episodes throughout season 5, especially 5.4, 2014.

⁶⁹ Gencarella, *Thunder Without Rain*, p. 138.

⁷⁰ *Ibid.*

with Andrea, which would support the notion of dangerous, liberated women,⁷¹ but he does not point out that both men might have still been alive, and, moreover might even be happy, if they had continued their relationship with her and actually listened to the advice she was giving them.

Gencarella criticises a perceived gender binary when emotions are mentioned, for example when Shane tells Andrea to switch off her emotions and that she is too emotional to shoot, and, conversely, Beth getting angry at Daryl about not showing emotions after the loss of the prison and the two are living in the woods.⁷² However, Gencarella does not point out that Shane's nagging has a negative effect: Andrea is unable to make progress with her shooting and she becomes so worked up with a need to prove herself that she later accidentally shoots Daryl. Additionally, Daryl's emotional repression is due to abuse in childhood, not gender, and is also presented negatively, for instance when he self-harms with a lit cigarette in the woods on the way to Washington. In fact, the key message in the episode with Beth and Daryl to which Gencarella is referring,⁷³ in which Beth coaxes Daryl, not always intentionally, to stop blocking his emotional reaction to the loss of the prison and deal with how emotion from his abusive childhood interacts with these feelings, is precisely that it is better for men to feel and show it. It is frankly incredible that Gencarella does not mention or notice this. Gencarella also asserts that the juxtaposition of women and ghouls denigrates femininity in western thought,⁷⁴ but this is an empty argument when discussing the horror genre – there is no way to have a zombie series without linking women and ghouls. Gencarella also claims that severing the brain compares with menstruation:⁷⁵ he seems to be trying to interpret killing the bloody walkers as a metaphor for killing women, or at least femininity. It is not clear, largely because the walkers are not metaphorical for women, and nor is severing the spinal cord obviously connected to menstruation. Gencarella is trying to see links which are not there in order to support his view.

Gencarella's questionable view of what constitutes feminist characters links into the questionable views in general in the existing literature of concepts like masculinity and femininity. The papers I am outlining are fraught with the authors' assumptions about the existence and definitions of such ideas. For example, Greene and Meyer's assertion that Andrea is more masculine than other female characters⁷⁶ suggests their feminist analysis may be problematic. Not only does it suggest that, despite their hope to provide a feminist critique of the series, they are assuming a natural, essential existence of both a gender binary and gendered traits, it is unclear what they mean by their assertion. For the sake of trying to understand the assertion, if we also assume for a moment the existence of traditional masculine and feminine qualities, it is still hard to conclude Andrea is more masculine. She has a career, but then so does Jacqui (Jeryl Prescott Sales), and it is debateable whether that even is still considered a 'masculine' trait; she challenges the patriarchal norm, but, again, so does Jacqui. The only 'masculine' quality she alone among

⁷¹ Gencarella, *Thunder Without Rain*, p. 138.

⁷² *Ibid.*, p. 135.

⁷³ 4.12, 2014.

⁷⁴ Gencarella, *Thunder Without Rain*, p. 140.

⁷⁵ *Ibid.*, pp. 140-41.

⁷⁶ Greene and Meyer, *The Walking (Gendered) Dead*, p. 67.

the female characters has at the start is that she wants to protect the camp and go on supply runs rather than stay at home and do chores. In this respect, it appears that Greene and Meyer consider wanting to go to work rather than stay at home in a domestic role to be a masculine trait. It is dangerously simplistic, moreover, to assume Andrea's desire to be 'out at work' is genuinely liberating: research shows that women in what is considered a traditionally masculine role actually do *more* housework than other women.⁷⁷ As such, it is not a question of women fitting into existing systems; rather, the systems must be reorganised to allow women full access to life and men full access to childcare.⁷⁸ Linked to this, becoming the opposite of what women are under patriarchy, i.e. independent, might be the wrong strategy, since such words and their definitions come from within the dominant group and are therefore invalid; we cannot even trust simple descriptors like 'strong'.⁷⁹ This means that it is impossible to begin to depict, perceive or even imagine real change until the cyclical rebirth I posit in chapter two takes effect and brings about destruction and transformation into new ways of living and new systems. Additionally, Andrea incidentally has plenty of what an essentialist view might deem 'feminine' characteristics: she is blond and sexually desirable to male characters; she is caring and protective towards her younger sister; she is sensitive; she fumbles a lot and is not very co-ordinated. Therefore, not only does their assertion betray essentialist assumptions but it is hard to see why Greene and Meyer conclude that Andrea is more masculine at all.

Regarding the imbalance of power, Greene and Meyer also claim that the scene where Rick tells Andrea that the safety on her gun is on⁸⁰ invests power in Andrea by giving her a gun, but then strips all power away from her by having a man explain to her how to use the gun.⁸¹ Again, as a simple description of an isolated scene, this is correct, but a look at what is underneath and around the moment tells a different story. First, the analogy of Andrea's power being an illusion appears to be an accurate representation of Andrea's life: she is a lawyer, she is educated and had a good start in life, but she is belittled by sexism, including in this episode, and limited by patriarchy: she appears to have power, but really she does not. Rather than the teasing her with power and then taking it away, the series is highlighting through metaphor that that is how her life is. Moreover, relating to the theme of change, as time goes on, she gets to know her gun well and becomes a good shot. In fact, that moment with Rick is possibly what makes her realise that her power is only an illusion and that she needs to fight harder.

One of the few uncynical voices in the existing literature, Keeler has also argued that guns provide deeper meaning about development and change through symbolism.⁸² Keeler points out that Andrea's gun was given to her by her father before her road trip and, as such, is a symbol of the father - a protector and clear phallic image - and yet he did not teach her how to use it.⁸³ This could symbolise how problematic the series feels it is to attempt women's liberation within the patriarchal system - power is masculinity to such a

⁷⁷ Fine, *Delusions of Gender*, pp. 82-84.

⁷⁸ Jean Baker Miller, *Towards a New Psychology of Women*, 2nd edn. (Boston: Beacon Press, 1986), p. 128.

⁷⁹ *Ibid.*, p. 119.

⁸⁰ 1.2, 2010.

⁸¹ Greene and Meyer, *The Walking (Gendered) Dead*, p. 69.

⁸² Amanda Keeler, 'Gender, Guns, and Survival: The Women of *The Walking Dead*', in *Dangerous Discourses: Feminism, Gun Violence and Civic Life*, ed. by Catherine R. Squires (New York: Peter Lang, 2016), pp. 235-56.

⁸³ Keeler, *Gender, Guns, and Survival*, p. 240.

degree that it is perhaps impossible to fully empower women using our existing framework of reference. It also highlights that women's liberation as it is, is an illusion – women can hold power but not use it as effectively as men. Despite Andrea's gun symbolising power and protection handed down by her father, it failed to protect her sister Amy (Emma Bell). Indeed, it shot her after she was bitten by a walker and reanimated: that which was meant to ensure safety ended her life.⁸⁴ I would argue this is a metaphor for the fact that the patriarchal structures past generations put in place, which are supposed to care for us, are not merely useless, but can and will destroy us. This is why, as my analysis will show, these structures are destroyed and replaced. Keeler draws a link between Andrea's relationship with guns as symbolic of the illusion and hypocrisy of handing women male power, Andrea's death and the change in the series' gender representation.⁸⁵ Similarly, yet also alternatively, I will posit that Lori's death brings forth the change in gender representation through rebirth. Keeler's work also discusses how Carol's development from timid, abused housewife into tough, confident fighter suggests women with abusive pasts are strong enough to walk into danger and therefore better suited to survival.⁸⁶ In considering Carol's development, Keeler wonders whether she only becomes strong and fearless because she begins to embody masculinity, or whether she represents, not a masculine or feminine option, but a third thing.⁸⁷ Although there is enormous scope to discuss Carol as a third option, and future study must certainly take Carol as its focus, I will show here, in fact, how *Judith* becomes a third, more genderfluid thing, embodying both a new feminine value and the values of her father, Rick.

I have outlined common criticisms of the representation of women in the series, but the series' male representation is equally reproached by the existing literature for promoting masculinity anywhere on a spectrum of conservative and patriarchal to fascist. Greene and Meyer, for example, cite the behaviours of Carol's husband Ed (Adam Minarovich) and Shane during the laundry scene by the lake, in which Ed goads the women with sexist remarks about chores being their job, reacts with verbal aggression when challenged, speaks to Carol like a child, demanding that she come with him, and slaps her, after which Shane beats up Ed and warns him not to hit Carol.⁸⁸ Green and Meyer postulate that Ed's verbal and physical abuse, followed by Shane's violent intervention on Carol's behalf, reinforces protective masculinity.⁸⁹ However, I disagree with this conclusion because for one thing, Shane's violent reaction was actually a reaction to being rejected by Lori in a juxtaposed scene (Ed just bore the brunt of it) and not a protective reaction on Carol's behalf, and for another, this and Ed's overtly terrible behaviour portrays how toxic masculinity can be. Shane is shown to react aggressively and childishly when women will not acquiesce to him and, worse, Ed is violent, nasty, controlling and believes he is entitled to enslave other human beings: he is the epitome of the worst of patriarchy and we are supposed to hate him. Very soon after this incident he is killed by walkers and his death occurs because he is hiding in his tent sulking and recovering from his beating, meaning that he is indirectly responsible for his own death. If he had not attacked his wife, Shane would

⁸⁴ Keeler, *Gender, Guns, and Survival*, p. 240.

⁸⁵ *Ibid.*, p. 245.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*, p. 252.

⁸⁸ 1.3, 2010.

⁸⁹ Greene and Meyer, *The Walking (Gendered) Dead*, p. 69.

not have beaten him, therefore he would not have been on his own in the tent when the camp was overrun and might not have been killed. In other words, men are destroying themselves with their own toxic masculinity, so it is hard to see that they could also be great protectors. Moreover, Steiger astutely points out that Ed's abuse in the laundry scene is directly brought about by a conversation amongst the women, who joke about missing their vibrators.⁹⁰ Ed is threatened by this since he recognises he is being disempowered; he reacts violently to this disempowerment but his rebellion is immediately crushed, showing that he cannot react sensibly, so he basically destroys himself.⁹¹ This closer critical analysis shows that toxic masculinity is being exposed, humiliated and destroyed by the series.

That Carol is helped by Shane in this incident might appear to promote protective masculinity, but it is not that simple. Firstly, it is unfair to expect Carol, in the state she was in at the time, to protect herself. Melissa McBride plays the role of domestic abuse victim here with gut-wrenchingly distressing accuracy. She has no self-esteem or self-belief and any power she had has been worn out of her. She needs help and should not be expected to overcome Ed's abuse alone. Steiger emphasises that Carol's initially distraught reaction to Ed being beaten is a reflection of reality, no matter how difficult it is to watch.⁹² Steiger stresses that socio-political issues like sexism and racism are not going to go away the moment society collapses; the various commentators who lament the 'obvious' sexism in the series are missing that point.⁹³ Furthermore, Steiger is surely correct that the threatening, chaotic new world would initially make those issues more likely, not less.⁹⁴ And as Greer laments, sexist society has led to the reality that many women do not have initiative or the desire to use it, therefore expecting it of them is the wrong way to proceed.⁹⁵ There is also basis to claim that a woman's posttraumatic response will be passive,⁹⁶ and, regardless of how traumatic the apocalypse has been for Carol, experiencing domestic violence can cause posttraumatic stress disorder which leaves the victim feeling they have no control or power and unable to make decisions or keep themselves safe.⁹⁷ In fact, domestic violence results in a higher occurrence of PTSD symptoms than natural disasters or the sudden death of a loved one.⁹⁸ Greene and Meyer have unrealistically high expectations of her: they claim that Carol's failure to leave Ed due to the need for support from him means the scene fails to educate about domestic abuse,⁹⁹ but this is surely both a small step away from victim-blaming and plain wrong, since her severe upset over Ed's

⁹⁰ Steiger, *No Clean Slate*, p. 111.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid., pp. 112-13.

⁹⁴ Ibid.

⁹⁵ Germaine Greer, *The Female Eunuch* (London: HarperCollins, 2006), p. 76.

⁹⁶ Elizabeth F. Howell, "'Good Girls,' Sexy 'Bad Girls,' and Warriors: The Role of Trauma and Dissociation in the Creation and Reproduction of Gender', *Journal of Trauma & Dissociation*, 3.4 (2002), 5-32 <10.1300/J229v03n04_02> (p. 24).

⁹⁷ Cris M. Sullivan and others, 'Evaluation of the Effects of Receiving Trauma-Informed Practices on Domestic Violence Shelter Residents', *American Journal of Orthopsychiatry*, 88.5 (2018), 563-70 <10.1037/ort0000286> (p. 564).

⁹⁸ Melanie D. Hetzel-Riggin and Ryan P. Roby, 'Trauma Type and Gender Effects on PTSD, General Distress, and Peritraumatic Dissociation', *Journal of Loss and Trauma*, 18.1 (2013), 41-53 <10.1080/15325024.2012.679119>.

⁹⁹ Greene and Meyer, *The Walking (Gendered) Dead*, p. 69.

beating at the hands of Shane depicts the mental health consequences of domestic abuse acutely.

Greene and Meyer also claim that Carol and Sophia now belong to Shane as a patriarch rather than Ed, without their consent,¹⁰⁰ but this is stretching the reality to fit their desired conclusions: Shane is already a leader and patriarch since he is a former police officer; Shane makes no demands of Carol and Sophia as group members that he does not make of others, and Carol is arguably not able to consent to anything due to having no voice whatsoever until she gets help to escape Ed. Social support and recognition of a person's trauma have been shown to be essential for processing and coping with that trauma.¹⁰¹ Indeed, after Shane's intervention and the support of the other women, Carol is emboldened and begins to challenge Ed and gradually regains her power and identity, reinforcing the benefits of and need to help women experiencing domestic violence. Therefore, whilst the laundry by the lake scene is widely criticised for its poor representation of both women and men, for Carol, it represents the end of her abuse, the beginning of friendships and the emergence of her own agency and identity. As a result of that scene, Carol is not only liberated from her husband's oppression, but she is probably safer now, even during a zombie apocalypse, than she has been for years, which goes to show how things in the series are often not as obvious as they seem.

As for the question of why it was Shane and not a woman who intervened, several points may be argued. In this early stage, the group still looks to Rick and Shane, as police officers, to provide authority and leadership and fight crime; intervening is therefore part of Shane's role. Moreover, the other women in the scene were so close to what had happened that their reaction was delayed through shock, but Shane saw it from a distance and was able to react based solely on Ed's assault, as such he was not hindered by the emotional reaction to having been reduced to a slave by Ed. To clarify that Shane's masculinity is not desirable either, despite his assistance to Carol here, he attempts to rape Lori later in the season and is ultimately driven mad by his obsession with her, directly leading to his death. Neither Ed's nor Shane's attitudes are promoted, therefore. The only positively depicted result of this scene is Carol's willingness to stand her ground with Ed now that the people around her object to his treatment of her.

Whereas this thesis will argue, particularly in chapter three, that white male leadership, and even leadership as a concept, is gradually disbanded, white male leadership is a frequently lamented issue in existing scholarship. Greene and Meyer criticise the fact that Rick, and to a lesser extent Shane, are the leaders of the survivors with no challenge from other characters.¹⁰² This is true: they were police officers before the outbreak and the survivors are still clinging on to old structures. Neither are portrayed as perfect leaders, however, and are eventually replaced. Only considering season one meant that Greene and Meyer could not present the change that I will in this work, which is that women (and underprivileged men) take over leadership as part of the ongoing theme of change. Greene and Meyer do

¹⁰⁰ Greene and Meyer, *The Walking (Gendered) Dead*, p. 69.

¹⁰¹ Gabriela Nietlisbach and Andreas Maercker, 'Social Cognition and Interpersonal Impairments in Trauma Survivors with PTSD', *Journal of Aggression, Maltreatment and Trauma*, 18.4 (2009), 382-402 <10.1080/10926770902881489>.

¹⁰² Greene and Meyer, *The Walking (Gendered) Dead*, p. 69.

point out that even in season one there is an element of non-white male leadership, in the group of Hispanic men we meet who are running an old people's home.¹⁰³ I would argue that they do not give this group enough credit. Firstly, they are running a much more selfless operation than Rick's group, in that they have given up their own fates to look after the elderly and sick residents abandoned by other staff and who could not survive without help. Secondly, they are in a better position than Rick's group in terms of survival, in that they have a building and easy access to the city. Moreover, a key part of their role is to subvert audience expectations and challenge stereotypes and accepted norms, thereby setting the narrative up for change. They accomplish this by leading us (and Rick's group) to assume they are a dangerous Latino gang, before it is revealed they are former employees of the home and very nice people. However, there is another interesting way they accomplish this subversion in relation to gender, which Greene and Meyer almost pick up on but just miss. That is, as Greene and Meyer notice, Rick betrays his own gender stereotypes when he asks the men if they were doctors at the home¹⁰⁴ but what the authors do not say is that the answer smashes that patriarchal assumption and forces a moment's awkward reflection for Rick, and also the audience, when the leader Guillermo answers simply that his right-hand man Phillippe was a nurse and he was a custodian.

More extremely, Gencarella claims *The Walking Dead* celebrates fascist masculinity as the key to survival.¹⁰⁵ He asserts, for example, that group boundaries and debates about inclusion and exclusion amongst the survivors is a sign that the group is fascist,¹⁰⁶ but it is obvious, surely, though such issues affect all groups, regardless of political ideology or social context. Gencarella also cites as evidence Merle, who defends his actions while working as The Governor's henchman by claiming he was "just following orders",¹⁰⁷ Joe's violent gang of men (the Claimers) living by 'a code', the wrong side of whom Daryl and Rick end up on following the loss of the prison¹⁰⁸ and the trap set by cannibals to lure innocent people to Terminus to be devoured.¹⁰⁹ However, whilst it might be true that these characters betray fascist ideologies, the group of protagonists stands firmly opposed to them, and so do the audience, therefore. Rather than celebrating such masculinity, the series portrays it as the villain. Several antagonists will be examined as shadow manifestations throughout this thesis, in fact.

Gencarella also links elements of the series to the fascist aesthetics of the male soldier mentality: the perfect, masculine, emotionless soldier who beats death and seems not to feel pain, is homosocial¹¹⁰ but almost sexuality-less; an ideal resembling the ideal man of the classical world.¹¹¹ Gencarella lists numerous examples of male protagonists in the series

¹⁰³ Greene and Meyer, *The Walking (Gendered) Dead*, p. 70.

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*, p. 125.

¹⁰⁶ *Ibid.*, p. 129.

¹⁰⁷ *Ibid.*, p. 128.

¹⁰⁸ *Ibid.*, pp. 128-29.

¹⁰⁹ *Ibid.*, p. 130.

¹¹⁰ By 'homosocial' Gencarella means very comfortable in the company of male friends, unlikely to view females as worth socialising with and likely to be boisterous and use language intended to build male bonds, such as sexist rhetoric.

¹¹¹ Gencarella, *Thunder Without Rain*, p. 133.

appearing to epitomise fascist male soldier mentality,¹¹² and yet they are all contestable. For example, Shane, as Gencarella says, does often act without emotion, is homosocial, and does bash his head against a tree in order to fake an attack, appearing not to feel the pain of it.¹¹³ However, far from being almost without sexuality, Shane's entire story arc revolves around being sexually obsessed with Lori. Furthermore, Gencarella cites the example of Merle sawing off his own arm to survive,¹¹⁴ but the ideologies and actions of the bigot Merle are not presented as ones to emulate, and besides, it is the zombie apocalypse and it is simply logical that the toughest people will survive. Gencarella also claims that Glenn is essentially scrawny and useless in season one, and comes to embody fascist male mentality as time goes on,¹¹⁵ but this is not true: apart from Rick and Shane, who have police training, Glenn is easily the most useful person in season one since he knows the city best of anyone and is the expert on leading runs for supplies. He is also tough enough in season one to earn the admiration of Daryl, who is hard to impress, during the attempted rescue of Merle in Atlanta. I would argue that Glenn actually becomes less of a soldier over time, choosing to focus on his private life with Maggie. Gencarella also suggests that Carl is trained to be a fascist male soldier, or at least to present that aesthetic,¹¹⁶ but this is not true either: shortly after settling in the prison, Rick forbids Carl to use a gun and get involved in fights, and trains him to grow crops. Moreover, Carl is morally different from Rick: he grows up to have a personality which is clearly gentler, more trusting and focused on doing what is morally right. Chapter four will discuss how Carl's pleas for peace cause Rick to stop waging war with Negan, and, therefore, to integrate his shadow.

There are, at least, a small handful of works which either recognise that the apparent sexism in the series is not as simple as it seems or even disagree completely that the series depicts hopelessness or promotes patriarchal norms, although none goes into the analytical detail I do here. For example, whilst Sugg does claim the series has "an explicitly white masculinist survival narrative" which seeks to uphold colonial liberalism,¹¹⁷ she also admits that what seemed to be an unquestionable truth at the start - that Rick's leadership is natural and good - is shown to be an illusion.¹¹⁸ Further, Sugg persuasively theorises a parallel during the Alexandria storyline, when the group takes over its new community, at times by force, and Rick acts increasingly dictatorial, between the ambivalent and horrific hegemonic masculinity in the series and the western film genre, in so far as Rick's group, led by the

¹¹² Gencarella, *Thunder Without Rain*, pp. 133-34.

Gencarella claims female characters are enticed to become soldiers too, and cautions "[m]ore optimistic readings of these characters as feminist icons, then, need to reconcile with the fascistic logic at play, decidedly anti-feminist in its equation of one version of masculinity and survival" (p. 134). However, I do not believe that survival is as bound by fascist masculinity as Gencarella says: calmer, happier times have a backdrop of leadership which is liberal and not anti-feminist, such as when the prison community is flourishing under the leadership of a mixed-gender, mixed-race council in season four. One might argue that Alexandria is deemed in danger from outside threats under Deanna's leadership, and Rick is invited in to protect it, but even then Rick is portrayed as unstable and, since he seeks conflict (fascist behaviour, as Gencarella points out), (p. 135) the residents are gradually worn down and Alexandria is overrun with walkers before positive transformation can take place, so it is not possible to claim that fascist male leadership equates to survival.

¹¹³ Gencarella, *Thunder Without Rain*, pp. 133-34.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Sugg, *The Walking Dead: Late Liberalism and Masculine Subjection*, p. 801.

¹¹⁸ Ibid.

good-guy sheriff on his horse are turning into bad-guy ‘savages’, making us wonder whether the savages were really the bad guys after all.¹¹⁹ Sugg asserts that the earlier seasons “pointedly re-create” western genre tropes and link them with extreme masculinity, with the result that it highlights an “hegemonic white masculinity that is much more ambivalent and potentially “horrific” than is first understood¹²⁰ and that it is precisely being trapped in the illusion of white male hero that leads to Rick become a savage.¹²¹ My investigation of change will elaborate on Sugg’s evidence that there is a challenge to gendered norms, showing that Rick’s leadership is deemed a failure and that it, and even he, are replaced. It is important to reiterate that, though certainly a western and frontier myth, the series does not simply celebrate the colonial hero. As well as the subversion which turns the hero into the savage, Young points out another way in which the hero is questioned. That is, although riding into Atlanta on his horse wearing his iconic costume in episode one means Rick is a cowboy, the series subverts and challenges that heroic image by knocking Rick off his horse and having the horse be devoured by walkers.¹²²

Hassler-Forest also points towards a more progressive reading of *The Walking Dead*,¹²³ explaining that the act of mixing the western and zombie genres in itself sets the stage for a rich critique of social and political norms, since the zombie narrative deals with a world where “all forms of order and traditional patriarchal power have been destroyed, leaving the small groups of survivors to reassemble themselves into new kinds of communities”,¹²⁴ whilst the western narrative deals with countryside settlements “on the frontier between civilization and savagery”.¹²⁵ This means that the mixed narrative is a space which must confront the construction of those settlements and how they develop on that frontier, allowing considerable scope to reimagine socio-political structures. Moreover, the traditional western plot is subverted, in that usually the protagonist arrives at a small community which is struggling with solvable problems like debauchery, but can be, and is, harmonised by the protagonist’s arrival; but in *The Walking Dead* pre-existing harmony is disrupted by Rick’s arrival.¹²⁶ This means that the series purposely and repeatedly challenges traditional norms. The fact of the mixed genres placing the focus on the survivors and their new communities links closely to the approach this thesis takes of shifting the analytical focus from the zombie itself onto the humans. Moreover, although a key aspect of civilisation versus savagery would seem to be the civilisation of the pre-apocalypse versus the savagery of the past, the reality shown throughout my analysis will be the opposite - that the post-apocalyptic world is the more civilised one – reflecting the series’ tagline that ‘in a world ruled by the dead, we are forced to finally start living’.

¹¹⁹ Sugg, *The Walking Dead: Late Liberalism and Masculine Subjection*, pp. 805-07.

¹²⁰ *Ibid.*, pp. 805-06.

¹²¹ *Ibid.*, p. 810.

¹²² P. Ivan Young, ‘Walking Tall or Walking Dead? The American Cowboy in the Zombie Apocalypse’, *We’re All Infected: Essays on AMC’s The Walking Dead and the Fate of the Human*, ed. by Dawn Keetley (Jefferson, NC: McFarland, 2014), pp. 56-67 (p. 56).

¹²³ Dan Hassler-Forest, ‘Cowboys and Zombies: Destabilizing Patriarchal Discourse in *The Walking Dead*’, *Studies in Comics*, 2.2 (2011), 339–55 <10.1386/stic.2.2.339_1>.

¹²⁴ *Ibid.*, p. 343.

¹²⁵ *Ibid.*

¹²⁶ *Ibid.*, p. 348.

Hassler-Forest highlights that Rick's use of violence to construct and maintain his control, especially in the comic, and his declaration of 'commandments' for his followers epitomises the problems with hegemonic white male leadership.¹²⁷ Rick himself breaks that commandment, calling it naïve, and moves his group away from violent control,¹²⁸ which demonstrates that the series is aware that Rick's leadership is problematic and fallible and is exploring change and progress. Hassler-Forest insists the series "creates a space in which the contradictions of this kind of power are made visible, and the problematic ways in which the myth of the White Hero relate to issues such as race, social class and gender are allowed to come to the surface", and reiterates what I maintain throughout: that norms have to be established before they can be challenged.¹²⁹

Harper et al. also agree that the series has potential to explore a new world and that the authors discussed above fail to see how depicting ideology might lead to confronting and challenging it.¹³⁰ Harper et al. feel there is too much focus in most literature on describing what is on screen and not enough on investigating response to it,¹³¹ supporting my statement that these works simply describe what they see. A real critical analysis assesses and evaluates what is seen, seeking the causes and consequences. Harper et al. point out, for example, Gencarella's failure to link Shane's depiction as a fascistic male who discourages fear and emotion with his own downfall and death.¹³² Such works are representative, say Harper et al., of a body of commentaries that claim the series promotes a right-wing ideology by looking at decontextualised examples and 'text' rather than subtext, failing to see consequences depicted of such examples, ignoring nuance and bigger pictures.¹³³ Most existing papers assume the audience is one homogenous mass, which completely prevents engagement with how the series interacts with its audience or affects people.¹³⁴ I most certainly agree. As the next section explains, seeing subtext and relationship and seeking meaning in nuance and the bigger picture is the cornerstone of a Jungian approach, meaning that through its Jungian methodology this thesis is perfectly positioned to avoid and resolve these issues in the existing scholarship.

¹²⁷ Hassler-Forest, *Cowboys and Zombies*, pp. 349-52.

¹²⁸ *Ibid.*, pp. 349-52.

¹²⁹ *Ibid.*, p. 353.

¹³⁰ Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 715.

¹³¹ Like this author, Harper et al. take issue with several of the papers mentioned in 2.1. The premise of Harper et al.'s unique paper is that there has been too much focus on the ideological at the expense of affective response. Harper et al. argue for viewing the series as an example of Williams' 'body genre', i.e. "where textual cues are designed to simultaneously represent a feeling of intensity and re-create that feeling in the viewer [...] Williams argues that to criticise such genres for their repressive textual representations – such as portraying women as victims – is to misrepresent how these issues are actually problematised by the experience of viewing these texts" (Linda Williams, 'Film Bodies: Gender, Genre, and Excess', *Film Quarterly*, 44.4 (1991), 2-12 (pp. 4 and 12), cited in Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 715.) Although this is different from my particular Jungian approach, it is an angle which ought to interest Jungians taking Hockley's aforementioned approach of seeking meaning in the space between audience and text. Harper et al. argue that the series is an ecosophic object – i.e. it changes affect, challenges subjectivity and raises the possibility of a new world; thus, meaning is created by the audience and the milieu of viewing (p. 721) - "which has the potential to create a post-capitalist subject" (p. 716).

¹³² Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 716.

¹³³ *Ibid.*, 716-17.

¹³⁴ *Ibid.*, p. 721.

Harper et al. summarise the issue with the simplistic discussions in such problematic scholarly works of the series' depiction of leadership, security and violence: "[s]trong leaders, guns and walls are useful in the post-apocalyptic world; but the series also explores the problems they present: too much power, too much attachment".¹³⁵ Furthermore, "[t]he uncompromised 'heroes' of the series such as Daryl, Michonne, Morgan [Lennie James] and Jesus [Tom Payne] are clearly able to survive without the protection of either walls or guns, even though all four characters clearly come to value the importance of their shared community":¹³⁶ a perfect example of contradiction in the series. Thus, Harper et al. are the only writers in the existing body of literature who recognise the way that the show uses the most popular protagonists to encourage the audience to infer meaning that challenges what appears, on the surface, to be 'true'. Simply put: those characters listed by Harper et al. are so popular that the way they do things will be interpreted as the 'right' way by the much of the audience. And Harper et al. are correct that those characters resist guns, violence and walls. All four are clearly shown to like, even prefer, being outside the walls of the community, even though they also, in an interesting contradiction, are the heart of the community. As such, they are not overly concerned with security. Moreover, all four have an iconic weapon which is part of their aesthetic; they can but rarely do use guns, preferring, respectively, a crossbow, a sword, a staff and hand-to-hand martial arts combat. Chapter three will discuss Michonne's iconic Samurai sword as a symbol of her power.

It is interesting that the more recent the literature, the more favourably it views the series. This supports the claim made by my research that the series explores change over time. The most recent piece of research available, Gauthier's 2019 paper,¹³⁷ looks at community and survival in the series, like Beuret and Brown, but with a much more sympathetic eye. Gauthier reminds us that "[i]n the introduction to the first volume, Kirkman promised readers that he was 'in this for the long haul' and that they would 'see Rick change and mature to the point that, when you look back on this book, you won't even recognize him'".¹³⁸ And he does indeed deliver this change. Consider, for example, Rick's speech to Carl in season six admitting he has been going about things all wrong, followed by a move towards working together with the residents of Alexandria rather than behaving tyrannically.¹³⁹ My analysis will certainly add to that in detail by discussing Rick's renunciation of leadership, shadow integration and psychological union with Judith. Gauthier is in agreement that the varied cynical commentaries on the series are simplistic and do not stand up to close analysis. Drawing upon Fishel and Wilcox's related, race-focused study, Gauthier complains, for example, that

[t]hese readings, however, fail to account for the numerous occasions in the text when such chauvinistic tendencies [as were outlined earlier] are undermined. As Fishel and Wilcox (2017) point out 'the supremacy of the strong white man' is 'time and time again, revealed to be a false hope' (351). Much like the walls that will

¹³⁵ Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 718.

¹³⁶ Ibid.

¹³⁷ Tim Gauthier, 'Negotiating Community in the Interregnum: Zombies and Others in Robert Kirkman's *The Walking Dead*, *Journal of Graphic Novels and Comics*, 10.5-6 (2019), 543-61, <10.1080/21504857.2018.1530272>.

¹³⁸ Ibid., p. 553.

¹³⁹ Ibid.

assuredly come down, so too do such leaders eventually fail. The text thus presents a slow but steady unfolding of these notions.¹⁴⁰

Reminding us that walls are repeatedly shown to offer only an illusion of safety, Gauthier is especially keen to refute claims the series supports wall-building,¹⁴¹ since some, such as Keetley,¹⁴² have linked the series to Trump rhetoric. The failure of The Governor's walled-off military state and ambitions to protect, explored in detail in chapter three, support Gauthier's insistence that the series does not just not support Trump wall rhetoric, but opposes it. As Gauthier implies, the notion that The Governor does absolutely monstrous things and people allow it just in order to have his walls and protection is not the call to tyranny some authors believe – Gauthier considers it more of a warning, telling off or uncomfortable mirror to behold,¹⁴³ as do I. Most importantly, it is repeatedly shown, including in The Governor's Woodbury plot, that only focusing on survival is doomed to failure.¹⁴⁴

We have seen that much existing scholarship is overwhelmingly cynical and simplistic, but that there is finally some recognition that the series offers hope of positive, radical change if you take it as a long-term exploration of transformation and analyse beyond what seems obvious. This project is therefore especially crucial since it does what basically no others do, which is looks at gender in the series as a theme within a wider, continuous theme of change. This leads to radically different conclusions about hopefulness and positive socio-political change than the average paper. In its exposition of how this change transforms gendered norms, the analysis in this thesis is unparalleled. It is a ground-breaking revision of the series which charts long-term change from Rick's protagonism and patriarchal, pre-apocalyptic systems to an almost total transfer of narrative power to female characters. Throughout this thesis, I will demonstrate how these characters and their world develop and change, and I will show conclusively that the representation of female characters is far more progressive than in the very beginning. The reason for this new understanding of the series is that my study is unique in that it analyses beyond the first few seasons and will not be hyper-focusing on characters who are 'obviously' sexist or promote gendered and patriarchal norms, such as Shane, but will allow plenty of space to those who survive beyond the first few seasons and live to challenge them and build a different world, especially Judith. I will disprove the prevailing view that the series promotes patriarchal and gendered norms via several key, unique arguments. First, that there is a running theme of continuous change expressed through a constant cycle of recurring rebirth which can be charted by metaphorical pregnancies. This causes the characters and their society to change radically and hopefully. Second, that patriarchy is called into question and completely replaced upon Rick's departure by the transfer of the hero identity to Rick's daughter, Judith, whose birth symbolises the change from pre-apocalyptic patriarchal norms to post-apocalyptic new ones in that it kills her mother Lori, the personification of the old norms.

¹⁴⁰ Stefanie Fishel and Lauren Wilcox, 'Politics of the Living Dead: Race and Exceptionalism in the Apocalypse', *Millennium: Journal of International Studies*, 45.3 (2017), 335–55 <10.1177/0305829817712819> (p. 351), cited in Gauthier, *Negotiating Community in the Interregnum*, p. 547.

¹⁴¹ Gauthier, *Negotiating Community in the Interregnum*, p. 547.

¹⁴² Dawn Keetley, 'The Walking Dead and the Rise of Donald Trump', *PopMatters*, (16 March 2016) <<https://www.popmatters.com/the-walking-dead-and-the-rise-of-donald-trump/>> [accessed 14 January 2021].

¹⁴³ Gauthier, *Negotiating Community in the Interregnum*, p. 552.

¹⁴⁴ *Ibid.*, p. 554.

The related, radical changes turn the series and the characters' world into one led predominantly by women. Related: the future which is depicted is a synthesis of Rick's world and Judith's, not a militant overthrowing of patriarchy but one which allows Rick respect and love whilst also replacing his system.

The analysis in this thesis will further be different from much existing work in that it will focus exclusively on the television series.¹⁴⁵ Most of the existing literature focuses strongly on the comics and a key issue with this tendency is that it restricts the analysis to a text over which one person has almost exclusive ownership: Robert Kirkman. As the writer of the comic, Kirkman's ideas are almost the only ones we see. However, the television series requires input from a much larger group of people, including the actors and a very involved fan-base. The opportunity to consider other ideas and discuss alternatives, to see scenes come to life and to evaluate and edit what was written in the comic book provides the foundation for some key differences between the two media. The comics can admittedly be painfully sexist (for example a short-haired, plump woman challenges the patriarchy and is then killed off), showing Kirkman is guilty of upholding patriarchal norms. This is not an attack on Kirkman, since he is far from alone in this flaw. There is a precedent for writers to be able to imagine a rich fantasy world but unable to imagine their female characters in a non-traditional role, even when the society around them is non-traditional, for example *The Jetsons* is a futuristic world in which the family is basically the *Flintstones*.¹⁴⁶ And picture books shortlisted for the Caldecott Medal during a time when 40% of women were in the workforce did not feature a single employed woman.¹⁴⁷ However, by bringing the story to life and involving creative input from many people, the television series allows the franchise to rethink and challenge some of these issues. By placing my focus on the television series, I aim to both fill a gap in scholarship and expand and broaden our understanding of *The Walking Dead* by allowing us to explore the version of it that has been expanded and broadened through adaptation for television.

Linked to this, it is also an aim that this work will contribute to the acceptance of television studies as a legitimate subject for academic inquiry. As an art form considered 'low' on a hierarchy where 'high art' occupies a place of academic privilege, television studies faces prejudice.¹⁴⁸ Even some film scholars "assign a place to television outside the domain of legitimate culture, outside the arena of academic respectability" despite that being the precise place to which film was (sometimes still is) consigned by intellectuals and artists of other art forms.¹⁴⁹ This relates closely to gender. The very notion of high and low culture emerged against the socio-political backdrop of first-wave feminism and was inexorably bound to it. In fact, women were historically excluded from the realm of high art and 19th and early 20th century discourse "obsessively genders" high culture as masculine and mass

¹⁴⁵ Occasionally, it will highlight especially noteworthy differences between the comics and series in the footnotes.

¹⁴⁶ Laurie. A. Rudman and Peter Glick, *The Social Psychology of Gender: How Power and Intimacy Shape Gender Relations* (New York: The Guilford Press, 2008), p. 178.

¹⁴⁷ Lenore J. Weitzman and others, 'Sex-Role Socialization in Picture Books for Pre-School Children', *American Journal of Sociology*, 77.6 (1972), 1125-50 <10.1086/225261> (p. 1141).

¹⁴⁸ For a more in-depth discussion see Emma Buchanan, 'Blurring Lines and Challenging Hierarchies', in *Culture: Raise 'Low, Rethink 'High'*, ed. by Emma Buchanan (Berlin: Logos Verlag, 2020), pp. 9-23.

¹⁴⁹ Patrice Petro, 'Mass Culture and the Feminine: The "Place" of Television in Film Studies', *Cinema Journal*, 25.3 (1986), 5-21 <10.1353/cj.2018.0090> (p. 6).

culture as feminine.¹⁵⁰ Mass culture was explicitly equated with femininity and women by those who theorised it as meaningless and commercial, even apocalyptic, such as Adorno and Nietzsche.¹⁵¹ Modleski reiterates that the issue of gender within mass culture as a concept is huge: mass culture has been historically condemned as feminised culture with no apparent awareness of the socio-political context of women's oppression or of the bias inherent in sources written about women; women as producers and consumers of mass culture have been blamed for a decline in standards since the Victorian Age; and the image of women lounging around, lazily wasting their time consuming bland cultural texts with no depth requiring them to think has been constantly backed up by academic works and key thinkers, even those whose discourse at first seems to be liberatory.¹⁵² Petro's paper explains how the prejudiced view of television within academia is down to its negatively connotated values of consumerism, distraction, vulgarity and passivity associated with mass culture and, by extension, women.¹⁵³ Even use of language equates consumption of television with sexual subordination: "penetration" is used to describe how television has made its way into our lives.¹⁵⁴ This work contends that television is a rich and worthwhile source of analytical material and hopes to prove this through its exploration of the complexity of *The Walking Dead* and the radical potential it has. After all, as a postmodern medium, any screen text blurs all boundaries, between fantasy and reality; between cinematic and narrative.¹⁵⁵

Bringing together all that has been outlined above, this work's general research aims may be summarised as follows. To contribute to the growing fields of Zombie Studies by taking the different approach to a zombie apocalypse narrative of analysing the human survivors of *The Walking Dead* and the world they inhabit. Thereby, it will also offer insight into possible real-life effects of a 'future-tense trauma' and help people to conceive of an uncertain, difficult future as a necessary stage in rebirth to something better. This will involve showing that the nihilism on the surface is outweighed by hope when you look more deeply, a strategy for which a Jungian critique is especially well suited. A key aspect of this will be a critical analysis of the way the series depicts long-term change in gendered roles and norms, showing that patriarchal norms are challenged and replaced through a theme of continuous change manifested as recurring rebirth and symbolised especially via Lori's symbolic death and the development of Judith's character. Finally, this work aims to challenge the common perception that television is not a rigorous line of academic enquiry.

The rest of this chapter will situate the aims stated above in a Jungian context, outline the appropriate methodology and establish the specific research questions to be answered. I

¹⁵⁰ Andreas Huyssen, 'Mass Culture as Woman: Modernism's Other', in *Studies in Entertainment: Critical Approaches to Mass Culture*, ed. by Tania Modleski (Bloomington and Indianapolis: Indiana University Press, 1986), pp. 188-207 (p. 191).

¹⁵¹ *Ibid.*, pp. 191-95.

¹⁵² Tania Modleski, 'Femininity as Mas(s)querade: A Feminist Approach to Mass Culture', in *High Theory/Low Culture: Analysing Popular Television and Film*, ed. by Colin MacCabe (New York: St. Martin's Press, 1986), pp. 37-52.

¹⁵³ Petro, *Mass Culture and the Feminine*.

¹⁵⁴ *Ibid.*, p. 12.

¹⁵⁵ Helena Bassil-Morozow and Luke Hockley, *Jungian Film Studies: The Essential Guide* (London and New York: Routledge, 2017), p. 31.

have not been able to find any literature examining the series from a Jungian point of view, therefore this thesis fills a scholarly gap there too.

1.2 Key Concepts and Methodological Considerations

Jungians Bly and Woodman, in what seems classic fear of the new, claim that television has detached people from their ancestral literature and “caused a deep sleep”.¹⁵⁶ They do not explain what they mean by that exceptionally vague phrase, but their attitude is one of resistance to development, which is probably as anti-Jungian as it gets: everything is about constant development, as this thesis will show. It also reflects a classicist ‘high’ culture hierarchy, implying if it is old and read it must hold a deeper, ‘truer’ meaning, also anti-Jungian, since there is no truth to uncover, only meaning which is made in relationship. Hockley is correct that “[o]ne of the challenges that Jungian-informed screen studies offers to the clinical perspective is to accept the deep psychological value that arises from the cultural consumption of contemporary media”.¹⁵⁷ The fact is that popular television shows, in being watched by and making meaning for millions, are new mythologies, or at least updated ones for our time, therefore exploring their potential meanings and making those lessons accessible to people ought to be considered a top priority for Jungians. Tacey posits that the fact that a deeper, “not self-evident” meaning exists within fantasy might be a reason why this age’s “entertainment world is saturated with fantasy, mythic stories and legends: a compensatory process has arisen in popular culture”, which seeks to find meaning that people today cannot find in old stories.¹⁵⁸ Tacey stresses that depth psychology should transform older myths into new ones, a “work of updating and translating” that works closely with the arts.¹⁵⁹ Tacey expresses concern that the lack of accessible and meaningful sacred stories and pondering on what is beyond the ego make it hard to individuate because it means the ego has such power and the unconscious has so little.¹⁶⁰ Another key aim of this work, then, is to contribute to Jungian screen studies and update the bank of meaningful stories available to Jungians and applicable to the reality of modern life, thereby empowering the unconscious.

This section will introduce the key concepts which will be used to do this, and to achieve the research aims established in section 1.1, and hone those aims into specific questions. We will first outline core Jungian thought. Then we will look at how this translates into a methodology, and what other methodological concerns we will bear in mind. Afterwards, there will be a whole sub-section on the concept of self, since it will be the main overall concept we use in this work. The final sub-section will introduce the quantum physics which will inform the discussion of self that will run through this thesis.

¹⁵⁶ Robert Bly and Marion Woodman, *The Maiden King: The Reunion of Masculine and Feminine* (New York: Henry Holt, 1998), p. 26.

¹⁵⁷ Luke Hockley, ‘Jungian Screen Studies - ‘Everything is Awesome...’?’, *International Journal of Jungian Studies*, 7.1 (2015), 55-66 <<https://doi.org/10.1080/19409052.2014.958896>> (p. 63).

¹⁵⁸ David Tacey, *How to Read Jung*, (London: Granta Books, 2006), p. 15.

¹⁵⁹ *Ibid.*, pp. 21-22.

¹⁶⁰ *Ibid.*, pp. 50-51.

1.2.1 Essential Jungian Thought

The essentials which are relevant for this thesis are those relating to archetypal theory, an aspect of C. G. Jung's depth psychology which could be described as a thread which links together all his thought, including self, which shall be discussed in detail in the next subsection. Despite this, archetypes are not an altogether clear concept, partly because they are somewhat abstract by nature and partly because Jung himself conflated them with their image manifestations. That is, he describes them as "archaic or [...] primordial [...] universal images that have existed since the remotest times", which, when made conscious and perceived, take on familiar shapes specific to the consciousness they have emerged in; archetype is "an unconscious content that is altered by becoming conscious".¹⁶¹ Jung's use of the word 'images', and even 'content', here confuses the issue, since it suggests the archetype has already taken shape before it leaves the unconscious. He conversely also calls archetypes "*patterns of instinctual behaviour*" (Jung's emphasis) which implies a drive to behave in a certain way rather than a formed image.¹⁶² Elsewhere, he suggests archetypes are "archaic remnants", not definite images yet, but rather a "tendency to form such representations of a motif",¹⁶³ "an instinctive *trend*" to manifest urges symbolically (Jung's emphasis).¹⁶⁴ Despite this apparent lack of clarity, Jung's work demonstrates a definite claim that archetypes themselves are potential for content, whereas images are actualised, formed content. This notion of innate potential, or possibility, which links to tendency, above, is a crucial but arguably under-emphasised point in Jungian thought.

Archetypes are purely formal, categorical, ideational potentialities that must be actualized experientially. According to Jung (CW 10), they are only "innate possibilities of ideas." [...] Although archetypes "do not produce any contents of themselves, they give definite form to contents that have already been acquired" through experience (CW 10, pp. 10–11). Jung (CW 15, p. 81) insists that archetypes do not determine the content of experience but constrain the form of it, "within certain categories." Archetypes are a collective inheritance of general, abstract forms that structure the personal acquisition of particular, concrete contents. [...] By contents, Jung means images. Archetypes, as forms, are merely possibilities of images. [...] The archetype is an abstract theme (engulfment), and the archetypal

¹⁶¹ C. G. Jung, 'Archetypes of the Collective Unconscious' (R. F. C Hull, Trans., Original work published 1954), in *The Collected Works of C. G. Jung Vol. 9, Pt. 1 The Archetypes and the Collective Unconscious*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1959, repr. 1969), pp. 3-41 (p. 5).

¹⁶² C. G. Jung, 'The Concept of the Collective Unconscious' (R. F. C Hull, Trans., Original work published 1936/7), in *The Collected Works of C. G. Jung Vol. 9, Pt. 1 The Archetypes and the Collective Unconscious*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1959, repr. 1969), pp. 42-53 (p. 44).

¹⁶³ Carl. G. Jung, 'Approaching the Unconscious', in *Man and His Symbols*, ed. by Carl G. Jung (London: Aldus Books and Jupiter Books, 1964), pp. 18-103 (p. 67).

¹⁶⁴ *Ibid.*, p. 69.

images (whale, witch, wolf, ogre, dragon, etc.) are concrete variations on that theme.¹⁶⁵

Thus, we might say that archetypes are categorised potential. Rowland defines them as a formless, unconscious substance, constituting “inborn *potential* for a certain sort of image” (Rowland’s emphasis)¹⁶⁶ and “creative psychic potentials”.¹⁶⁷ Stein asserts that individuation, or coming to understand archetypal image manifestations from one’s psyche and integrate their lessons into consciousness, “refers to the process of becoming the personality that one innately is *potentially* from the beginning of life” (original emphasis).¹⁶⁸ Similarly, Dohe calls archetypes “possibilities of images” existing in an archaic level of the mind which were created “by the repetition of typical processes” such as dawn.¹⁶⁹

Post-Jungians have attempted to clear up the ambiguity surrounding the unconscious archetype and its conscious image with a variety of analogies which illustrate Jung’s wording. Wehr likens archetypes to empty picture frames, for example.¹⁷⁰ Zhu and Han summarise archetypes as “universal psychic *dispositions* that form the substrate from which the basic symbols or representations of unconscious experience emerge” (my emphasis).¹⁷¹ Jacobi describes archetypes and their images like deity families in classical myth – at the top are the first parents, which are in everything that comes after.¹⁷² This analogy reflects the word’s etymology: “*archetype* comes from *arche*, which means the original or master copy, and *typo*, meaning a stamp impressed on a coin. Thus, to be human is to be stamped with the image of the Self, the god-image”.¹⁷³ Miller describes archetypes as “patterning forces”,¹⁷⁴ which alludes to the instinctual aspect mentioned above. Dohe also focuses on this aspect, suggesting that archetypes are psychological counterparts to biological instincts.¹⁷⁵ In drawing a parallel between the mind and the body, Dohe’s description links

¹⁶⁵ C. G. Jung, ‘The Role of the Unconscious’ (R. F. C Hull, Trans., Original work published 1918), in *The Collected Works of C. G. Jung Vol. 10 Civilization in Transition*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1970), pp. 3-28 (pp. 10-11), and C. G. Jung, ‘On the Relation of Analytical Psychology to Poetry’ (R. F. C. Hull, Trans., Original work published 1931), in *The Collected Works of C. G. Jung Vol. 15 The Spirit in Man, Art, and Literature*, ed. by Herbert Read and others, Bollingen Series 20, (Princeton: Princeton University Press, 1966, repr. 1978), pp. 65-83 (p. 81), cited in Michael Vannoy Adams, ‘The Archetypal School’, in *The Cambridge Companion to Jung*, ed. by Polly Young-Eisendrath and Terence Dawson, 2nd edn. (Cambridge: Cambridge University Press, 2008), pp. 107-24 (p. 108).

¹⁶⁶ Rowland, *Jung: A Feminist Revision*, p. 29.

¹⁶⁷ Susan Rowland, ‘Michele Roberts’ Virgins: Contesting Gender in Fictions, Re-writing Jungian Theory and Christian Myth’, *Journal of Gender Studies*, 8.1 (1999), 35-42 <10.1080/095892399102805> (p. 37).

¹⁶⁸ Murray Stein, ‘Individuation’, in *The Handbook of Jungian Psychology: Theory, Practice and Applications*, ed. by Renos K. Papadopoulos (London and New York: Routledge, 2006), pp. 196-214 (p. 198).

¹⁶⁹ Carrie B. Dohe, *Jung’s Wandering Archetype: Race and Religion in Analytical Psychology* (London and New York: Routledge, 2016), p. 86.

¹⁷⁰ Demaris S. Wehr, *Jung and Feminism: Liberating Archetypes* (Boston: Beacon Press, 1987), pp. 52-53.

¹⁷¹ Jiang Zhu and Lemeng Han, ‘Analysis on the Personality of Maggie by Jung’s Archetype Theory’, *Theory and Practice in Language Studies*, 3.2 (2013), 324-28 <10.4304/tpls.3.2.324-328> (p. 324).

¹⁷² Jolande Jacobi, *Complex/Archetype/Symbol in The Psychology of C. G. Jung* (London and New York: Routledge, 1999), pp. 56-57.

¹⁷³ Anne Savitri Drillick, ‘Sacred Circles in Science: The Mandala and Astronomy’, *Psychological Perspectives*, 47.1 (2004), 90-107 <10.1080/00332920408407128 > (p. 92).

¹⁷⁴ Catriona Miller, ‘A Jungian Textual Terroir’, in *The Routledge International Handbook of Jungian Film Studies*, ed. by Luke Hockley (London and New York: Routledge, 2018), pp. 7-25 (p. 11).

¹⁷⁵ Dohe, *Jung’s Wandering Archetype*, p. 160.

with Jung's assertion that archetypes are psychic organs.¹⁷⁶ Tacey calls archetypes "foundational structures of life",¹⁷⁷ which also seems to draw a link between the biological basics and the psychological ones. Miller compares archetypes to a language: the language of the psyche which gives rise to consciousness and meaning.¹⁷⁸ This gives us the most useful, clear way of differentiating archetypes from their image manifestations in my opinion, in that we may consider archetypes the grammar: the connecting and organising principle; and images as the vocabulary.¹⁷⁹ Indeed, Payne-Towler claims "an archetype is always in process; like a verb, it is not a "thing" the way an object is".¹⁸⁰

Archetypal images, then, are metaphorical expressions of the archetypes;¹⁸¹ symbolic representations of the (unconscious) archetypes in the conscious, where they are necessarily particular to the mind, time and culture in which they manifest, for, whereas archetypes themselves are universal to humankind, the images which represent them are not.¹⁸² This means that "the images generated by archetypes are not entirely controlled by them. Archetypal images or symbols have content deeply affected by the culture into which they emerge".¹⁸³ The popular notions of archetype, such as hero or wise old man, are actually archetypal image manifestations allowing archetypes to be perceived by the conscious mind, and their exact forms are affected by time and place. There is an indefinite number of images within and between cultures.¹⁸⁴ This also means that the amount of actual archetypes is smaller than most people think. Tacey counts the syzygy (anima and animus), the shadow, spirit, soul, the self, the mother and the father as the main archetypes.¹⁸⁵ Bassil-Morozow, on the other hand, suggests the list might include "general ideas and situations: the great mother, the shadow, the child, the trickster, [...] birth, initiation, falling in love, fighting with evil and searching for truth" for example,¹⁸⁶ all of which "represent different human experiences [and] more or less define what it means to be human".¹⁸⁷ This is a broader list than Jung himself, who seems to commit only to the self, the shadow, the syzygy,¹⁸⁸ the mother, rebirth and spirit,¹⁸⁹ though he stresses that

¹⁷⁶ C. G. Jung, 'The Psychology of the Child Archetype', in *The Science of Mythology: Essays on the Myth of the Divine Child and the Mysteries of Eleusis*, ed. by C. G. Jung and C. Kerényi, first Routledge Classics edn. (London and New York: Routledge, 2002), pp. 83-118 (p. 90).

¹⁷⁷ Tacey, *How to Read Jung*, p. 4.

¹⁷⁸ Miller, *A Jungian Textual Terroir*, pp. 10-11.

¹⁷⁹ It would be interesting to see a study comparing archetypal theory with Chomsky's linguistics.

¹⁸⁰ Christine Payne-Towler, 'Synchronicity and Psyche', *Jung Journal*, 14.2 (2020), 64-90 <10.1080/19342039.2020.1742556> (p. 72).

¹⁸¹ Jung, *The Psychology of the Child Archetype*, p. 90.

¹⁸² Rowland, *Jung: A Feminist Revision*, p. 30.

¹⁸³ Susan Rowland 'Jung, Art and Psychotherapy Re-Conceptualized by the Symbol that Joins us to the Wildness of the Universe', *International Journal of Jungian Studies*, 7.2 (2015), 81-93 <<https://doi.org/10.1080/19409052.2014.905487>> (p. 90).

¹⁸⁴ Steven F. Walker, *Jung and the Jungians on Myth: An Introduction*, (London and New York: Routledge, 2013), pp. 13-14.

¹⁸⁵ Tacey, *How to Read Jung*, p. 16.

¹⁸⁶ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 38.

¹⁸⁷ *Ibid.*, p. 37.

¹⁸⁸ C. G. Jung, 'The Self' (R. F. C Hull, Trans., Original work published 1951), in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 23-35 (pp. 31-33).

¹⁸⁹ Jung, *Four Archetypes: Mother, Rebirth, Spirit, Trickster* (London and Henley: Routledge and Kegan Paul, 1972).

archetypes “are duplex or at least capable of duplication; at all events they are bipolar and oscillate between their positive and negative meanings”,¹⁹⁰ which implies there are at least two, if not multiple, variants of each one.

Certainly, what is clear across his work is that archetypes constitute what Jung called the collective unconscious, and that they have been “present from the beginning”.¹⁹¹ Tacey stresses the importance of these two aspects, summarising archetypes as “universal forms of the collective unconscious” originating in “a platonic realm of ancestral ideas and memories”.¹⁹² Jung’s model of the psyche consists of the conscious, the personal unconscious and the collective unconscious – what is usually described as 3 levels or layers, such as in Dohe’s comment “the archaic level of the mind, the first level of the multi-layered psyche”,¹⁹³ though that is perhaps not the best word. Likely stemming from the idea that the collective unconscious is the ‘deepest’, i.e. least accessible, psychic content, the notion of the psyche of layers is nevertheless arguably simplistic. The model this thesis will put forward starts to provide a different way of conceiving psyche which retains some complexity, as we will see. Simply put, the conscious is that which is available to conscious thought and the personal unconscious is an unconscious ‘layer’, or realm, consisting in contents personal to the life of the individual, which were conscious once but have been forgotten or repressed. Archetypes, as stated, form the collective unconscious, a realm of the psyche consisting of content shared across humankind, which has never been conscious.¹⁹⁴ It is “a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals”.¹⁹⁵ It can only be known by the symbolic ways in which it manifests in the conscious, however, never directly.¹⁹⁶ The nature of the collective unconscious means that we must be at ease with the fact that we can neither fully understand what an archetype is, nor compile a definitive list: not only would that be reductive, it is impossible. Jung’s own discussions of the unconscious are deliberately vague and not factual since it cannot be known.¹⁹⁷ Indeed, understanding that our ego, the centre of consciousness, is connected to forces we cannot see or understand plays a key role in the health of psyche.¹⁹⁸ The unknowable nature of the archetypal realm, and the need to understand it through symbolism, is precisely the reason for Jung’s lack of semantic clarity, mentioned above. It is neither possible to empirically define unconscious psychic content, nor desirable: it must be partially understood through abstract, symbolic imagery, not fully understood through definition. This is why the post-Jungians mentioned above all turn to analogy in their discussions. Again, the psychic model I put forward in this thesis aims to illustrate this and provide an abstract image to aid understanding.

¹⁹⁰ C. G. Jung, ‘The Psychological Aspects of the Kore’, in *The Science of Mythology Essays on the Myth of the Divine Child and the Mysteries of Eleusis*, ed. by C. G. Jung and C. Kerényi, first Routledge Classics edn. (London and New York: Routledge, 2002), pp. 184-208 (p. 186).

¹⁹¹ C. G. Jung, ‘The Shadow’ (R. F. C Hull, Trans., Original work published 1951), in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 8-10 (p. 8).

¹⁹² Tacey, *How to read Jung*, p. 5.

¹⁹³ Dohe, *Jung’s Wandering Archetype*, p. 86.

¹⁹⁴ Jung, *The Concept of the Collective Unconscious*, in *CW 9.1*, p. 42.

¹⁹⁵ *Ibid.*, p. 43.

¹⁹⁶ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 37.

¹⁹⁷ Tacey, *How to Read Jung*, p. 18.

¹⁹⁸ *Ibid.*, p. 17.

Although we cannot understand unconscious forces, what we can do is perceive those forces in our conscious mind. Miller puts it succinctly: “the archetypes *an sich* cannot be directly apprehended [but] the archetypal images arising from them *can*” (Miller’s emphasis).¹⁹⁹ The task of the conscious mind is “to transform itself by integrating as many contents of the unconscious as possible”,²⁰⁰ the process known as individuation. Archetypes, therefore, may also be called “constituents (as well as stages) in the individuation process”,²⁰¹ pushing us towards individuation with an “overwhelming emotional effect which is almost out of human control”.²⁰² Individuation, or encountering and integrating the archetypes into consciousness, happens in a particular order according to traditional Jungian thought, which considers the shadow to be the first archetype one encounters,²⁰³ which, as Bassil-Morozow points out echoes a Freudian “preoccupation with narcissism”.²⁰⁴ It is followed by the anima/animus.²⁰⁵ However, contemporary Jungian thinking considers them to work in clusters and be more unpredictable.²⁰⁶ By this thinking, archetypal clusters usually organise a network of archetypal images and trigger other archetypes, affecting interactions with others, personal history and things that happen.²⁰⁷ We will look at specific archetypes and their image manifestations, such as the aforementioned shadow, within the main body of our analysis, where their roles in the narrative make them relevant.

It is the collective unconscious of archetypes which is relevant to cultural textual analysis, then, since the text we will analyse, in this case *The Walking Dead*, is viewed as unconscious content manifested in the conscious via imagery, to be explored like dreams. Miller explains that “exploring archetypal imagery within culture” is the basis for most Jungian textual analysis, in fact.²⁰⁸ Indeed, Rowland asserts that “an archetype [...] can *only* be known through archetypal images that have *a creative engagement with culture*” (my emphasis).²⁰⁹ Clinically, a person comes to know and integrates the archetypes by analysing images stemming from unconscious thought processes, especially dreams, but Jungian depth psychology should also be used to examine fictional productions. That is, it postulates that the psyche constitutes a narrative framework of unconscious content which expresses itself through imagery and symbolism.²¹⁰ Archetypes “represent a sort of psychological genre”²¹¹ and may be considered as “enabling fictions” which help us approach unconscious content.²¹² Their image manifestations, when taking the form of a being, are the internal

¹⁹⁹ Miller, *A Jungian Textual Terroir*, p. 11.

²⁰⁰ Tacey, *How to Read Jung*, p. 17.

²⁰¹ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 37.

²⁰² *Ibid.*, p. 38.

²⁰³ Jung, *Archetypes of the Collective Unconscious*, in *CW 9.1*, p. 21.

²⁰⁴ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 39.

²⁰⁵ *Ibid.*, p. 41.

²⁰⁶ *Ibid.*, p. 39.

²⁰⁷ Renos K. Papadopoulos, ‘Jung’s Epistemology and Methodology’, in *The Handbook of Jungian Psychology: Theory, Practice and Applications*, ed. by Renos K. Papadopoulos (London/New York: Routledge, 2006), pp. 7-53 (pp. 32-33).

²⁰⁸ Miller, *A Jungian Textual Terroir*, p. 11.

²⁰⁹ Rowland, *Jung: A Feminist Revision*, p. 80.

²¹⁰ Bassil-Morozow and Hockley, *Jungian Film Studies*, pp. 27-38.

²¹¹ *Ibid.*, p. 122.

²¹² Tacey, *How to Read Jung*, p. 18.

inhabitants of another reality:²¹³ “personifications of the psyche”.²¹⁴ Jung himself even uses the phrase “psychic characters”.²¹⁵ In fact, it is debateable whether ‘image’ is the correct term for the archetypal manifestation: Jung used *Vorstellung* as well as *Bild*, for example in Dohe’s phrase “possibilities of images”, cited above, which was originally *Vorstellungsmöglichkeiten*.²¹⁶ Since *Vorstellung* is more often rendered into English as *performance, showing* (i.e., theatrical) or *imagination* than it is *image* or *picture*, it is clear that fiction, particularly fictional texts which are designed to be watched acted out as a moving performance rather than read, must be considered as manifesting unconscious content and analysed to facilitate individuation. This means that a Jungian analysis of a popular disaster narrative such as *The Walking Dead* can help us understand and organise mass ideas, themes, fears and conflicts pertaining to a possible near-future apocalyptic event and explore, and predict and prepare for possible changes in human civilisation.

1.2.2 Methodological Approach

We have established that Jungian concepts are necessarily somewhat vague and indefinable due to the hidden nature of the unconscious. Anything that might be called a Jungian methodology shares this lack of definition. Jung was in many ways anti-methodology: his work avoided establishing an overarching system or theory, instead focusing on linking concepts.²¹⁷ Although it is not really possible to separate out theory from application,²¹⁸ and the phrase ‘Jungian theory’ is used, ‘Jungian thought’, which I use throughout, perhaps more closely represents Jung’s particular brand of finding relationships between ideas: archetypes, conscious, unconscious, alchemy, mythology, etc. In fact, individual core Jungian concepts are better described as theories: the theory of archetypes, the theory of the unconscious, and so on. There is no clear methodology marrying those concepts into one holistic tool for analysis, no real ‘Jungian theory’, however. The other ‘fathers’ of screen studies – Freud and Lacan, for example – have readily clear theoretical frameworks to be teased out, but Jung’s writing is elusive, therefore isolating methodology is a hard task.²¹⁹ Hockley says of the dominance of psychoanalytical, and especially Lacanian, works in screen analysis:

[b]y contrast, Jungian film theory seems diffuse and unfocused – a miasma that floats alongside the more concrete and structural presence of psychoanalysis. It is enormously difficult to get any purchase on the subject, and the answer to the dreadfully penetrating and simple question ‘what *is* Jungian screen theory?’ remains decidedly elusive [original emphasis].²²⁰

Although this contributes to a general belief in some disciplines that depth psychology is unempirical, it is not meant so critically here. A Jungian approach to a screen text is

²¹³ Tacey, *How to Read Jung*, p. 12.

²¹⁴ *Ibid.*, p. 19.

²¹⁵ Jung, *The Psychological Aspects of the Kore*, p. 186.

²¹⁶ Dohe, *Jung’s Wandering Archetype*, pp. 86-87.

²¹⁷ Papadopoulos, *Jung’s Epistemology and Methodology*, p. 8.

²¹⁸ *Ibid.*

²¹⁹ Hockley, *Jungian Screen Studies - 'Everything is Awesome...'*, pp. 56-57.

²²⁰ *Ibid.*, pp. 55-56.

predisposed to be unique and radical: “[i]n a way, using Jung to analyse film narratives is an equivalent to thinking outside the box—to challenge the established norm”.²²¹ Linked to this: isolating a clear Jungian methodology is probably something that should not really be done at all. Although Hockley says Jungian screen studies is now starting to “coalesce into a field”,²²² he insists:

I want to suggest that [...] there is no such thing as Jungian film studies, and there never will be. If you will, it is an academic grail quest, but one in which there is no grail. This is not a matter of asking the right question, as there is no grail to address. Further, in a contrary manner, I am going to suggest that this absence – this lack of being a subject – is a commendable state of affairs, partly because the work is more of a *movement* than a field of study; and it is this very marginality that helps to stave off ossification. Finally, I think this is a rather Jungian position to adopt [original emphasis].²²³

Bassil-Morozow and Hockley, instrumental in creating Jungian screen studies as a research area, argue against drawing a simplified, defined method out of Jung’s ideas because it risks reducing down that which is being analysed to a supposed ‘fixed’ meaning, which would be both anti-Jungian and anti-Film Studies. They caution researchers “not to oversimplify Jung’s ideas, and not to use them as tools for the reductive analysis of film texts which could be otherwise [examined using] the complexity and independence of unconscious processes behind both filmmaking and film-viewing”.²²⁴ They stress that the collective unconscious speaks in symbols which do not have fixed meanings, but multiple, varying meanings which can change and should not be over-interpreted.²²⁵ Meaning, they emphasise, is not fixed, but co-created, “unstable and shifting” and with a basis in feeling, therefore reduction, such as of characters to key archetypes, stops us seeing the bigger picture, such as the socio-political issues bound up with a hero’s journey.²²⁶ Meaning cannot be fixed because it arises in relationship (which is why Bly and Woodman are wrong to believe ancestral literature has a truth to uncover), and because “the Jungian model of the psyche is teleological [i.e.] both

²²¹ Helena Bassil-Morozow, ‘Analytical Psychology and Cinema’, *Journal of Analytical Psychology*, 60.1 (2015), 132-36 <10.1111/1468-5922.12135> (p. 132).

²²² Hockley, *Jungian Screen Studies - 'Everything is Awesome...?'*, p.55-66.

Key researchers in this fairly young field include Helena Bassil-Morozow, Christopher Hauke, Luke Hockley, John Izod, Catriona Miller and Terrie Waddell. Key collections include Hockley’s ‘International Handbook of Jungian Film Studies’, Bassil-Morozow and Hockley’s ‘Jungian Film Studies’ both already cited, Hockley and Leslie Gardner’s edited collection *House: The Wounded Healer on Television: Jungian and Post-Jungian Reflections* (London and New York: Routledge, 2010), and Hauke’s *Jung and Film: Post-Jungian Takes on the Moving Image* (London and New York: Routledge, 2001) and *Jung and Film II: The Return: Further Post-Jungian Takes on the Moving Image* (London and New York: Routledge, 2011). Key monographs include Hockley’s *Somatic Cinema: The Relationship Between Body and Screen - A Jungian Perspective* (London and New York: Routledge, 2014), Izod’s *Screen, Culture, Psyche: A Post Jungian Approach to Working with the Audience* (London and New York: Routledge, 2006), Miller’s *Cult TV Heroines: Angels, Aliens and Amazons* (London: Bloomsbury, 2020) and Waddell’s *Mis/takes: Archetype, Myth and Identity in Screen Fiction* (London and New York: Routledge, 2016), *Wild/lives: Trickster, Place and Liminality on Screen* (London and New York: Routledge, 2010) and *The Lost Child Complex in Australian Film: Jung, Story and Playing Beneath the Past* (London and New York: Routledge, 2019).

²²³ Hockley, *Jungian Screen Studies - 'Everything is Awesome...?'*, p. 56.

²²⁴ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 7.

²²⁵ *Ibid.*, pp. 52-53.

²²⁶ *Ibid.*, pp. 7-8.

forward-looking and possesses purpose or intent”.²²⁷ Meaning can also change over time, and since meaning relies on more than the text, the fact that the activity of analysis changes over time also keeps meaning unfixed, for example by turning what was once not racist into that which is.²²⁸ What is more, over-interpreting symbols by looking for definitive meaning “gives an illusion of safety and control”.²²⁹

Miller, who has also contributed considerably to the development of Jungian Film Studies, agrees that reductivism is dangerous: she insists that amplification be cautious because seeking to explain symbols turns them into a sign if it creates “a generally accepted meaning”.²³⁰ Since symbols come from the unconscious, to extract them from the text and explain them in isolation from the unconscious, without trying to “trace the presence of the unconscious” is to disable the psychic “ecosystem” and “perhaps kill them stone dead”.²³¹

For these reasons, Hockley is keen to stress that any methodology must not take a Jungian concept, say archetypes, and apply it mechanically, such as looking for archetypes in the text, but rather maintain a mindset that remembers meaning arises in relationship.²³² As the final sub-section will explain, the main relationship which gives rise to meaning in this study is the one between depth psychology and quantum physics. This is a unique methodological approach to screen text analysis, though Hockley makes a comment about Bassil-Morozow’s analysis of Tim Burton films which is very relevant: “she manages to avoid an overly simplistic cause-and-effect linkage between the director’s life and the themes and characters in the films, yet somehow she also manages to suggest that both are related”.²³³ Acausality, a key principle in quantum physics, means that two particles which seem unrelated because they are not linked by logical cause-and-effect, are nevertheless synchronistically related. That is certainly something which will influence this analysis: it will take time to become clear how and why, but this work will show that *The Walking Dead*, depth psychology and quantum physics are all linked in a meaningful way to and by the infinity loop, despite there being no logical link between them.

Despite the need to avoid over-theoreticisation, a long and complex analysis must be set against some kind of theoretical framework to provide structure and connect it into scholarship. Indeed, though Jung did not posit a formal ‘Jungian methodology’, the act of tracing thoughts, feelings, images and actions to their source *is* a method.²³⁴ One loose Jungian approach means genre can be thought of as the mythology behind the text²³⁵ and archetypes function as psychological genres.²³⁶ However, since I want to shift the focus away from the zombie figure onto the survivors, centring the discussion around the zombie genre is not the right approach for this study, and that is still too vague anyway. Hockley feels that, as regards intellectual grounding,

²²⁷ Hockley, *Jungian Screen Studies - 'Everything is Awesome...'*?, p. 58.

²²⁸ *Ibid.*, p. 60.

²²⁹ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 21.

²³⁰ Miller, *A Jungian Textual Terroir*, p. 15.

²³¹ *Ibid.*, p. 16.

²³² Hockley, *Jungian Screen Studies - 'Everything is Awesome...'*?, p. 58.

²³³ *Ibid.*, p. 59.

²³⁴ Papadopoulos, *Jung’s Epistemology and Methodology*, p. 12.

²³⁵ Bassil-Morozow and Hockley, *Jungian Film Studies*, pp. 128-29.

²³⁶ *Ibid.*, p. 135.

the answer lies not in quoting large sections from the *Collected Works* or indeed invoking other canonical texts, tall in stature and valuable though they might be. Instead, what we need to deploy are modes of thinking and analysis whose origins are in what we might broadly conceive of as a set of Jungian sensitivities and in Jungian ways of thinking. [Rather than a clear-cut theoretical framework] there is a way of approaching films that is rooted in Jungian sensitivities, ideas and insights.²³⁷

Rather than a psychoanalytical 'stripping back' to uncover truths rooted in the past, "a Jungian orientation sees meaning as something that is much less certain, as subject to change, as something that is as much made by society and through our individual responses as it is inscribed and intrinsic to the image itself".²³⁸ Alternatively put, a Jungian methodology must not seek to unwrap layers, eventually getting to a very padded centre where a truth lies hidden, but rather to *keep stepping back* and looking at the text from a *wider and wider panorama*, a landscape made of multiple contours, textures and shades that stretches forward and outward into infinity. It should be peppered with insights relating to Jungian concepts, not fixated on looking for one or two, and it should follow threads of thought that are perceptibly Jungian and link up in the end to create, not simply a sheet with a clear image upon it, but an intricate combination of threads, some of which go in different directions and serve different functions from others; the very word 'text' is related to 'texture', 'textured' and 'weave', after all, showing that any text is woven into a patterned, multi-layered fabric.²³⁹ In typical contradictory irony, then, a Jungian view will be at once both through a macro lens, showing the fabric as a constructed collection of threads, and a wide, panoramic view that takes in the fabric from many angles and as part of its environment.

Speaking of weaving threads, in his introduction to *Man and His Symbols*, John Freeman makes some observations about how Jungians argue that are very astute and are a useful contribution to a discussion about Jungian methodology. Freeman observes that, due to their goal of communicating with the unconscious, Jungians present their argument not logically "from assumed premises to incontestably deduced conclusions", but rather with a "dialectical method" that "is itself symbolic and often devious".²⁴⁰ He elaborates on the Jungian "circular" argument:

[T]hey convince not by means of the narrowly focused spotlight of the syllogism, but by skirting, by repetition, by presenting a recurring view of the same subject seen each time from a slightly different angle [...] Jung's arguments (and those of his colleagues) spiral upward over his subject like a bird circling a tree. At first, near the ground, it sees only a confusion of leaves and branches. Gradually, as it circles higher and higher, the recurring aspects of the tree form a wholeness and relate to their surroundings.²⁴¹

²³⁷ Hockley, *Jungian Screen Studies - 'Everything is Awesome...?'*, pp. 57-58.

²³⁸ *Ibid.*, p. 58.

²³⁹ Patricia Berry, *Echo's Subtle Body: Contributions to an Archetypal Psychology*, 3rd rev. edn. (Thompson, CT: Spring Publications, 2019), p. 47.

²⁴⁰ John Freeman, 'Introduction', in C. G. Jung, *Man and His Symbols*, pp. 9-15 (pp. 13-14).

²⁴¹ *Ibid.*, p. 14.

Although I certainly do not intend to argue deviously, it must be admitted that Freeman's description is precise! This thesis repeatedly presents slightly different views of the self. Each chapter circles the self, giving a clearer picture the further one reads, until, eventually, the picture becomes whole and how that whole relates to *The Walking Dead* becomes clear. It really is necessary to view my argument as a whole before the point I am making can be fully grasped. Since the argument is so bound up with symbolic, unconscious content, it is not possible to clearly state the conclusion I will draw at the start, and then explain why in a logical, linear fashion, as most methodologies require. My method will be more circular and for some pages it might not be quite clear how my analysis can lead to a way of understanding the self, but as time goes on it will become clearer and it will come together by the end. I will *weave* an analysis; at first, all the reader will see are threads starting to appear, but by the end the whole cloth will be visible.

Since Hockley is especially focused in his research on the way audiences watch films, anything more concrete that he suggests by way of method is not a useful tool for this study, which looks for meaning with another relationship. Indeed, Hockley's concern for the role of the audience leads him to be somewhat pompous and prescriptive. Enthusiastically promoting the merits of Fredericksen's *Bergman's Persona* as an approach,²⁴² Hockley abandons his previous insistence that there should be no clear theoretical approach, in favour of specifying, for example, that chosen texts should "enshrine a personal voice, [be] intentionally sophisticated and ambiguous, and [...] mobilise affect", and be films that "engage with audiences in a profoundly psychological manner", analyses of which should refer to the unconscious and bodily reactions.²⁴³ Hockley then points out that Fredericksen's work offers a close textual analysis rather than the sort of less fixed method described above, and admits there is an implicit aesthetic judgement that would exclude certain texts, especially 'everyday' ones made for entertainment rather than sophistication, even though it could easily be the case that the sheer appeal of mainstream film might be the unconscious knowing what is best for it.²⁴⁴ Realising the issue with his standpoint, Hockley admits that that dreams are everyday 'texts' and clinicians don't tell their patients to dream more sophisticated dreams²⁴⁵ but frankly this author does not think Hockley is assertive enough on that point. We simply do not know which texts might be most worthwhile for analysis until we do it, and it is not for us to make that judgement. There are also financial and class barriers to more 'sophisticated' texts. And surely it is more ethical to try and provide ways of engaging with the unconscious that will have a wide, popular reach, than to stick to narrow analyses of 'sophisticated' texts.

We therefore must try to find a more suitable approach, which does not focus on the audience relationship, does not make value judgements of texts and is balanced: defined but not restrictively fixed or reductive. Miller suggests a possible Jungian methodology, or approach, which may be summarised thusly:²⁴⁶

²⁴² Don Fredericksen, *Bergman's Persona* (Poznan: Wydawnictwo Naukowe UAM, 2005).

²⁴³ Hockley, *Jungian Screen Studies - 'Everything is Awesome...?'*, p. 60.

²⁴⁴ *Ibid.*, pp. 60-61.

²⁴⁵ *Ibid.*, p. 62.

²⁴⁶ Miller, *A Jungian Textual Terroir*, pp. 19-23.

- Treating the text as something in and of itself, a holistic system in which all the elements interact with each other to create a whole, rather than decontextualizing and only focusing on narratives or characters or one technical aspect like *mise en scène*; studying the interconnectedness of the text.
- Being aware of and exposing the excess, i.e., all that which is peripheral, disrupts the ego and counteracts the sense of continuity, thereby exposing contradictions, including considering how archetypes play their roles.
- Expand upon, or open, the text; not reducing it, but exploring beyond the literal image to paraphrase meaning and imply multiple meanings. It should decentre the protagonist in favour of other characters, and even the audience, to show how the ego is not the whole.

This method provides broad guidelines to seek meaning without being reductively specific or prescribing definitive analytical steps. The first bullet point entails seeing the text as the sum of its parts rather than simply deconstructing it to find meaning only in isolated close readings of particular characters or storylines. It also means considering what the parts are and how they relate to each other: not just characters and narrative, but also, for example, cinematography, *mise en scène*, input from the actors, creators and audience, and editing. The second bullet point means discussing that which is not centre-stage and the effect it has on what is, particularly the way it highlights oppositions to what meaning seems obvious. The third bullet point means making the meaning bigger and more complex, rather than narrower and clearer. It entails finding layers of meaning in the symbolism and, linked with the other two bullet points, showing that the ego is only a part in a bigger whole. Of course, Miller's methodology is very Jungian in how it is open to interpretation. Mine is one approach that fits; there may be others, and it is certainly recommended that other researchers interested in using Miller's methodology work from her original text rather than my summary.

Jungian Film Studies is a fairly new field and Miller's methodology was only suggested in 2018, two years ago, so it is very much a prototype. I have been unable to find any papers which have attempted to apply it, so this thesis provides an excellent opportunity to try it out. Therefore, this is what I will do. We will evaluate it in the conclusion and hope to contribute to the development of this new field. In order to apply Miller's methodology, as well as avoid reductivism and ensure I trace the unconscious in the text, this thesis will do several things. First, in opening the discussion by showing that the series is an almost organic entity, a phoenix perhaps, that goes through a recurring life cycle of death and rebirth, it will consider the text as a holistic, interacting system, placing importance on the whole rather than the parts. Second, although the analysis focuses on narrative and character, I have made a point to include evidence from other aspects of the text as far as space allows. For example, in chapter four much emphasis is placed upon the importance of a particular shot as Rick integrates his shadow, and how that relates to the notion of self as an infinite, dynamic process. As the main protagonist, Rick represents the ego within the text, therefore much of the discussion will not centralise him. Rather, to apply bullet points two and three, I will spend a lot of time on the meaning created by the relationship between Lori, Judith and Rick, ultimately showing how he is decentralised by the narrative itself. Although the cyclical rebirth we identify gives a strong sense of continuity, the multiple

ways of viewing the self will expose contradictions and other layers of meaning. In this way, we keep our focus on the unconscious, in which we see multiple meanings.

Also relevant to methodology, there is a non-Jungian point we must take into consideration. Since a key aim of this work is to prove that *The Walking Dead* challenges gender roles and does not promote misogyny, as many believe, the Jungian methodology must accept a helping hand from Gender Studies. Although this will take a backseat, two important, broad Gender Studies elements are essential. First: a direct critique of the representation of patriarchy. Hollinger sums this up neatly: “uncovering ways in which [...] films deconstruct themselves by exhibiting contradictions, gaps and tensions within patriarchal ideology”.²⁴⁷ As we are already interested in exposing contradictions through the Jungian methodology we have outlined, this will complement the discussion well. Indeed, highlighting how the series goes on to contradict the apparent sexism in the first season, contrary to the views of many researchers, is a vital component in exposing contradiction in general.

The second element borrowed from Gender Studies has a more complicated relationship with Jungian thought. It is commonly felt by researchers in Gender Studies, whose methodologies are generally sociological, that a Jungian approach ignores socio-political aspects of its analytical object, supports gendered norms by conflating symbolic figures, such as anima, with real people, and therefore the symbolic with the bodily, and, by extension, promotes harmful stereotypes. In an excellent body of work investigating masculinity as a socio-political issue, R. W. Connell frequently levels this criticism,²⁴⁸ correctly claiming that some Jungian work is guilty of this.²⁴⁹ Connell’s insistence that understanding in a study looking at gender can only come from analysing “the processes and relationships through which men and women conduct gendered lives”²⁵⁰ is supported by Bassil-Morozow and Hockley’s concern, cited towards the start of this sub-section, that the potential for reductivism in an overly defined Jungian methodology risks failure to see the socio-political aspect. They rightly point out, however, that a Jungian feminist approach “is bound to be mildly spiritualised and discussed in terms of the woman’s transcendental journey instead of being a closely focused examination of the social and political conditions that oppress her”.²⁵¹ Though sticking to a definite Jungian approach, in that it is absolutely a spiritualised one focused on transcendental journey, this work will aim to prove that taking a Jungian approach and investigating men and women’s gendered lives are not mutually exclusive. By keeping our Jungian approach broad and un-prescriptive, we will be able to address this issue because our analysis will not reduce anyone or thing down to a certain meaning, leaving room for the socio-political to layer with the symbolic. Chapter three will

²⁴⁷ Karen Hollinger, *Feminist Film Studies* (London and New York: Routledge, 2012), p. 7.

²⁴⁸ R. W. Connell’s *Gender and Power: Society, the Person and Sexual Politics* (Cambridge, UK: Polity Press, 1987) and *Masculinities: Knowledge, Power and Social Change*, 2nd edn. (Cambridge, UK: Polity Press, 2005) are key works in this area.

²⁴⁹ For example, anything by Robert Bly, who encourages men to believe there is a masculinity crisis because they are not embracing certain archetypal images derived from fairy tales, all of which belong to a different time and culture from the one real men are living in today. Though often insightful, Marion Woodman is a female equivalent. It is such popularised versions of Jungian thought which give a bad impression of it to researchers in other disciplines.

²⁵⁰ R. W. Connell, *Masculinities*, p.71.

²⁵¹ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 146.

draw especially strongly on the socio-political landscape of the characters' lives by discussing how work and economy changes for them.

1.2.3 The Self

Although we will look at various archetypes as and when they are relevant to specific sections of this thesis, the self is relevant for all sections, and connects them all together; as has been said, it is the main Jungian concept to be explored. In this sub-section, we will outline the concept of the self and make it as clear as possible, bearing in mind what was stated about Jungian arguing above, what it is that this thesis will show about it. The context of apocalypse and post-apocalyptic setting makes the self an especially suitable Jungian focus for a study of *The Walking Dead* since, according to Edinger, "the "Apocalypse" means the momentous event of the coming of the Self into conscious realization"; it is the dissolution of the world that has been, followed by reconstruction of the new.²⁵² As will be explained here, the new which is reconstructed in the series is indeed a world in which the ego is opened up to contact with the self. It has been mentioned that recent decades have seen an increase in anxiety linked to a sense of impending real-world doom; Edinger claims that anxiety in adults is, too, indicative of close proximity to the self,²⁵³ therefore it is useful for this anxiety to see in the series that the coming of the self means reconstruction of something bigger and better.

No matter how clearly this work discusses the self, it will never be able to provide an actual definition due to the self's nature as unconscious and infinite;²⁵⁴ the ego is too limited to define or understand such a concept.²⁵⁵ In her paper discussing the indefinability of the self, Huskinson shows that the self is at once an organising process and principle, centre, totality and Other.²⁵⁶ Any definition will be vague and broad because the self cannot be known wholly: parts of it are unconscious, therefore inaccessible, and reliance on data and abstract theorising of science and empiricism are inadequate - metaphor and symbolism are essential because it is like trying to explain God (impossible).²⁵⁷ As the next sub-section will explain, this work will aim to marry the symbolism with science to provide one way of understanding the self that has not been posited before.

Indeed, Redfearn asserts that since the hero is an archetypal manifestation of the self and also divine, the self is numinous and self and divine can't be distinguished: "[t]he hero is the protagonist of God's transformation in man", which is why if the ego identifies with the hero inflation occurs.²⁵⁸ Wehr contends that the self is not divine because a whole personality (see below on how the self equates to wholeness) will have integrated the shadow, yet the

²⁵² Edinger, *Archetype of the Apocalypse*, p. 5.

²⁵³ *Ibid.*, p. 119.

²⁵⁴ Warren Colman, 'The Self', in *The Handbook of Jungian Psychology: Theory, Practice and Applications*, ed. by Renos K. Papadopoulos (London/New York: Routledge, 2006), pp. 153-74 (p. 158).

²⁵⁵ Colman, *The Self*, p. 164.

²⁵⁶ Lucy Huskinson, 'The Self as Violent Other: The Problem of Defining the Self', *Journal of Analytical Psychology*, 47.3 (2002), 437-58 <10.1111/1465-5922.00331>.

²⁵⁷ *Ibid.*, pp. 443-44.

²⁵⁸ J. W. T. Redfearn, 'The Self and Individuation', *Journal of Analytical Psychology*, 22.2 (1977), 125-41 <10.1111/j.1465-5922.1977.00125.x> (p. 137).

divine is without evil.²⁵⁹ However, this is a strange point of view which this author strongly disputes. First, it assumes the Western, Christian notion of the divine to be definitive, in that that God is generally claimed to be all good (though even that assumption lacks foundation, since not all Christians believe that, the Abrahamic God's actions are frequently not good, and, psychologically speaking, the antichrist is a part of the divine). Second, pantheistic faiths consider 'evil' to be just as much part of the divine as other aspects. Third, there is a worrying tendency (that probably arose with the hippy movement) of viewing the divine feminine (Wehr's work is a feminist approach) as entirely good, perpetuating an image of an all-loving earth mother which totally rejects and represses the dark side of the feminine. This is not only dangerous psychologically, but also socio-politically, since it feeds a stereotype of woman as a mysterious, bare-footed, pregnant being designed for caring, the reality of which leaves real women washing the dishes and caring for the children. As will be explained shortly, taking its lead from Huskinson's study on the self as a violent other,²⁶⁰ this work seeks out and accepts the dark side of the self.

To bring some clarity to the concept of self, it could be said that self is the potential to be, or more aptly feel, whole.²⁶¹ It is not surprising that the word 'potential' has cropped up again, since one way of conceiving of the self is not just as an archetype, but as the head archetype. Jung writes: "[m]ost important of all is the supposedly central archetype or self, which seems to be the point of reference for the unconscious psyche".²⁶² In this sense, the self might be defined as a sort of ur-archetype,²⁶³ from which all other archetypal content emanates. Thinking back to the various analogies used to explain the concept of archetype, mentioned earlier, two things stand out as making particular sense in light of this comment from Jung. First, Jacobi's metaphor of archetypes as mythological deity families, in which the parents are comparable with the self, and the progeny with other archetypal content; second, Drillick's point that *arche* means original or master copy and *typo* means a stamped impression, ergo an archetype is something stamped with the image of the original, or self. Due to this relationship between self and other archetypal content, Redfearn contends that symbols should be more strongly seen as a reflection of self – examined not just in isolation as part of one archetype, cluster or complex, but as inextricably part of the self.²⁶⁴

It was stated above that the self's archetypal potential is for wholeness, and wholeness is indeed a key aspect of the self's nature. Despite the sense above that self is part of, or even is, the unconscious, Jung also describes the self as the whole of the personality, as opposed to the ego, which is only the conscious part.²⁶⁵ This conceives of the self not only as the part of the personality which is not conscious, but also as the personality in its entirety. Indeed, Jung explicitly defines the self as the totality of the psyche, encompassing both its conscious

²⁵⁹ Wehr, *Jung and Feminism*, p. 69.

²⁶⁰ Huskinson. *The Self as Violent Other*.

²⁶¹ Andrew Samuels, *Jung and the Post-Jungians* (London and New York: Routledge, 1986), p. 72.

²⁶² C. G. Jung, 'Depth Psychology' (R. F. C. Hull, Trans., Original Work published 1948), in *The Collected Works of C. G. Jung Vol. 18 The Symbolic Life: Miscellaneous Writings*, ed. by Herbert Read and others, Bollingen Series 20, (Princeton: Princeton University Press, 1976), pp. 477-86 (p. 484).

²⁶³ Jung's comment also blurs the line between self and unconscious, and, indeed, they are often conflated, a point we will return to later in the thesis.

²⁶⁴ Redfearn, *The Self and Individuation*, p. 136.

²⁶⁵ Jung, *The Psychological Aspects of the Kore*, pp. 190-91.

and unconscious qualities.²⁶⁶ Wholeness is a complex concept here, however. If it is understood as totality, then it could be argued that any experience of the self must be as the self as an archetype, since totality, which encompasses unconscious content, is not perceivable.²⁶⁷ Moreover, in addition to totality, wholeness is also taken to mean synthesis, unity or completion, in the sense of integrating split off aspects of the personality and individuating. Samuels explains that “[a] working definition of the self as Jung envisioned it would be: ‘the potential for integration of the total personality’”.²⁶⁸ We will return to this understanding of wholeness in order to challenge the notion that individuation as it is usually thought of is possible or even desirable. The implicit sense that there is an endpoint to the individuation process is at odds with the research presented in this work, which will postulate an understanding of the self and psychic development as an infinite process.

This point leads us neatly onto yet another aspect of the self’s nature: that of being a process, something in motion and with momentum. Samuels states that “part of feeling whole is feeling a sense of purpose, of sensing a goal. [...] to feel that life makes sense and of having an inclination to do something about it when it does not”,²⁶⁹ implying a perception of life as development towards something worthwhile. Very pertinent to the model this work will posit, Jung calls the self “a dynamic process”.²⁷⁰ Namely, through its discussion of rebirth, change and the role of the archetype in the act of union in *The Walking Dead*, this work will lead the reader to a symbolic understanding of the self and psyche as a cyclical, never-ending, infinite, self-driven process. A key part of the process is self-organisation: “a common element to Jung’s [varied] usage of [‘self’ is] a concept of something superordinate to the conscious ‘I’ with some kind of power or organising force”²⁷¹ and is linked to yet another aspect of the partial definition we can attribute to the self: centrality. In Jung’s comment cited earlier the self was described as the central archetype; Von Franz has developed that into “the innermost nucleus of the psyche”,²⁷² which implies a deep, central point which controls and regulates psychic activity. As such, Von Franz considers the self the totality of the psyche *and* the nucleus, which regulates, invents and organises dream images.²⁷³ The self has therefore come to be understood as the “ordering and unifying *centre*” of the psyche (my emphasis).²⁷⁴ This means that Jung saw the self as both the whole and the centre,²⁷⁵ which seems contradictory and shows that not even he was able to elucidate the concept. In his comment cited earlier that the self is the central archetype,

²⁶⁶ C. G. Jung, ‘The Ego’ (R. F. C. Hull, Trans., Original work published 1951), in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 3-7 (p. 5); Tacey, *How to Read Jung*, p. 25.

²⁶⁷ Colman, *The Self*, p. 165.

²⁶⁸ Samuels, *Jung and the Post-Jungians*, p. 72.

²⁶⁹ *Ibid.*

²⁷⁰ C. G. Jung, ‘The Structure and Dynamics of the Self’ (R. F. C. Hull, Trans.), in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 222-65 (p. 260).

²⁷¹ Redfearn, *The Self and Individuation*, p. 135.

²⁷² Marie-Louise Von Franz, ‘The Process of Individuation’, in *Man and His Symbols*, ed. by Carl G. Jung (London: Aldus Books and Jupiter Books, 1964), pp. 158-229 (p. 196).

²⁷³ *Ibid.*, p. 161.

²⁷⁴ Eli B. Weisstub, ‘Self as the Feminine Principle Weisstub’, *Journal of Analytical Psychology*, 42.3 (1997), 425-52 <10.1111/j.1465-5922.1997.00425.x> (p. 426).

²⁷⁵ Samuels. *Jung and the Post-Jungians*, pp. 72-73.

Jung chose to add “supposedly” before “central”, showing that he was aware it was not clear how the self could be central. These contradictions should not be seen negatively, however. On the contrary, it is in exposing and considering them that understanding comes: echoing Miller, cited earlier, Huskinson argues that insight is found in the inconsistency of the derivative definitions.²⁷⁶ Shortly, we will look at some ways in which post-Jungians have tried to reconcile the apparent inconsistencies.

First, there is one more key aspect of the self’s complex nature to discuss: the fact that it is ‘other’. For Papadopoulos, the self is the ultimate other, precisely because, as mentioned, its wholeness is pure potential and is therefore not understandable to the limited conscious.²⁷⁷ To become known, the unconscious must be projected, therefore the self is experienced as an object rather than a subject, so far removed that some of it must be expressed in abstract symbols.²⁷⁸ That is, being unconscious, and, therefore, hidden from conscious perception except in fragmented metaphors, makes the self other: “the Self is Other and as such it fails to comprise a complete systematic theory, only partial representative elements of the whole can be examined”.²⁷⁹ Huskinson reports that Papadopoulos

examines the development of the notion of the Other throughout Jung’s work and concludes that: ‘Having achieved a direct contact with the Self, Jung had experientially completed his search for the Other’ (p. 80). Papadopoulos defines the Self as ‘the higher Other’, ‘the ultimate form of the Other, the higher Anticipated Whole Other’ (pp. 80, 84, 86, 88).²⁸⁰

In her own examination of the self as other, Huskinson discusses the other as the ‘dark side’ of the self. She cautions that not acknowledging the “violence” of the Self neglects this dark side, “violence” here describing “the experience of the ego in its encounter with the Self”.²⁸¹ Furthermore, she explains how “[t]he Self, as the unknowable Other, appears as a violent entity to ego-consciousness but it is not wholly destructive. The Self does not seek to eradicate all ego-consciousness for ego and Self are of equal importance”.²⁸² Chapter two will go into this idea in considerable detail, using an analysis of Lori’s death and the point of apocalypse in the series to illustrate Huskinson’s argument by showing how Lori’s death symbolises the death of the ego’s values to bring forth a ‘self time’ through destructive rebirth. The symbolic model of the self and psyche developed in conjunction with that discussion and the rest of this thesis perfectly fits Huskinson’s premise and shows that, despite violent encounters with the self, the ego is equally important. This means this work will be able to make a significant contribution to Huskinson’s research on the self as violent other. In particular, chapter two will show how the apocalypse and Lori’s death are a violent

²⁷⁶ Huskinson, *The Self as Violent Other*, p. 441.

²⁷⁷ Renos K. Papadopoulos, ‘The Other: When the Exotic Other Subjugates the Familiar Other’, *Journal of Analytical Psychology*, 47.2 (2002), 163-88 <10.1111/1465-5922.00303>.

²⁷⁸ Jung, *The Psychological Aspects of the Kore*, pp. 190-91.

²⁷⁹ Huskinson, *The Self as Violent Other*, p. 439.

²⁸⁰ R. Papadopoulos, ‘Jung and the concept of the Other’, in *Jung in Modern Perspective*, ed. by R. Papadopoulos and G. Saayman, 2nd edn. (Dorset: Prism Press 1984/1991), pp. 80-88, cited in Huskinson, *The Self as Violent Other*, p. 439.

²⁸¹ Huskinson, *The Self as Violent Other*, p. 438.

²⁸² *Ibid.*, p. 446.

and affective encounter with the self, and chapter four will show how acknowledging the violence of the self inherent in his shadow, Negan, Rick is able to develop.

The model to which I refer above cannot be laid out clearly before the reader has read my Jungian, circular, woven analysis. Indeed, model is a questionable word for it. Symbolic image is perhaps better, though that does not really capture the scientific input it will have. Perhaps visualisation or metaphor would serve us better. What is necessary to make very clear, however, is that I am not claiming or trying to reduce the self or psyche down to a neat theory or definitive framework – that would mean my symbolic image would become a sign. Although it is a little more than a symbol due to the way it will be linked with quantum mechanics, it is certainly not intended to be a sign. It is an uplifting way of conceiving of the self and psyche as a holistic, dynamic system that is layered with meaning. Indeed, the very fact that this thesis works with Jungian thought, quantum physics and *The Walking Dead* shows that I insist there are multiple ways of looking and understanding. This cannot be stressed enough: since the self is affective and experience of it is personal to the experiencer, to postulate a theory or schema would be to objectify the subjective, which Jung himself did even though he said not to, such as by suggesting various symbols for the self.²⁸³

Huskinson feels an appropriate expression of the self as a theory would be to say any symbol which is bigger than the individual can represent the self, since the self is bigger than the ego.²⁸⁴ Although this work undeniably suggests a way to represent the self and psyche, the image that will be put forward will be abstract and universal, not an object, and not personal. The image in question is the infinity loop. Why that image will become clearer as the reader makes progress, but there are also two simple reasons that can be given here. First, as the last sub-section will introduce, some key concepts in physics tally uncannily with key concepts in depth psychology, and an exploration of that science leads one to images uncannily similar to the infinity loop. Second, as Huskinson's whole paper aims to convey, the self cannot be defined precisely because it is defined by infinity.²⁸⁵ Huskinson's caution about symbolism opposes reducing "that which is unconscious and infinite into the finite terms of consciousness",²⁸⁶ but since the infinity loop is an abstraction representing how we cannot truly understand infinity, and since it too is defined by infinity, using it does not mean promoting a reductive definition. Furthermore, Jung "calls a symbol an image that points to the unknown, not yet known or unknowable [meaning t]he symbol is therefore a gateway to the unconscious",²⁸⁷ hence Rowland argues that "the Jungian symbol implies an idea of radical re-visioning of the psyche as expressed in time and space. It is time to unpack it".²⁸⁸ What is meant by this investigation of the self, therefore, is to demonstrate the symbol's power to point to the unconscious and contribute to the unpacking process. The idea of the symbol as a radical re-visioning of the psyche in time and space links closely to the way the self will be linked to quantum physics throughout: the symbol of the infinity loop will namely be used to find meaning in the relationship between psyche, and time and

²⁸³ Huskinson, *The Self as Violent Other*, p. 450.

²⁸⁴ Ibid.

²⁸⁵ Ibid, whole article.

²⁸⁶ Ibid., p. 458.

²⁸⁷ Rowland, *Jung, Art and Psychotherapy Re-Conceptualized*, p. 82.

²⁸⁸ Ibid., p. 81.

space. Indeed, the loop will not be claimed to be detached from its surrounding 'ether'. Rather, its surrounding space will be linked to the notion of the quantum field, making it a quasi-literal representation of the psyche in time and space, in fact.

As will become clear throughout, the way I will use the infinity loop to illustrate a way of seeing the psyche and self is also an attempt to reconcile the disparate aspects of the self into a holistic system. Earlier, we mentioned that these aspects can appear contradictory: how can the self be whole and centre, for example? Some scholarship has been able to offer some clarity, rethinking notions like wholeness and marrying the elements of the self into a concept that retains its complexity but lessens the contradiction. For example, ever adept with an illustrative analogy, Von Franz says wholeness as it relates to the self is not wholeness in the sense of completion, but rather the wholeness of a pinecone which contains a future tree, which will contain a pine which contains a future tree: wholeness that provides all the parts but needs impetus to develop them.²⁸⁹ This is especially apposite because the pinecone type of wholeness could equally be described as potential: the potential for infinite trees to grow. Weisstub suggests the self is a spectrum, from the lower-case individual self to the god-like Self.²⁹⁰ Redfearn considers the self an archetype of the centre and the totality of the personality,²⁹¹ though he also equates ego with 'I' and not ego with 'not-I',²⁹² which is misleading and adds to the confusion. That is, although the self is other, as discussed, it is nevertheless also 'I', because the whole personality is 'I'. The self is the unknown part of I. The other cannot exist without I, so it is part of me,²⁹³ even if you could also say that I cannot exist without the other. Indeed, this thesis will posit them as a reciprocal relationship, a process in motion. Corbett also questions the notion that the self is other on the basis that the ego comes from it, drawing upon the work of Matt Blanco to suggest that it just feels like other because it speaks in a symbolic language where links between meanings are synchronistic rather than logical.²⁹⁴ Following on from Papadopoulos' claim that the self is the ultimate other because it is beyond the limits of consciousness, Smythe suggests that "[a] more dialogical view of Jung's archetypal Self opens up when it is seen as the archetype, not only of wholeness or unity, but of *otherness* itself" (Smythe's emphasis),²⁹⁵ which is similar to Redfearn's approach.

The infinity loop image this thesis works towards may thus be thought of as one possible image manifestation of the archetype of unity, wholeness, totality, the centre and otherness. Even more fitting for the loop image, Zinkin considers the self a psychic process with emergent properties, where "movement is primary and the appearance of forms as

²⁸⁹ Von Franz, *The Process of Individuation*, p. 162.

²⁹⁰ Weisstub, *Self as the Feminine Principle*, p. 428.

²⁹¹ J.W.T. Redfearn, 'Ego and Self: Terminology', *Journal of Analytical Psychology*, 28.2 (1983), 91-106 <10.1111/j.1465-5922.1983.00091.x>.

²⁹² J.W.T Redfearn, 'Introducing Subpersonality Theory: A Clarification of the Theory of Object Relations and of Complexes, with Special Reference to the I/not-I Gateway', *Journal of Analytical Psychology*, 39.3 (1994), 283-309 <10.1111/j.1465-5922.1994.00283.x>.

²⁹³ Hester Solomon, 'The Transcendent Function and Hegel's Dialectical Vision', *Journal of Analytical Psychology*, 39.1 (1994), 77-100 <10.1111/j.1465-5922.1994.00077.x> (p. 86).

²⁹⁴ Lionel Corbett, 'Is the Self Other to the Self? Why Does the Numinosum Feel Like Another? The Relevance of Matte Blanco to our Understanding of the Unconscious', *Journal of Analytical Psychology*, 65.4 (2020), 672-84 <10.1111/1468-5922.12615>.

²⁹⁵ William Smythe, 'The Dialogical Jung: Otherness within the Self', *Behavioral Sciences*, 3.4 (2013), 634-46 <10.3390/bs3040634> (p. 642).

they emerge from the movement is secondary”.²⁹⁶ Colman points out that Zinkin’s view negates various theoretical paradoxes mentioned above, for example, rather than being two separate functions the self becomes the self-organisation of totality, and centrality becomes importance rather than location.²⁹⁷ As will become clear, the loop image represents a continuous, self-organised movement of the total personality forwards. This movement is driven by archetypal manifestations which emerge at the point where the singular circle becomes two; it does not matter what form that image takes, simply that it forms is primary. Moreover, there is no clear central location, especially once a single loop becomes two, then three and so on, creating an infinite chain. It is relevant to mention the singular circle here, since the circle is a symbol of wholeness²⁹⁸ and Neumann envisioned the original self, before consciousness emerges, as a circle.²⁹⁹ Building on that, Hill postulates that a more pertinent representation of the self is the uroboros – the circular serpent whose head swallows its tail.³⁰⁰ Hill explains:

[In] Jung’s simile of the color spectrum, such a spectrum may be conceived of as a straight line with, on one end, the ultrared portion related to the physiological basis of instinct disappearing into a portion of the light spectrum unrecognizable to consciousness, and on the other end, the ultraviolet portion related to the archetypal representations disappearing into a similarly unrecognizable portion of the light spectrum. As so imaged, the color spectrum would represent the tension between two contrasting poles. However, the spectrum could be viewed instead as a circle or color wheel in which the ultrared merges into and joins with the ultraviolet.³⁰¹

This may be represented by the uroboros:

In the symbol of the alchemical uroboros, the paradox of the union of instinct and archetype, both within the psyche as well as beyond its bounds, is succinctly represented. The serpent is in the form of a circle, therefore representing one thing, whole unto itself. Yet one aspect of that thing, the serpent’s head, is feeding on its opposite, the tail [...] The higher aspect of the one thing—the spiritual archetype or the head of the serpent—feeds off of and is nourished by the lower aspect of the one thing—instinct or the serpent’s tail.³⁰²

This work’s exploration of the infinity loop as a manifestation of the self builds on that one step more. Although rethinking the circle as the uroboros makes the self appear as a living, revolving, holistic system, it does not resolve the issue that a circle is a static, limited,

²⁹⁶ L. Zinkin, ‘The Hologram as a Model for Analytical Psychology’, in *The Place of Dialogue in the Analytical Setting: The Selected Papers of Louis Zinkin*, ed by. H. Zinkin, R. Gordon and J. Haynes (London and Philadelphia: Jessica Kingsley, 1987/1988), p. 124, cited in Colman, *The Self*, p. 170.

²⁹⁷ Colman, *The Self*, p. 170.

²⁹⁸ Aniela Jaffé, ‘Symbolism in the Visual Arts’ in *Man and His Symbols*, ed. by Carl G. Jung (London: Aldus Books and Jupiter Books, 1964), pp. 230-71 (p. 240).

²⁹⁹ Colman, *The Self*, p. 162.

³⁰⁰ Brock Hill, ‘Uroboros: A Review of Jung’s Thinking on the Nature of the Psyche and the Transformation of Libido’, *Psychological perspectives*, 58.1 (2015), 72-94 <10.1080/00332925.2015.1004981>.

³⁰¹ Hill, *Uroboros*, pp. 82-83.

³⁰² *Ibid.*, p. 83.

bounded, fixed entity, therefore not adequate to represent the self. It may represent wholeness as an abstract concept, but, as we have established, the self is not only much more than wholeness, but what wholeness means for the self is more 'everything within a master thing' than the perfection, completion and harmony implied by the circle. However, putting together two circles, which constitute a dynamic process which can lead to never-ending further pairs of circles works to resolve this. Whereas in Hill's idea, archetype and instinct are synthesised by the serpent nourishing itself, in the infinity loop idea, conscious and unconscious are synthesised by the two circles of the loop. When an archetypal image provides the stimulus, from the initial circle emerges the second, conjoined circle, whose appearance from the surrounding expanse and encompassing of the initial circle mean it is both unconscious and totality: the self. Moreover, the tension in the infinity loop idea between containment in the first circle, and also within the loop, and the push to break free into the second circle, and subsequent loops, reflects the battle between the desire to be both contained and free which characterises individuation.³⁰³

The synthesis of the conscious and unconscious as the circles merge into the loop, leading to a new world of awareness of and contact with the self reflects Matthews' assertion that real-life apocalyptic doom means we are seeing a collision between Western ego and self which might be leading to a new global self-awareness and "unprecedented evolution of humanity, the death and rebirth of humans into a new world that only we can create".³⁰⁴ Woods agrees that the doom is the collective shadow requiring attention, signalling the imminent realisation of self.³⁰⁵ Woods claims it amounts to a continued dissociation from what our collective shadow has done – colonisation; this is the source of anxiety and also collective trauma,³⁰⁶ which is especially bad for Americans, who are descendants of those who were really captured by hero consciousness, and are now trying to destroy and remake themselves by breaking away from the familiar.³⁰⁷ The breaking of the self into the ego depicted in the series and discussed in chapters two and three in particular relates closely to this unconscious yearning to destroy the hero consciousness, since it does not just transform consciousness, but also represents the shift from a masculine consciousness to a feminine one, thereby destroying the hero. The upcoming discussion of *The Walking Dead* will illustrate these ideas more clearly, since it will use metaphor rather than the literal description that I am having to employ here.³⁰⁸ Let us first establish how we will seek meaning in the meeting of depth psychology and quantum physics.

1.2.4 Depth Psychology and Quantum Physics

In her aforementioned paper on the self as violent other, Huskinson looks outside Jungian thought to Levinas' philosophy on totality and infinity for insight in order to "remove it [Jungian thought] from its self-justifying framework".³⁰⁹ That is precisely what this work does with quantum physics. In the latter half of the 20th century the idea of linking Jungian

³⁰³ Redfearn, *The Self and Individuation*, p. 137.

³⁰⁴ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 486.

³⁰⁵ Woods, *Voices from the Shadows*.

³⁰⁶ *Ibid.*, p. 430.

³⁰⁷ *Ibid.*, p. 431.

³⁰⁸ It is an interesting and wonderful part of Jungian thought that the metaphorical is clearer than the literal.

³⁰⁹ Huskinson, *The Self as Violent Other*, p. 442.

thought and quantum physics³¹⁰ gained momentum. There has been a steady but niche stream of Jungian papers aiming to convey the obvious similarities between the two fields and express certainty it must lead to new understanding, and throughout this thesis major such papers will play a role in postulating the self as a dynamic, self-organising, infinity loop system. Therefore, it is hoped this research will contribute to that potentially extremely enlightening area of Jungian Studies which updates Jungian thought to help it sit more comfortably alongside empiricism and modern understanding.

It must be remembered, of course, that this author's strengths are of a psychological and philosophical analytical nature, and quantum physics is a very complex field which nobody understands completely, including those whose expertise lie in science. Indeed, the sheer complexity of both depth psychology and quantum physics respectively is doubtless a reason why the marriage of the two is still in its early stages: to truly advance it, it would require experts from both rather polarised academic disciplines to work together, and from the premise that each is an equal partner too. This is mentioned to remind the reader that this study does not claim expertise in quantum physics, nor to harmoniously bring together the two disciplines in a finalised way that provides definite answers (indeed, that would be very un-Jungian, as we have said). Rather, this study will bring together existing observations on the similarities between depth psychology and quantum physics and take them, as a whole, a step further to draw links between the self as a dynamic system, the infinity loop, chaos theory and quantum wave functions, implying that the mysterious psychological reality of Jungian thought is the same thing as the mysterious material reality of quantum physics. Though I bring in the science intelligently, Jungians have no formal training with it, so readers from a physics background must be forgiving if the discussions of the science seem basic and when I inevitably make mistakes. This should not be an issue here since Jungian thought and quantum physics are so obviously similar that one does not need an intricate understanding of the physics to see it.³¹¹

Turning our attention to why quantum physics has gained popularity in Jungian research, and is an ideal lens to use for this particular study, it is apt to begin with Jung's words:

[s]ooner or later nuclear physics and the psychology of the unconscious will draw closer together as both of them, independently of each other and from opposite directions, push forward into transcendental territory, the one with the concept of the atom, the other with that of the archetype.³¹²

It has been said that both quantum physics and depth psychology are scientific mysticism;³¹³ even some physicists have argued that the sub-atomic seems so paradoxical because it just

³¹⁰ The terms quantum physics and quantum mechanics are used interchangeably (though mechanics puts a little more stress on calculations), but I stick to the one in this work for consistency.

³¹¹ David Carter, 'Carl Jung in the Twenty-First Century', *Contemporary Review*, 293.1703 (2011), 441-51 (pp. 445-47).

³¹² Jung, *The Structure and Dynamics of the Self*, in *CW 9.2*, p. 261.

³¹³ Diogo Valadas Ponte and Lothar Schäfer, 'Carl Gustav Jung, Quantum Physics and the Spiritual Mind: A Mystical Vision of the Twenty-First century', *Behavioral sciences*, 3.4 (2013), 601-18 <10.3390/bs3040601>.

cannot be made comprehensible to the human mind.³¹⁴ The publication of Meier's *Atom and Archetype: The Pauli-Jung Letters 1932-1958* in 2001³¹⁵ served as a reminder that

Jung developed the concept [of archetypes] in close collaboration with physicist and Nobel Laureate Wolfgang Pauli (1900-1958), a pioneer of the field of quantum physics working alongside Heisenberg and Bohr, over the course of a correspondence spanning almost three decades.³¹⁶

Although Jung directly equated archetype and atom in the quotation above, the Pauli-Jung letters show that “[w]hile he [Pauli] realized that the term ‘archetype’ as hitherto conceived by Jung could not be applied to microphysics, he still embraced the notion of an archetypal element”.³¹⁷ This demonstrates both that quantum physicists support the idea of compatibility with depth psychology, and that it is more complex than a simple like-for-like comparison of atom and archetype.

Singer perhaps started the trend of Jungian papers on quantum physics in 1979, saying that the “new physics” offers a “rapprochement” of philosophy and science, and both quantum physics and depth psychology deal with things too big for human comprehension.³¹⁸ Singer pointed to the way quantum physics encompasses but expands the classical model into, rather than isolated building blocks, interconnected, acausal relatedness (a perfect partner for Miller's methodology, therefore) where the dynamic of the system determines probability of events to occur and the observation of consciousness are key parts.³¹⁹ Singer's opinion was that three key characteristics of quantum physics could be valuable for depth psychology. First, that it is holistic, seeing totality before examining parts; understanding that breaking the whole down changes the intrinsic nature of the parts, thus the dualistic parts are not autonomous but “heads and tails of a single coin”.³²⁰ Second, that it is a systems theory; it suggests the world is made up of many interacting dynamic systems – wholes making a whole, like the human body.³²¹ For depth psychology this means recognising that we are limited systems which cannot know or represent the whole, like a bucket of sea water from the ocean; it leads us to “conceive of archetypal themes as humanly imagined images” of such systems which make up the universe.³²² Third, it is ecological, i.e., not separate from its environment, and neither intrinsic nor extrinsic meaning is posited as the truth; or: we form archetype, and it forms us.³²³ Singer felt this could all help with the fact that it was time for a new psychological model which sees the

³¹⁴ Carter, *Carl Jung in the Twenty-First Century*, p. 447.

³¹⁵ C.A. Meier, *Atom and Archetype: The Pauli/Jung Letters 1932–1958* (Princeton: Princeton University Press, 2001).

³¹⁶ Stefan Gullatz and Matthew Gildersleeve, ‘Freedom and the Psychoanalytic Ontology of Quantum Physics’, *Journal of Analytical Psychology*, 63.1 (2018), 85-105 <10.1111/1468-5922.12381> (pp. 88-89).

³¹⁷ *Ibid.*, p. 92.

³¹⁸ June Singer, ‘The Use and Misuse of the Archetype’, *Journal of Analytical Psychology*, 24.1 (1979), 3-17 <10.1111/j.1465-5922.1979.00003.x> (p.p. 3-4).

³¹⁹ *Ibid.*, p. 10.

³²⁰ *Ibid.*, pp. 10-11.

³²¹ *Ibid.*, p. 11.

³²² *Ibid.*

³²³ *Ibid.*, pp. 11-12.

halves not as polarised irreconcilable opposites, but complementary parts of a totality, where neither side dominates.³²⁴

Certainly, these three aspects not only link closely to the methodology we will use, but also feed into the upcoming infinity loop image: we see the self (and psyche and psychoid, since the self is both a part and the whole) as an infinity loop-totality, which is primary to the parts. The equal parts, or the two circles which merge, might be thought of as consciousness and unconscious: they are a figurative representation of a coin, sliced down the middle and laid out so both its sides may be seen. Moreover, the loop is an interacting, dynamic system, and one loop begets more and more, so that we might say the world is made up of whole systems that make a whole system. Further, the loop is not able to be separated out from its environment, or what we might call the negative space surrounding it. Meaning comes both from the loop and the surrounding space, as archetypes emerge from the space and feed back into the growing loop.

Mansfield and Spiegelman wrote a series of articles between 1989 and 1996, enthusiastically promoting the possibilities afforded by a rapprochement of depth psychology and quantum physics.³²⁵ In the first paper, it was asserted that Jungian thought is too advanced for classical science, but quantum physics remains not widely incorporated enough because it lacks the symbols Jung knew were needed to understand such deep and profound concepts as it explores; bringing in symbols would be beneficial for it.³²⁶ Mansfield and Spiegelman believed the profundity of quantum physics would likely come to prove something about the characteristics of the unconscious, drawing a link between classical physics, with its observable laws and limits, as consciousness, and quantum physics as the unconscious.³²⁷ Mansfield and Spiegelman pointed out that quantum physics and depth psychology grew paralleling each other, for example the Principle of Complementarity is strongly influenced and backed up by existing depth psychology.³²⁸ “Even a cursory reading of Jung’s works will disclose several references claiming that [quantum physics]³²⁹ offers unexcelled opportunities for understanding depth psychology” yet full engagement with it is lacking; usually Jung himself uses classical physics for example.³³⁰ Mansfield and Spiegelman claim quantum physics “affords a *symbolic*, non-reductive means of approaching the problem of the opposites in depth psychology and, in particular, deepens our understanding of the psychoid *unus mundus*” (original emphasis).³³¹ Indeed, this study will show how looking to what quantum physics suggests about material reality points to the infinity loop

³²⁴ Singer, *The Use and Misuse of the Archetype*, pp. 15-16.

³²⁵ V. Mansfield and N.Y.J.M Spiegelman, ‘Quantum Mechanics and Jungian Psychology: Building A Bridge’, *Journal of Analytical Psychology*, 34.1 (1989), 3-31 <10.1111/j.1465-5922.1989.00003.x>; Victor Mansfield and J. Marvin Spiegelman, ‘The Opposites in Quantum Physics and Jungian Psychology: Part I: Theoretical Foundations’, *Journal of Analytical Psychology*, 36.6 (1991), 267-88 <10.1111/j.1465-5922.1991.00267.x>; Victor Mansfield, ‘The Opposites in Quantum Physics and Jungian Psychology: Part II: Applications’, *Journal of Analytical Psychology*, 36.3 (1991), 289-306 <10.1111/j.1465-5922.1991.00289.x>; Victor Mansfield and J. Marvin Spiegelman ‘On the Physics and Psychology of the Transference as an Interactive Field’, *Journal of Analytical Psychology*, 41.2 (1996), 179-202 <10.1111/j.1465-5922.1996.00179.x>.

³²⁶ Mansfield and Spiegelman, *Quantum Mechanics and Jungian Psychology: Building A Bridge*, pp. 3-4.

³²⁷ *Ibid.*, p. 27.

³²⁸ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology Part 1*, p. 267.

³²⁹ Jung often used the term ‘microphysics’.

³³⁰ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology Part 1*, pp. 267-68.

³³¹ *Ibid.*, p. 268.

as a symbolic representation of the relationship between the unconscious, the conscious mind and psychic reality.

Matthews impresses that a better understanding of chaos as it pertains to system organisation and dramatic transformation can balance the tension of opposites,³³² and chaos theory will indeed contribute to the discussion on the self and the infinity loop symbol significantly. Robertson has pointed out the incredible similarity between chaos theory, alchemy and the emergence of consciousness, owing to the facts that they share (1) a series of steps in which the results of each step are “fed back” into the next step; (2) a descent into chaos; (3) the appearance of sparks of light in the chaos; and (4) a full emergence of what can be described as consciousness.³³³ Robertson describes chaos in a way which elucidates its similarity to the unconscious and the self: “[c]haos by its very nature has no structure, yet it potentially contains all structure”,³³⁴ and how it links to Jung’s view of alchemy as representative of the emergence of consciousness: “the alchemists saw little points of light appear in the darkness. They would appear, then disappear back into the darkness, the chaos. At some unpredictable point, one point no longer disappeared”.³³⁵ For alchemists, there was no clear distinction between matter and psyche; they were searching for the “building blocks” of both,³³⁶ as this work does. There will not be scope to go far into Jung’s alchemical works here, but we shall certainly explore how chaos relates to the dynamic system we discuss, especially in our analysis of Rick’s shadow integration and the role of the archetype in catalysing the emergence of the second circle of the infinity loop. In this sense, the ideas put forward here differ somewhat from Robertson’s, since our model implies it is not so much consciousness which emerges, but awareness of and/or a relationship with the unconscious.

Van Eenwyk’s paper exploring archetypes as analogous to chaos theory’s strange attractors³³⁷ links to Robertson’s work and precisely supports what is put forward here. Van Eenwyk finds Jungian thought and chaos theory to be natural partners because they both reject reductionism in favour of organic systems driven by the tension of opposites and free from order.³³⁸ Van Eenwyk was concerned that in Jungian scholarship “adequate attention has rarely been focused on the psychodynamics of the processes”³³⁹ and felt chaos theory could elaborate. As stated, this thesis is especially concerned to explore the self as a psychodynamic process. Of particular interest will be Van Eenwyk’s comparison of the relationship between conscious and unconscious as a feedback loop where chaos is generated by the tension of the opposites and archetypes as strange attractors - the catalysts of chaos which send the feedback off onto a new path. As Matthews puts it, “[i]n the language of chaos theory, attractors are those ideas or forms that organize the

³³² Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 486.

³³³ Robin Robertson, ‘Scintillae of Light: Chaos and Emergence’, *Psychological Perspectives*, 50.1 (2007), 122-37 <10.1080/00332920701319541>.

³³⁴ *Ibid.*, p. 123.

³³⁵ *Ibid.*, pp. 123-24.

³³⁶ *Ibid.*, p. 126.

³³⁷ J. R. Van Eenwyk, ‘Archetypes: the Strange Attractors of the Psyche’, *Journal of Analytical Psychology*, 36.1 (1991), 1-25 <10.1111/j.1465-5922.1991.00001.x>.

³³⁸ *Ibid.*, pp. 16-17.

³³⁹ *Ibid.*, p. 10.

chaos".³⁴⁰ However, whereas Van Eenwyk sees the system as one loop, or circle, this work will build on his to show that the feedback loop is more pertinently seen as the infinity loop, where archetypes break up the flow of the conscious and allow awareness of and interaction with the unconscious to emerge.

This sub-section has provided an overview of why it is sensible to bring a quantum lens into the methodology. Rather than introduce complex key quantum physics concepts here, decontextualised from the discussion, they will be filtered in through the main text where the analysis makes them relevant and aids in their understanding, and chapter five will be especially focused on them, as a chapter that functions to bring the threads together. Carter stresses that where all the existing work on Jungian thought and quantum physics falls down is in not being able to do more than say the links are feasible, implying it needs a more concrete foundation.³⁴¹ It is hoped that the image of the infinity loop put forward in this work, which, as said is more than a symbol but less than a model, begins to resolve this issue.

With all that has been said in mind, let us now bring this introduction to a close by summarising it into concrete research questions to be answered in this thesis. First, the general, overarching questions:

- How can a Jungian analysis of a popular disaster narrative such as *The Walking Dead* help us understand and organise ideas and fears pertaining to a possible near-future apocalyptic event and explore possible changes in human civilisation?
- How can a Jungian approach to *The Walking Dead* show that the series challenges gendered norms, and also show that Jungian thought gives considerable scope for feminist revision, whilst also taking into account socio-political factors?
- How can the infinity loop be conceptualised as a symbol of the self as a dynamic system? How can *The Walking Dead*, the notion of self and quantum physics be applied to the infinity loop symbol as a representation of meaning arising from the relationship between the three apparently disparate entities, and what can this tell us about the nature of the self?
- How can a study of *The Walking Dead* contribute to television studies and Jungian screen studies, and update the bank of meaningful stories available to Jungians and applicable to the reality of modern life?
- Can Miller's conceptual framework be applied to provide a rigorous study whilst avoiding reductivism?

To provide answers, chapters two to five will each be focused broadly on three sub-questions. Chapter two will explore an overarching theme of recurring, cyclical, archetypal rebirth throughout the series, and how Lori's death is symbolic of a shift from ego development to self development. Therefore, it asks:

- How can the narrative be conceived of as a series of rebirths?

³⁴⁰ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 491.

³⁴¹ Carter, *Carl Jung in the Twenty-First Century*, p. 447.

- How can Lori's death (and Judith's birth) be understood as a symbolic death of patriarchal norms and introduction of and transfer to a new female value?
- How can this be understood as representing a violent shift from ego-domination to connection with the self, and how can that be represented visually by the infinity loop?

Chapter three will provide a close reading of the first such rebirth cycle, showing that it amounts to a dramatic, positive transformation, especially in gender roles. Therefore, it asks:

- What type of archetypal rebirth experience, as identified by Jung, does the first rebirth depict?
- What socio-political effect does this have on gendered norms?
- How does the introduction of Michonne contribute to this change?

Chapter four will discuss the union of self and ego as it may be understood via a synthesis of old and new values by passing the hero identity over to Judith, who leads us into a new world after Rick leaves. Therefore, it asks:

- How can we see Rick and Judith's development as a union, and how does that relate to the infinity loop?
- How can Rick's shadow integration illustrate the role of the archetype in the union?
- How can chaos theory cement our understanding of this process?

Chapter five will discuss synchronicity and quantum theory, demonstrating that material and psychic reality are the same, undivided thing. Therefore, it asks:

- What is synchronicity and how does it relate to quantum physics and *The Walking Dead*?
- How do archetypes communicate?
- What is the relationship between the unconscious and consciousness, and waves and particles?

Although everything is interwoven with an exploration of the nature the Jungian self, it is obvious that this is a very interdisciplinary thesis, drawing upon, at least, the following areas: Jungian Studies, Psychology, Media Studies, Film and Television (also Screen) Studies and, obviously, Gender Studies. Our weaving will have to be sure to plait all the strands together to make a strong thread.

2. Rebirth and the Self

2.1 Understanding Rebirth

We will begin our analysis¹ of the series by charting the running theme of continuous rebirth that gives rise to the long-term change that underpins the narrative. This chapter will shortly show that the *Walking Dead* narrative may be understood as occurring in cycles of rebirth, catalysed by fiery destruction and with phases analogous to pregnancy – conception, gestation, labour, (re)birth. These phases and cycles do not coincide with the beginning and end of seasons. They therefore give rise to a sense that the narrative is unfolding on a different, more mysterious, measurement of time.

Rebirth equates to the process of destroying in order to create: “one set of values, beliefs, and ways of being dies away, while a new set emerges and becomes established”.² It is a symbolic transformation through death.³ Indeed, the phrase “dies away” is particularly pertinent since there can be no rebirth without first having death.⁴ Jung cites thus an Islamic Sura, interpreting a cave as a womb: “that secret cavity in which one is shut up in order to be incubated and renewed”.⁵ Indeed, Tacey points out that ‘womb’ and ‘tomb’ are inexorably linked:⁶ after death and before birth is the same. Therefore, rebirth requires an ordeal or a show of strength;⁷ it means transforming by dismantling,⁸ accepting that there is no escape and experiencing despair.⁹ This means a sacrifice through the acceptance of loss: “[i]t is only when all is lost, that a new form of living and being is truly possible”.¹⁰ It also means a sacrificial offering: in his study of the Book of Revelation, Edinger points out that the first fruits are taken by God,¹¹ and Pagan traditions require that the first crop of the harvest is given as an offering to the Gods to ensure the seed being harvested will be fruitful next year, thus nature’s cycle can continue. Sacrifice is a mediator, then, between life and death, the synthesis of the opposites.¹²

¹ Note that, since episodes will be such a major resource, they will be referenced in the footnotes simply with the season and episode number and broadcast year, e.g. 2.1, 2011 denotes season two, episode one, shown in 2011. There will be a full videography of cited episodes with more details at the end, and this videography will keep episodes separate from the bibliography for clarity.

² Carol L. Berzonsky and Susanne C. Moser, ‘Becoming Homo Sapiens Sapiens: Mapping the Psycho-Cultural Transformation in the Anthropocene’, *Anthropocene*, 20 (2017), 15-23 <10.1016/j.ancene.2017.11.002> (p. 17).

³ Sibylle Birkhäuser-Oeri, *The Mother: Archetypal Image in Fairy Tales*, English edn. trans. by Michael Mitchell (Toronto: Inner City Books, 1977/1988), p. 38.

⁴ Maureen Murdock, *The Heroine’s Journey* (Boulder: Shambhala, 1990), p. 99.

⁵ Jung, *Four Archetypes*, p. 69.

⁶ Tacey, *How to Read Jung*, p. 36.

⁷ Joseph L. Henderson, ‘Ancient Myths and Modern Man’, in *Man and His Symbols*, ed. by Carl G. Jung (London: Aldus Books and Jupiter Books, 1964), pp. 104-57 (pp. 131-32).

⁸ Berzonsky and Moser, *Becoming Homo Sapiens Sapiens*, p. 17.

⁹ Edward F. Edinger, *Ego and Archetype: Individuation and the Religious Function of the Psyche* (Boulder: Shambhala, 1972), p. 70.

¹⁰ George Hagman, ‘Surviving the Zombie Apocalypse: Trauma and Transformation in AMC’s *The Walking Dead*’, *Psychoanalytic Enquiry*, 37.1 (2017), 46-56 <10.1080/07351690.2017.1250589> (p. 54).

¹¹ Edinger, *Archetype of the Apocalypse*, pp. 117-18. Edinger also notes the interesting fact that God has apparently taken 144,000 sacrifices, a number that might be thought of as a superpowered 12.

¹² Martyna Chrzescijanska, ‘The Sacrifice Ritual and Process of Individuation: Analysis of a Model’, *International Journal of Jungian Studies*, 9.2 (2017), 97-107 <<https://doi.org/10.1080/19409052.2017.1303238>> (p. 105).

One of the most poignant symbols of rebirth is the life of the caterpillar, which returns to the womb and is reborn unrecognisable as a butterfly. The caterpillar

spins a cocoon around itself and hangs upside down - turned on its head, literally. Something absolutely miraculous begins to take place in that dark space inside the hard shell of the chrysalis. "Imaginal cells" appear - cells that come from the future, the butterfly to be (Judith, 2006). The caterpillar cells react to these new cells as if they were the enemy and mobilize to destroy them. But more imaginal cells just continue to form. Finally, the immune system of the caterpillar is overwhelmed, forming a rich nutrient soup on which these imaginal cells can feed. In the darkness inside the chrysalis/pupa magic happens—a huge transformation. No longer is there anything resembling a caterpillar.¹³

When the butterfly emerges from its chrysalis it emits a drop of red excreta: a blood sacrifice to represent death and bring about transformation.¹⁴ Thus, it is shut up in its cave, dismantled and reborn a butterfly through destruction, invasion and sacrifice. Regarding the pervading sense of apocalyptic despair discussed in chapter one, Matthews believes "we are like a caterpillar that keeps destroying its imaginal cells and we can't sustain that forever – we either become a butterfly or we die".¹⁵ We must embrace that, like all things, we are subject to this constant cycle of life, death and renewal.¹⁶

Concerning sacrifice, in his highly critical paper asserting *The Walking Dead* as a conservative text which reinforces Christian values and encourages people to uphold the sanctity of marriage, Nuckolls argues that a key theme throughout the series is that ritual sacrifice brings solidarity to the group¹⁷. Unfortunately, that sacrifice exists is the only claim in this simplistic critique that this author can agree with, and even that observation is fraught with highly questionable analysis and weak evidence. For example, Nuckolls claims that killing walkers allows the group to become more bonded and this symbolically affirms traditional marriage structures.¹⁸ It is true that the more walkers they kill, the more the group members become focused and identify as a community. However, this is a natural result of having spent more time together: the more time they are together, the more walkers they kill; the more time they are together, the better they function as a group. Moreover, a ritual sacrifice typically involves the sacrifice of an object: a group sacrifices someone or something; the sacrifice does not sacrifice himself. Yet in *The Walking Dead* the walkers that Nuckolls regards as sacrifices, approach the survivors; usually, the walkers attack, so the survivors kill them. The fact that the walkers start out as the subject in these exchanges shows that Nuckolls' assertion does not stand up to analysis, and it is further

¹³ Anodea Judith, *Waking the Global Heart: Humanity's Rite of Passage from the Love of Power to the Power of Love* (Santa Rosa, CA: Elite Books, 2006), cited in Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 489.

¹⁴ Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation* (Toronto: Inner City Books, 1985), p. 14.

¹⁵ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 491.

¹⁶ Birkhäuser-Oeri, *The Mother*, p. 147.

¹⁷ Charles Nuckolls, 'The Walking Dead as Conservative Cultural Critique', *Journal for Cultural and Religious Theory*, 13.2 (2014), 102–10.

¹⁸ *Ibid.*, p. 102.

damaged by the obvious fact that the group is killing walkers almost constantly. A ritual sacrifice is an occasion rather than something that happens multiple times per day. Nuckolls even contradicts his own idea that walker killings are sacrificial by also saying that the excessive violence used to kill them implies they are revenge killings.¹⁹ This chapter will soon argue that sacrifice may be found in the series in two ways. First, that each cycle of rebirth begins with a sacrifice as part of the loss and despair that must be felt for the total dismantling of what came before, allowing rebirth to occur. This is often a child sacrifice, the possible reasons for which are discussed shortly. Second, that Lori's death may be understood as a sort of ritual sacrifice which contains pre-apocalyptic norms into one 'vessel', i.e., Lori, so that killing her removes those norms and allows a new time to emerge where new values can be explored. Therefore, sacrifice does occur, but it is neither constant nor exclusively designed to bring solidarity, as Nuckolls suggests. Rather, it is an occasional, special act designed specifically to bring about progress.

Nuckolls does claim that the death of Carol's daughter, Sophia (Madison Lintz), acts as a ritual sacrifice because a sacrifice is often a scapegoat for internal problems in a group and works best if the sacrificial object is regarded as an innocent person.²⁰ There is a link between innocence and child sacrifice, and certainly Sophia acts as a sacrifice for the first cycle of rebirth, as discussed shortly. However, this is the extent to which Nuckolls' claims can be substantiated. That is, Nuckolls states that internal conflicts within the group prior to the discovery that Sophia has turned into a walker are resolved when she is discovered and 'killed'. There were, indeed, many conflicts in the group. Briefly: Rick and Shane were locked in a struggle for Lori and leadership of the group; Lori and Rick were struggling with the news that Lori was pregnant; Andrea was challenging the patriarchal status-quo; Carl was starting to struggle with issues of growing up in this environment; the group was at odds with Hershel (Scott Wilson) over how to behave towards walkers and whether the group could stay on the farm; and Glenn was battling issues of loyalty towards the group and to Maggie, Hershel's daughter. However, Nuckolls' claim that Sophia's death resolves these conflicts is without foundation. Rick and Shane's struggle for leadership and for the affections of Lori continues and worsens, to the point that Rick is forced to kill Shane before Shane kills him; Lori's concerns about her pregnancy continue and the relationship between her and Rick becomes increasingly strained; Andrea's views do not change; Carl continues to find adolescence difficult; everybody ends up losing the farm, not just Rick's group, and they find themselves homeless, exposed, arguing and descending into dictatorship. Sophia's death serves as a much-needed reminder to the group that walkers are people's deceased loved ones, and it ultimately helps Hershel to bond with Rick's group, but it does not resolve any internal conflicts. In fact, rather than reaffirming traditional norms, Sophia's death, like Lori's, plays a role in moving us on from old norms to new ones, as this chapter will gradually show. And as chapter three will show, internal conflict remains until the end of season three, when Rick renounces one-man leadership, including between the married couple Rick and Lori. It is this change in leadership structures which resolves conflicts, as we will see later.

Sacrifice is not the only important element in the destruction which leads to creation and rebirth. A common motif throughout the history of thought is that the destruction must

¹⁹ Nuckolls, *The Walking Dead as Conservative Cultural Critique*, p. 102.

²⁰ *Ibid.*, p. 103.

come from fire: the phoenix burning and rising from the ashes, the Norse Ragnarök, which will be (or has been) the end of the world but also the beginning, and the biblical Revelation to name but a few well known examples. Fire is powerful enough to burn away what was, but this is not an act of mere clearing. It is a transformation of energy, spreading warmth and light and initiating life; an uncontrollable force like the passion that leads to the sex of procreation, yet also like the transformational force of enlightenment.²¹ The smoke, too, cleanses and transforms: in the biblical Revelation, for example, incense dispensed through a censer is linked to the destruction.²² Fire as the driving force for rebirth is founded on its allusion to the passion and emotion that facilitate contact with the unconscious.²³

The old must be destroyed and transformed then, for the new to arise, and we must be complicit, not merely accepting this fate, but making sacrifices to bring rebirth about. The phoenix is an especially pertinent symbol here, since we will later question the notions of wholeness and completion which sit alongside the idea of individuation. The phoenix's life of death, rebirth and renewal means it is closely linked in Jung's work to individuation:²⁴ "[t]he power of the phoenix bird's image lies in its fiery renewal of life after death, which underlines Jung's concept of the individuation process".²⁵ It must be remembered that the phoenix's existence is a never-ending, cyclical one. Despite this, the linked idea that individuation is never complete is not stressed enough in Jungian or post-Jungian work, an issue we will return to several times.

To apply the above to the series' rebirth cycles²⁶ the next section will examine how they fit into stages of symbolic pregnancy, with identifiable phases of conception, gestation, labour and (re)birth. My approach of analysing the process of rebirth in such a way seems unique, yet it likewise seems a pre-requisite that symbolic rebirth be made possible by symbolic pregnancy. Indeed, Henderson writes that, as well as closeness to death, transcendence is symbolised both by a "lonely journey or pilgrimage",²⁷ which could be thought of as an allegory for gestation, and also, based upon snake imagery, "any strong movement exemplifying release",²⁸ which could be conceptualised as labour. As we might anticipate from the discussion of rebirth above, each cycle begins with destruction and fire, which equates to a phase of conception. In this stage, the old is cleared ready for the new, the characters must feel despair and loss and sacrifices must be made. Then, there is a gestation period, in which there is little action serving the main plot; rather, growth is symbolised by focus on character development. Next, there is a labour: a difficult, messy struggle which leads directly to the main plot point in the cycle. Finally, there is a transformational rebirth

²¹ Birkhäuser-Oeri, *The Mother*, pp. 69-70.

²² Edinger, *Archetype of the Apocalypse*, pp. 77 and 79.

²³ Birkhäuser-Oeri, *The Mother*, p. 71.

²⁴ Elizabeth Brodersen, Stephani Stephens and Michael Glock, 'Rebirth and Renewal', *International Journal of Jungian Studies*, 8.2 (2016), 67-74 <<https://doi.org/10.1080/19409052.2016.1140067>> (p. 68).

²⁵ Lyndy Abraham, *The Dictionary of Alchemical Imagery* (Cambridge and New York: Cambridge University Press, 1998), cited in Brodersen, Stephens and Glock, *Rebirth and Renewal*, p. 69.

²⁶ The cycles and their phases are not always the same running length. Various factors determine how long each lasts, not least simply how long it takes to tell the story within the cycle. For example, in the first cycle, the conception does not start right away, since the writers needed some episodes to set the scene first, and the gestation phase is long, since the audience are getting to know the characters.

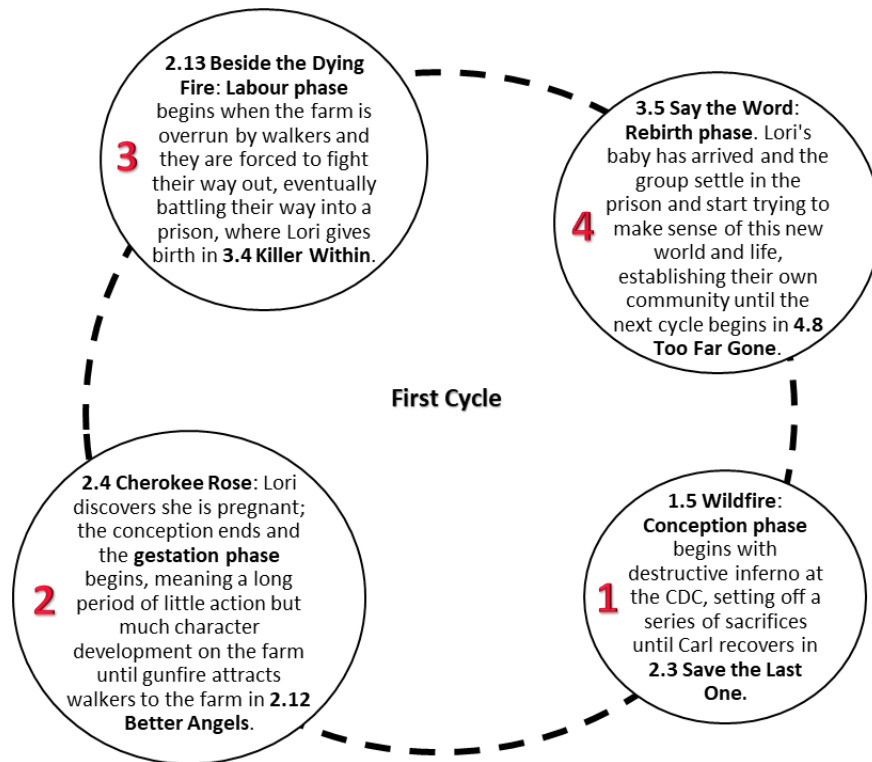
²⁷ Henderson, *Ancient Myths and Modern Man*, p. 151.

²⁸ *Ibid.*, p. 152.

phase which sees a new way of living or being emerge and action which serves the main plot. To aid the reader in picturing this, a diagram is provided each time.

2.2 Cyclical Rebirth in *The Walking Dead*

Figure 1: First Cycle



At the start, the protagonists find themselves in the immediate aftermath of a zombie pandemic with no authorities and no social structures. Life as they knew it is over. They visit the Centre for Disease Control²⁹ for help. However, only one scientist (Noah Emmerich) remains. He has no answers; the international scientific community has fallen; he considers what has happened to be humanity's extinction event. The episode title, *Wildfire*, indicates that this revelation of total loss and despair will spread the destructive fire necessary to burn away what was and conceive what will be. Indeed, the scientist sets the CDC to self-destruct and the group only just escapes before it explodes spectacularly into an inferno.³⁰ Next, one of the two children of the group, Sophia, goes missing running away from walkers.³¹ The majority of season two is dedicated to a search but it is ultimately learned she is dead: a sacrifice. Moreover, the other child, Carl, is accidentally shot by a hunter stalking a deer.³² He must therefore undergo risky surgery at the farm of a former veterinarian, Hershel. For Carl to be saved Rick, his father, must give copious amounts of blood, which constitutes still further blood sacrifice, highlighted by the episode title

²⁹ 1.5, 2010. Henceforth CDC.

³⁰ 1.6, 2010.

³¹ 2.1, 2011.

³² 2.2, 2011.

Bloodletting.³³ The loss, and almost-loss, specifically of the children entails a special sacrifice. Indeed, a child is almost always sacrificed during the conception phase, as we will see. First, it constitutes God taking the first fruits. Second, it is sacrifice of innocent life, heightened by the attempt to kill the deer, which can represent innocence.³⁴ Third, it is the most effective sacrifice to send the adults into the inescapable despair required for rebirth to be possible. Finally, it may also be considered a symbolic reverse birth, mediating life and death to take us back to before children, before birth, to the point of conception. This is also heightened by the deer hunt, since a deer hunt may symbolise sex.³⁵ Indeed, precisely when Carl awakens from his coma, Lori discovers she is pregnant, indicating that the sacrifices made have taken us back to the moment of conception.³⁶ Given the destruction, sacrifice and death which precede its discovery, there is no doubt that Lori's pregnancy symbolises the conception of more than her child.

The gestation phase now begins. The group stays on the farm for the rest of season two to benefit from its relative safety and abundance, meaning they spend the time being nourished and kept safe within. This time is characterised by long periods of inaction during which character development takes precedence over 'doing' anything. This serves to 'grow' the characters, like the gestation 'grows' the foetus. The characters are becoming themselves, they feel comforted and are literally nourished and protected by the farm-womb. The gestation comes to an end in the season two finale:³⁷ Hershel's farm is overrun and destroyed by walkers, leading to another fire, and the group and Hershel's family are forced to flee, fighting for their lives. It is not coincidental that this episode is entitled *Beside the Dying Fire*; the characters do indeed find themselves in the 'ashes of the phoenix', so to speak, as fire of destruction which began in *Wildfire* burns out. This constitutes the labour phase of this cycle commencing, preparing their rebirth out of the ashes: just as the group is expelled from the farm, that which is being reborn is expelled from the mother's body; just as the child must force its way into the unfamiliar, the characters must fight their way out of their home and into uncertainty. Furthermore, season three begins eight months after the loss of the farm, which is a clear suggestion that a birth is imminent. To reinforce this feeling, Lori is heavily pregnant. Lori goes into labour in 3.4;³⁸ although a few days have passed for the characters, for the audience four weeks has passed, which would bring us up to nine months.

Although Lori's literal labour takes place within one episode, the symbolic labour which began as the characters had to leave the farm is longer. Season three opens with a dishevelled and dirty group, between homes, scared and feeling powerless to circumstances beyond their control,³⁹ much as the baby in the birth canal is messy and confused, and in limbo between its home the womb and its home elsewhere. They discover an abandoned prison and realise the safety of its fences will provide a home, much as a young child needs the boundaries put in place by its parents and their home. Just as reaching the new home

³³ 2.2, 2011.

³⁴ Birkhäuser-Oeri, *The Mother*, p. 59.

³⁵ Jung, *Approaching the Unconscious*, p. 29.

³⁶ 2.4, 2011.

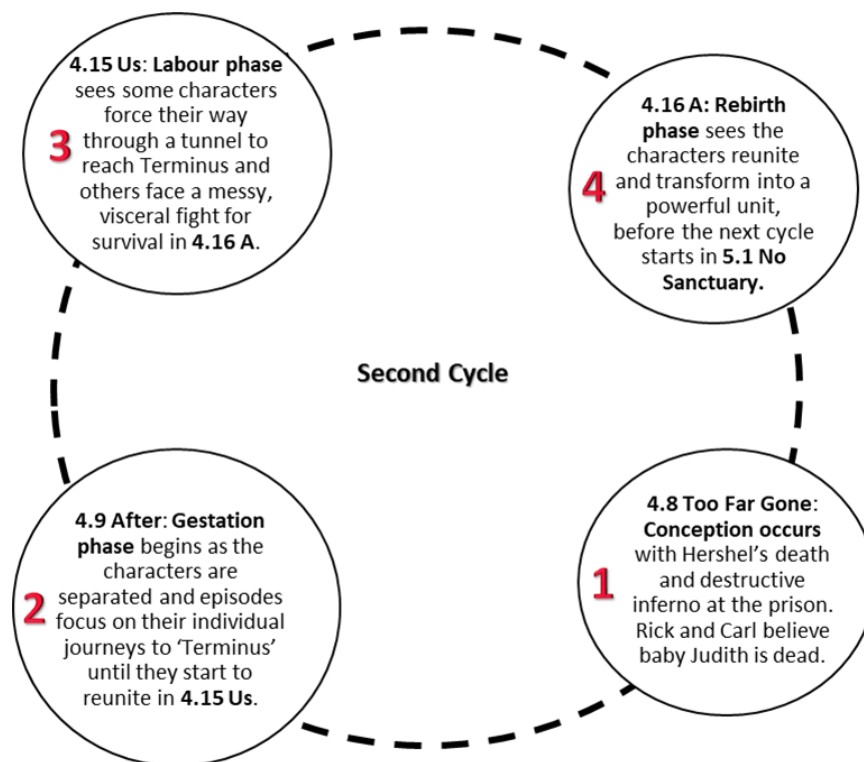
³⁷ 2.13, 2012.

³⁸ 3.4, 2012.

³⁹ 3.1, 2012.

entails hardship for the new-born as it is squeezed down the birth canal, so the characters must endure hardship to reach their new home. The prison is filled with walkers which they must fight and vanquish in order to access and settle. Once the labours of labour are over, and Lori's child is born, the rest of season three is characterised by the confusion and uncertainty of discovering a new world. Like a new-born, we see the characters discovering that people cannot all be trusted, in the form of the antagonist The Governor, and figuring out who is family and what that means, for instance Daryl's choice to leave Rick and the group for his challenging brother Merle⁴⁰ before realising it was a mistake and returning, telling Rick "you're family too".⁴¹ The season four premiere⁴² shows that dramatic transformation has taken place. The prison exudes a relaxed air and the characters are in control and can manage their immediate environment. Birds are singing, plants are growing, bellies are full: this is the happiest, relaxed and secure they have been since before the apocalypse and as season four unfolds we see that they have built a thriving community, of which more in chapter three.

Figure 2: Second Cycle



Conception for the second cycle begins in 4.8⁴³ as Hershel is killed by The Governor, which acts as a key sacrifice for this cycle. The complete destruction of the prison immediately follows in a battle resulting in an inferno,⁴⁴ which gives the destruction through fire needed to complete this phase. The child sacrifice this time comes when baby Judith vanishes from

⁴⁰ 3.9, 2013.

⁴¹ 3.15, 2013.

⁴² 4.1, 2013.

⁴³ 4.8, 2013.

⁴⁴ 4.8, 2013.

her carrier amidst the battle. In 4.10⁴⁵ the audience learns that she has been saved by another character; however, Rick and Carl, her father and brother, believe she has been killed for a full half season, not reuniting with her until the season five premiere.⁴⁶ The episode immediately after the prison's destruction is entitled *After*,⁴⁷ suggesting that conception has happened, and the new cycle is now underway. Indeed, *After* opens with smoke from the previous episode's fire engulfing the prison like incense from the censer, showing that the characters are once again turning to ashes, cleansed of what was in preparation to arise again into what will be, like the phoenix. *After* aired two months after the conception in 4.8, which enabled the mid-season break to contribute to the sense of inactive waiting in pregnancy. The gestation period continues to 4.15⁴⁸ with seven episodes depicting the characters, now separated after fleeing the destroyed prison, journeying to reach an end destination. During this time, the narrative evolves almost exclusively around the fact that they are all focused on getting to Terminus, a possible sanctuary at the end of some train tracks, waiting for what will happen once they do, echoing the waiting to reach the end of the birth canal that comes with gestation. All action which takes places furthers this journey and/or focuses on individual characters, or small groups, rather than the community as a whole. This matches the deep character development we last saw on the farm, during the last gestation phase.

Although the episodes air weekly, it is not insignificant that if we add to the number seven (the number of episodes of journey and character development) the number two (months off-air for the mid-season break) we get nine, since it is at the end of this phase that the labour of this cycle takes place. In 4.15,⁴⁹ several characters reach a tunnel on the train tracks, through which they must go to reach their destination, but the tunnel is long and dark, filled with walkers and blocked by fallen rocks in the middle. They must battle their way through with help from other characters, like new-borns pushing and being pushed down the birth canal. The fact that this forms the end of the gestation and the birth of something new is emphasised by Abraham's (Michael Cudlitz) statement at the far end of the tunnel that now they go "to the end of the line...and then Washington". Meanwhile Rick, Carl, Michonne and Daryl are experiencing their own labour: a difficult and messy ordeal in which they are attacked by men who want to kill Rick and rape Michonne and Carl. To fight back, Rick is forced to bite out the throat of their leader, a visceral and messy act that took considerable power, reflecting that this time represents labour and birth. Afterwards, Rick is left disoriented, afraid and covered in blood like a new-born. The rebirth phase, lasting only until the next episode, sees powerful transformation, as the original group is reunited and fuse as a larger group with new characters.

⁴⁵ 4.10, 2014.

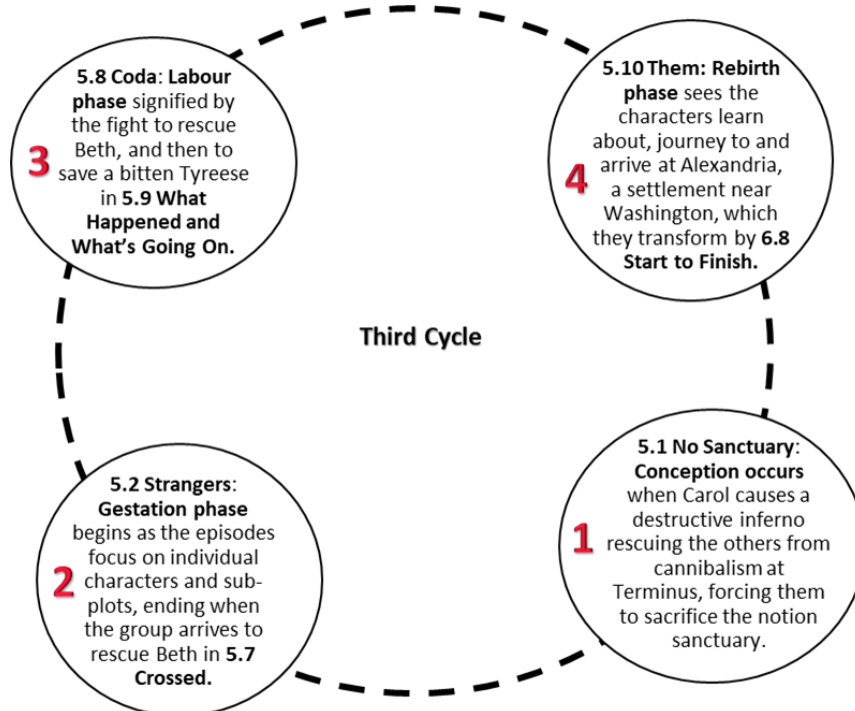
⁴⁶ 5.1, 2014.

⁴⁷ 4.9, 2014.

⁴⁸ 4.15, 2014.

⁴⁹ 4.15, 2014.

Figure 3: Third Cycle



The third rebirth cycle takes over almost immediately as the birth occurs in the second. Carol causes an inferno and major gun battle rescuing the others from cannibalism at Terminus, leading to the complete destruction of the Terminus compound. The horror of the discovery of cannibalism and the destruction of a potential home means that the key sacrifice this time is of the very concept of sanctuary, hence the episode title *No Sanctuary*;⁵⁰ however, towards the end of the second cycle Carol had been forced to euthanise Lizzie (Brighton Sharbino), a mentally ill young orphaned girl in her care, after she murdered her sister, Mika (Kyla Kenedy).⁵¹ These deaths are still resonating strongly for Carol as the third cycle begins; thus, they may definitely be considered its child sacrifices. The third cycle is therefore conceived and its being in process is affirmed soon afterwards by Abraham and Eugene, who gain Rick's agreement for the group to go to Washington, calling it a re-start and a "reset button", and laying the foundations for a change in major plot line.⁵² As the phase ends, Rick looks back and wonders whether the fire is still burning. Carol sees the smoke is still black and says that it is, emphasising that the fire is not dying yet; they must gestate before they can rise from the ashes.

The gestation phase lasts from 5.2⁵³ to 5.7,⁵⁴ during which time the narrative is not centred on any one character or place but serves to develop the characters more, as it did previously. No action takes place which furthers the main plot of this cycle (dealing with

⁵⁰ 5.1, 2014.

⁵¹ 4.14, 2014.

⁵² 5.2, 2014.

⁵³ 5.2, 2014.

⁵⁴ 5.7, 2014.

what they discover in Washington). Rather, all the action relates to temporary sub-plots and the development of the characters involved, such as meeting Father Gabriel and Beth's incarceration in a hospital in Atlanta. In 5.8⁵⁵ and 5.9,⁵⁶ the labour occurs. 5.8's title *Coda* already implies a conclusion and, indeed, the group attempts to rescue Beth. It goes badly and Beth is killed; as they leave, the metaphor of leaving the hospital after a labour is heightened by Daryl carrying Beth's body out like a baby. Nine episodes on from the conception of this cycle, 5.9 begins with a hard, messy struggle in addition to the simple metaphor of *Coda*. Tyreese (Chad L. Coleman) is bitten by a walker, causing an agonising, messy battle to save his life by chopping off the bitten arm. It is unsuccessful. The group are left exhausted and emotionally drained and journey to Washington in the hope of answers and solutions. It should be noted that, although deaths sometimes occur in the labour phase as well as the conception, the labour deaths may be differentiated from the sacrifices in that they occur amidst smaller, messier struggles than the fiery destruction that forms the backdrop for the sacrificial deaths. Indeed, it is precisely this grandiose, explosive, repeated nature which allows the deaths at conception to be understood ritualistically.

Their arrival at their destination forms the basis for the main plot of this rebirth cycle, so we can understand that this constitutes the end of the labour, moving from disparate character and sub-plot development, to one unified plot involving all the group, and in one place. The rebirth phase of this cycle, then, takes place between 5.10⁵⁷ and 6.8.⁵⁸ During this time the group discover, settle at and effectively gain control of a settlement on the outskirts of Washington named Alexandria, causing tremendous transformation in its inhabitants, who are naïve and sheltered but become courageous and strong with the group's help, though the group must transform themselves to achieve this, becoming temporarily monstrous.

The reader is likely now understanding the process of cyclical rebirth I contend is taking place. Therefore, the remaining cycles will be explained only in the form of their diagrams, to prevent repetition. However, full details are given in the footnotes should the reader wish for them.

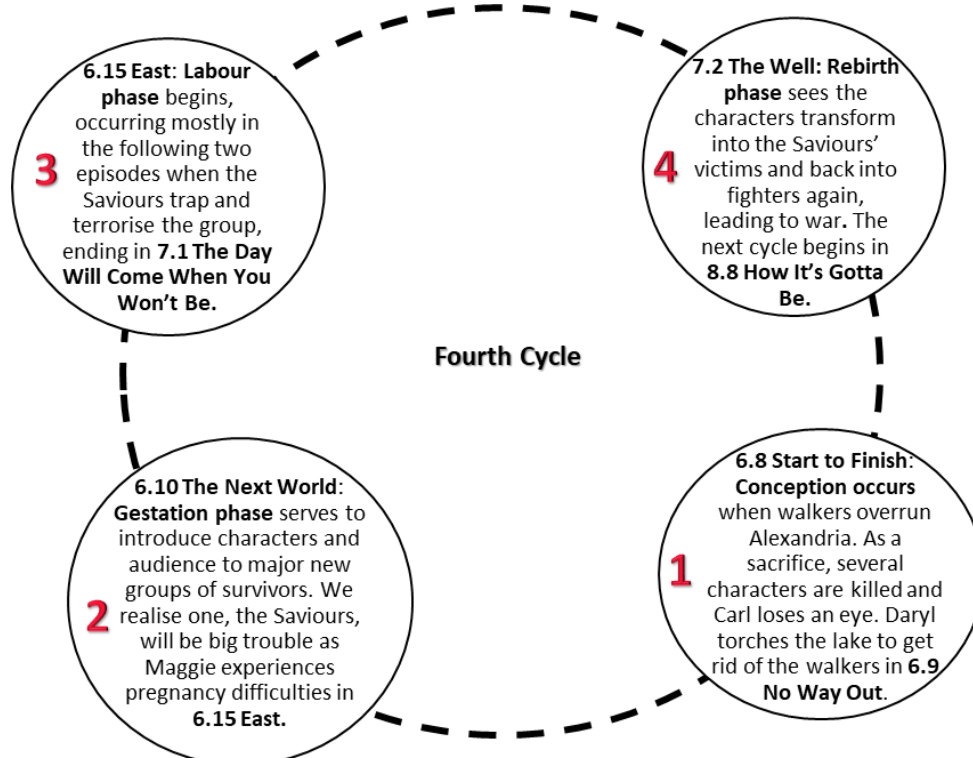
⁵⁵ 5.8, 2014.

⁵⁶ 5.9, 2015.

⁵⁷ 5.10, 2015.

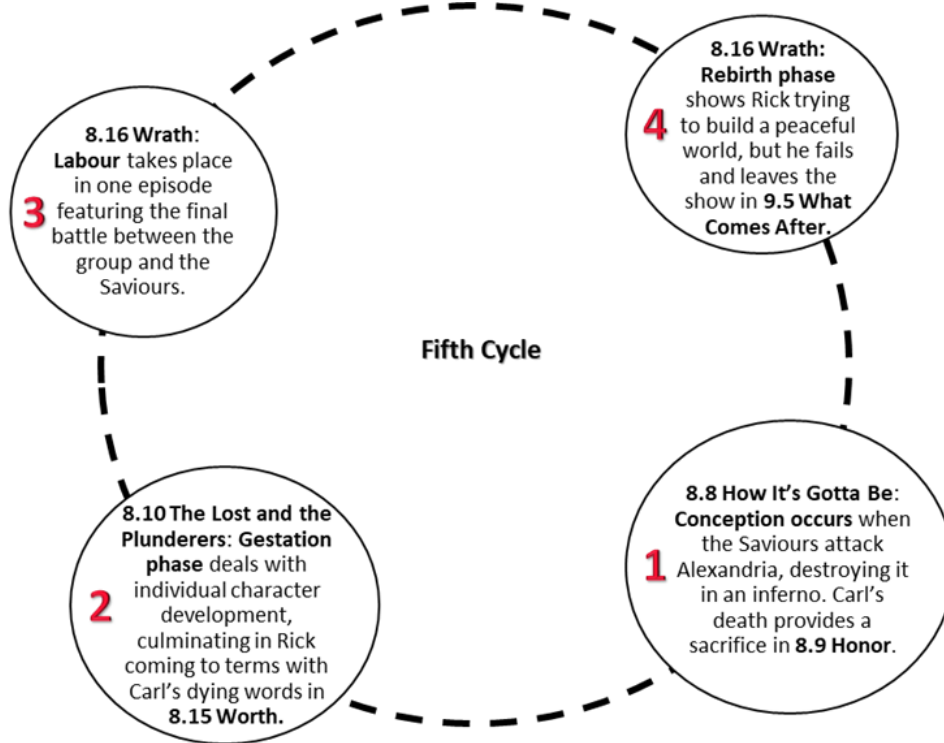
⁵⁸ 6.8, 2015.

Figure 4: Fourth Cycle⁵⁹



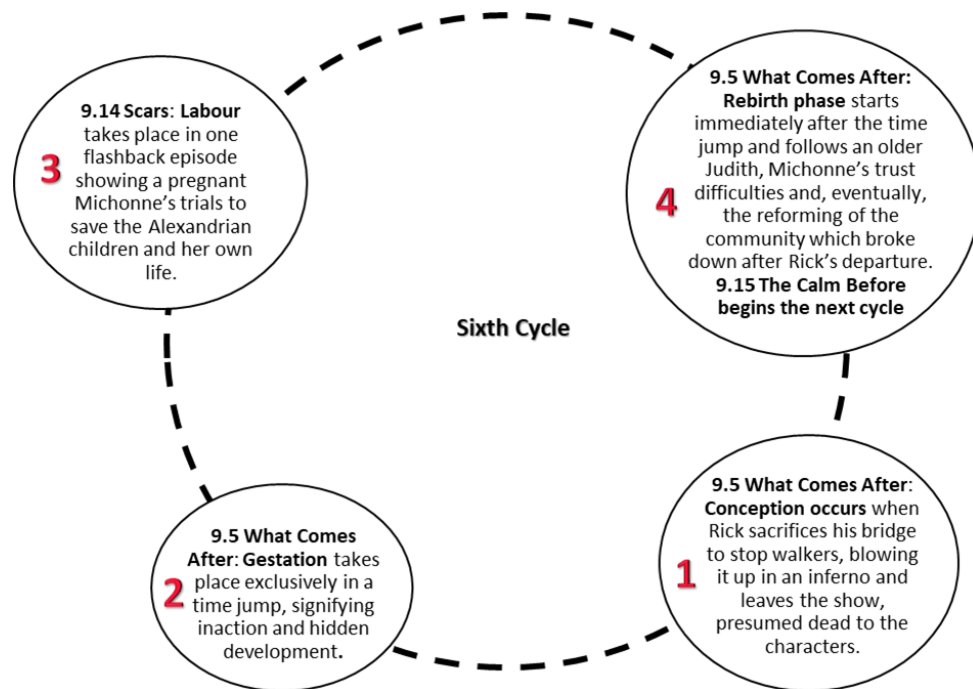
⁵⁹ In 6.8 (2015), whose title *Start to Finish* itself suggests the cycle is ending, Alexandria is overrun when walkers breach the wall. Deanna (Tovah Feldshuh), the leader, is bitten, sacrificing both her and the way of life she stands for. As though to cement the conception, it is also stated clearly for the first time that Maggie is pregnant. In the following episode (6.9, 2016) Deanna is joined as a sacrifice by several other prominent characters, including the Anderson children Ron (Austin Abrams) and Sam (Major Dodson). Moreover, Carl is shot in the process and badly injured, losing an eye. The chaos of the walker invasion is resolved by a spectacular inferno caused by Daryl filling the lake with fuel and firing a rocket-propelled grenade at it in order to lure the walkers into their demise. The episode which follows is entitled *The Next World* (6.10, 2016), which makes it clear the fourth cycle has begun. The gestation phase lasts from then to 6.15 (2016). During this time, the action becomes once more decentralised, focusing on the development of individual characters, their groups and sub-plots. These episodes serve mostly to introduce the group and the audience to two major new groups of survivors (Hill Top and the Saviours) and their ways of life. Moreover, Maggie's pregnancy is a recurring theme throughout this time. In 6.15 (2016), whose title *East* alludes to the sunrise, or the dawning of a new day, and, therefore, a new start, or rebirth, Maggie experiences a problem in her pregnancy, giving an immediacy to the child and forcing Maggie and some of the group to leave the safety of Alexandria to see the doctor at Hill Top. The main part of the labour takes place in 6.16 (2016) and 7.1 (2016), as the group face a messy and traumatising struggle against the Saviours and their leader Negan. As they try to reach Hill Top the Saviours force them off the road and into a clearing in the woods, symbolising emergence from the mother and the pubic region (the woods) and into the world (the clearing). At this point they are overwhelmed by bright lights and noises from an ambush by the Saviours, much as the new-born baby must feel as it is forced into a noisy, bright world. Negan terrorises and threatens them, then brutally and messily bludgeons both Abraham and Glenn to death, splattering them with blood and beating their heads into a bloody mass on the ground. As Negan leaves, he declares "welcome to a brand-new beginning" and informs the group they must now serve him, heralding the start of a new plot and constituting the rebirth, lasting from 7.2 (2016) to 8.7 (2017). It is noteworthy that the end of the labour in 7.1 happens nine episodes after the conception mentioned above. The rebirth phase sees them transform from tough, resilient survivors into victims and then back again, going to war to be free of Negan's tyranny.

Figure 5: Fifth Cycle ⁶⁰



⁶⁰ In 8.8 (2017) and 8.9 (2018), the Saviours attack Alexandria, bombing the settlement until it is a roaring inferno shuddering with explosions while the residents take shelter in the sewers. As this necessary fire of destruction burns, Carl dies, acting as the sacrifice for conception of the fifth cycle and continuing the theme of sacrificing children to conceive again. That Carl is being metaphorically returned to the mother in exchange for the next rebirth is reflected cinematographically: as everyone evacuates the sewer for Hilltop, leaving only Rick, Michonne and the dying Carl behind, the camera slowly pans backwards down the sewer tunnel into darkness, leaving the light at the end a distant opening, indicating the imminent return of the child back inside the mother, down the birth canal and into the womb. The burning of Alexandria causes the action to be decentralised once again, serving to develop individual characters and groups and their sub-plots rather than the overall narrative. As we have seen before, this denotes the gestation phase of the cycle. The episode immediately after the conception makes this narrative shift clear in that it is broken down into shorter chunks about individual characters which are preceded by that character's name on screen in large letters, like sub-episodes with individual titles (8.10, 2018). In 8.16 (2018) the final battle occurs and self-explanatorily constitutes the labour for this cycle. The Saviours meet the group and allies on the battlefield, culminating in Rick slitting Negan's throat but then saving his life. Rick finally grasps what Carl meant in his dying letter about finding a way for peace and must force himself to respond to it rather than simply kill Negan; Maggie is devastated by Rick's refusal to kill Negan to avenge Glenn, and she is not alone. The battle ends with the pregnant Maggie screaming in (emotional) agony, a metaphorical representation of labour. The context of the scene, Rick having made the decision to save and imprison Negan, directly leads us to the rebirth and main plot of this cycle: Rick trying to build a new world. The labour ends with Rick contemplating the re-inhabited Alexandria from his porch as the scene fills with blinding sunlight (8.16, 2018) indicating coming into the light as a baby does as it emerges from its mother. The next episode confirms that we have now entered the rebirth phase with its title of *A New Beginning* (9.1 2018). Once again, the labour and birth take place nine episodes after the episode featuring the conception. The fifth rebirth phase develops over a comparatively short time, from the end of 8.16 to 9.5 (2018) and is characterised by Rick trying to transform the world into his notion of a peaceful one, metaphorically signified by his fixation on repairing a damaged bridge, but failing and exiting the series permanently.

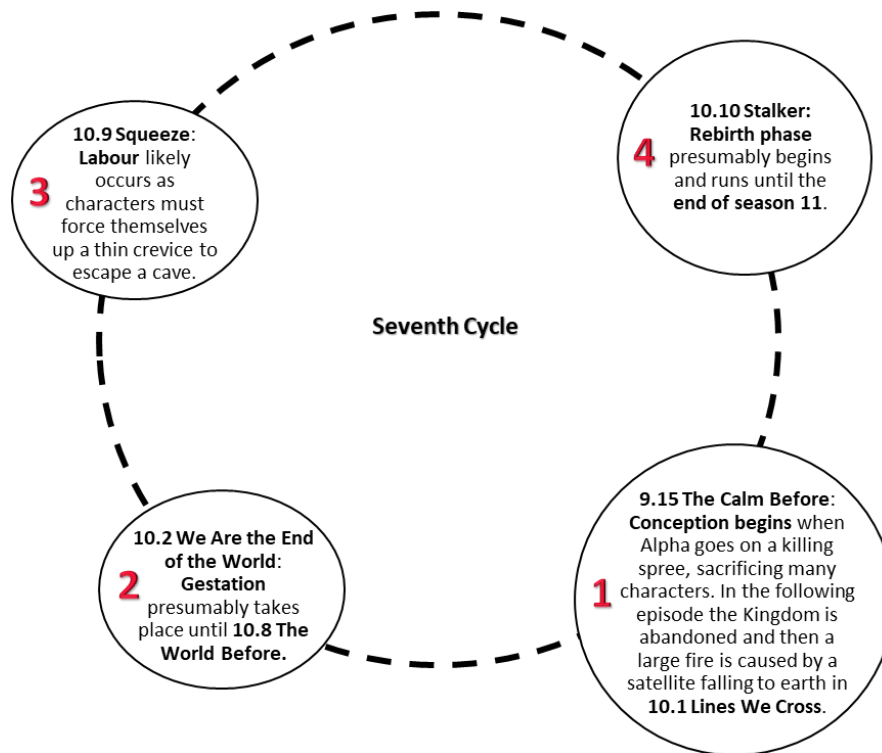
Figure 6: Sixth Cycle⁶¹



⁶¹ *What Comes After* (9.5, 2018) does itself unambiguously suggest the beginning of a new cycle. Indeed, the conception for the sixth rebirth cycle takes place when Rick has to destroy the bridge in an inferno to deal with a herd of walkers. Rick himself constitutes the sacrifice when he falls into the river below and is swept downstream, at which point he is picked up by a mysterious helicopter and flown out of the show, though in an interesting way we also sacrifice baby Judith because immediately after the conception catalysed by Rick's disappearance the scene fades into a more overgrown one and we experience a time jump of six years and are deposited, not at the onset of the gestation phase, but in the middle of the rebirth phase of the cycle, where Judith has grown up into a young girl. Although the time jump itself constitutes pregnancy in the sense that there is no action but presumed development, we also learn that at the time of Rick's disappearance Michonne was pregnant and has since carried the pregnancy to term and given birth. The audience does not experience Michonne's pregnancy or any type of labour until 9.14 (2019), which occurs nine episodes after the conception not counting the episode of the conception itself. Here we see a heavily pregnant Michonne for the first time, indicating that at this point in the timeline the gestation phase was almost at an end. The events of this episode constitute labour both in terms of its imagery and in the sense that they involve a difficult, painful, messy struggle. Alexandria takes in an old friend (now unhinged) of Michonne's and what she claims are the remaining members of her group – all children (who she has brainwashed). The residents awaken one morning to find all the Alexandrian children, including Judith, gone, along with the friend and other children. Michonne and Daryl track them and are captured and branded with an 'X' by one of the children. As Michonne is branded, her baby bump is pushed forward vividly as if to suggest movement within. Michonne and Daryl escape and seek the Alexandrian children but Michonne is set upon by the brainwashed children, who slash at her bump, cutting it open and causing it to bleed, further implying it will soon open. Michonne resists harming the children but in the end is left with no choice but to kill them or be killed by them. In a visceral and upsetting scene, close to giving birth herself, she is forced to kill her old friend and the children, meaning these children, too, form a sacrifice for this cycle. Immediately after this trial, Judith and the other Alexandrian children emerge unharmed. The terror of losing the children and the mistake she made in trusting her old friend usher in the rebirth phase the audience has hitherto been seeing, in which Michonne is untrusting to the point of tyranny, running Alexandrian security like a dictator. At the end of this cycle though, Michonne is enlightened and transformed and she decides to open herself back up to community.

The seventh cycle has yet to fully air, but we have enough detail to get a reasonable picture.

Figure 7: Likely Seventh Cycle⁶²



We have established that the narrative can be broken down into seven rebirth cycles with identifiable phases of symbolic pregnancy. Within those cycles, the conception phases are brought about by fire, destruction and sacrifice; the gestation phases focus on character development and growth; the labour phases see the group having to emerge from a messy, difficult struggle; the rebirth phases depict a new, transformational way of being. The narrative may therefore be seen as a phoenix, continuously burning to ashes, only to gradually rise again. It has been announced that the series will end with season eleven in favour of splitting the narrative into a variety of spin-off shows and films, which will likely mean the seventh is the final cycle of *The Walking Dead* as we know it. Though this incarnation of cycles, i.e. *The Walking Dead* in its current form, is coming to an end, the nature of the recurring, cyclical narrative implies that there will be no real end, no sense of completion or finality. This is backed up by the fact that the series will only end to give way

⁶² We do know that in 9.15 (2019) the sacrifice and destruction which allow for a new cycle to be conceived occur once again. Many characters are killed by the villainous Alpha, including the major characters Tara (Alanna Masterson), Enid (Katelyn Nacon) and Henry (Matt Lintz), their reanimated heads placed cruelly on spikes. Since Henry was Carol's adopted son, his death also retains the theme of sacrificing a child. In 9.16 (2019), a favourite settlement and now the home of Carol - the Kingdom - must be abandoned due to disrepair, constituting more sacrifice and implied destruction. 10.1 (2019) features a large-scale fire caused by a satellite falling to earth, meaning we now have the necessary elements to consider these three episodes the conception phase. It is likely that episode 10.9, entitled Squeeze (2020), will prove to have been the labour phase, since it is nine episodes on from the fire of conception and its imagery is highly suggestive: characters are trapped underground in a dark cave and must squeeze themselves up a tiny canal into the open. However, that, and the rest, will be a question for future study to resolve.

to a variety of sub-shows. However, that is not to take away the significance of there being seven cycles. The number seven crops us repeatedly in the Book of Revelation to the extent that it might be thought of as the signifying number of the apocalypse.⁶³ It is highly significant and prominent throughout holy and secular life, for example there are seven days of the week and the seventh is the holy one (in Christianity of course).⁶⁴ As such, we might view the seven cycles as a whole which is, in turn, a part of a larger whole, as a week is part of a month, and a year, and a decade, and so on. If *The Walking Dead* in its current form is a week, the months and years are the expanded franchise which will follow season eleven.⁶⁵ In this way, we can now see the narrative as part of two interlinking metaphors: the phoenix with its recurring, cyclical rebirth expressed through metaphorical pregnancy, and one holistic system within another, larger, one holistic system.

Seven is also an important number in Jungian thought. It is the number of transformation and development, combining the ego (three) with wholeness (four), meaning seven “refers to a process of a *self-based* dynamic sequence” (original emphasis).⁶⁶ Therefore, in Jungian terms, it could be argued that the cyclical narrative behaviour we have seen is organised by and illustrative of the self. Thus, if we put the rebirth cycles together, as in figure 8 below, we might view them as a pictorial representation of the series’ individuation, the process of the self pushing the narrative towards both knowledge of the self and something that can be thought of as wholeness. Thus, a third, interacting metaphor comes into play: as well as a phoenix and a whole within a whole, we can now also see the narrative as a metaphor for individuation and the self as a dynamic process. (We will discuss to what extent individuation and the self are different things throughout, but especially in the next section and chapter five. The reader will hopefully be convinced that they are indivisible). So *The Walking Dead* narrative, individuation, the self as a dynamic process, the phoenix with its cyclical rebirth, and the notion of whole within a whole are all emerging as interacting metaphors with and for each other.

Yet there is more: remember that this analysis is intentionally spiralling, like the bird taking off from the base of a tree and circling higher to get an ever-wider panorama. Let us circle a little farther up now, in order to see a little more. If we take three to be linked to ego and four to wholeness, or self, as Edinger suggests above, where seven is the self as a dynamic sequence, we can see how the first three cycles broadly give way to the synthesis with the self in the final four. That is, it is in the fourth cycle when Rick meets Negan, an archetypal shadow image with whom he will go to war but ultimately tolerate by sparing his life in the final battle in the fifth cycle. Rick, representing the ego as the main protagonist, is now synthesising with the self, as demonstrated by the transfer of the hero image to Judith in the fifth cycle and the exploration of Judith’s character in the sixth cycle. After Rick leaves, there is no main protagonist, echoing the fact that the ego no longer dominates. These aspects of the narrative will be dealt with in detail in chapter four. That the seventh and final cycle’s fire is caused by a satellite falling to earth is important: in the Book of Revelation, stars fall from heaven after the sixth seal is broken, constituting “the collective

⁶³ Edinger, *Archetype of the Apocalypse*, for example p. 19.

⁶⁴ *Ibid.*, pp. 56-57.

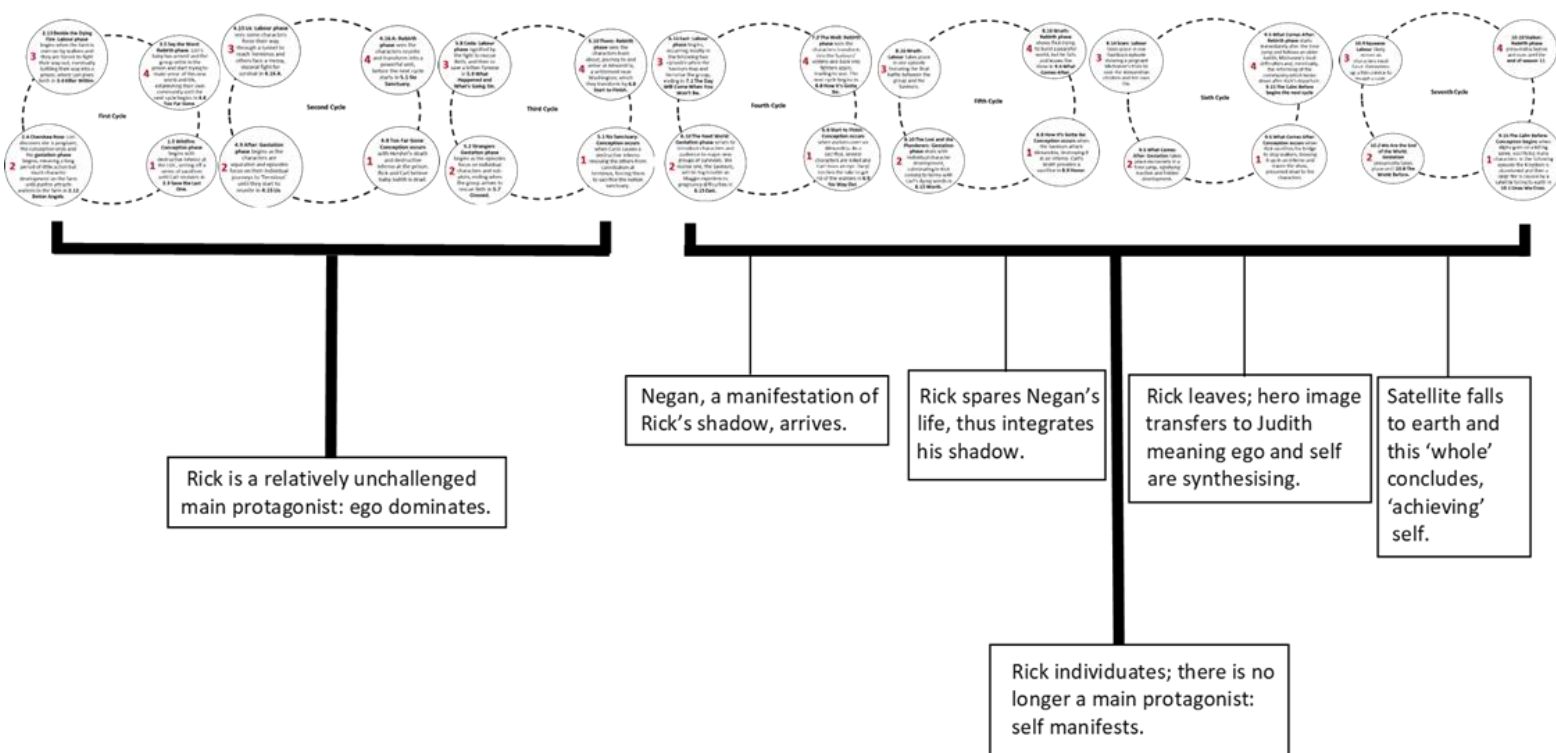
⁶⁵ And, of course, the spin-offs which already exist, such as *Fear the Walking Dead*, are also smaller wholes within the whole of this franchise.

⁶⁶ Edinger, *Archetype of the Apocalypse*, p. 58.

unconscious erupting into consciousness”, signifying “archetypal entities that fall down to “earth”; in other words [...] the ego” and heralding “the coming of the Self”.⁶⁷ Thus, as the sixth cycle is broken and a celestial object falls to earth, it is even clearer that the seventh cycle and closing of the series as we know it constitutes individuation for the narrative and is representative of the union between ego and self. Therefore, not only is the narrative a metaphor for rebirth and the phoenix, whole within a whole, individuation and the self as a dynamic process, but also for the self as union of ego and self, or wholeness. And it is crucial, therefore, to bear in mind that the wholeness contained within the narrative, shown in figure 8, is not wholeness in the sense of ending or completion, since we know that the story which is individuating is going to split into other stories. It is only wholeness within a wider wholeness.

The broad overview of the rebirth cycles as individuation is shown in figure 8 below (note that the text within the cycles is the same as above, therefore it does not matter that the cycles are made small to illustrate how the rebirth as a whole amounts to 3 and 4 within 7: it is that numerical significance and the individuation timeline it links to that we are interested in for figure 8). As well as the need to remember there are multiple, interacting metaphors emerging in this analysis, it is also necessary to bear in mind that there are multiple, interacting individuations. Until he leaves, Rick, of course, is in a constant process of individuation, and the seven cycles in figure 8 show the story itself is individuating. More individuation will become visible the higher we fly in our circular, Jungian analysis.

Figure 8: Individuation in a narrative sense



⁶⁷ Edinger, *Archetype of the Apocalypse*, p. 67.

We have said that figure 8 could be called a symbol of individuation and the self, both as a dynamic process and wholeness through the union of ego and self (as well as wholeness as an holistic whole within a larger whole), in that it demonstrates how three and four combine to make seven, in Jungian terms. The interacting metaphor of the narrative as cyclical rebirth complements this because the circle has been traditionally posited as a symbol of the self, reflecting “the containment of the ego within the greater dimension of the archetype of wholeness”.⁶⁸ Indeed, Jung links the cyclical image, the phoenix repeatedly burning to ashes and rising and the idea of this process driving itself: “Jung incorporates the image of Mercurius as the phoenix devouring its own feathers as a ‘variant of the uroborous [sic],’ the *self-generating* principle” (original emphasis).⁶⁹ So, we see yet more clearly that wholeness is a tricky concept: this whole (the seven cycles), which is a part of a bigger whole (a *Walking Dead* franchise universe of stories) can *also* be understood as a series of smaller wholes (each cycle) within the bigger whole of the seven as well, and they are all in process all the time. Demonstrating that wholeness is not a finalised end point, i.e., one cycle, or the seven cycles working together, but a holistic, interacting system, Samuels writes that “[a]ccording to Hillman, wholeness, in a truly psychological sense, means seeing a phenomenon *as a whole*, as it presents itself” (original emphasis).⁷⁰ We are interested in precisely that here: how the self presents itself; therefore, we are tracing the self *as a whole*. We have started by identifying small parts and will shortly move on to how those smaller parts link up: wholes within a whole. The point that the smaller wholes, or single cycles (the parts), mean that containment exists serves well as a bridge to this. That is, Edinger points out that the scriptural apocalypse starts with an imprisonment image, reflecting built-up libido which ultimately bubbles over explosively.⁷¹ Since we have established that each contained cycle breaks into the next via fiery destruction, the narrative can be seen as repeated violent breakings out of one imprisonment into another⁷² (especially vivid when we consider that that inaugural rebirth cycle concludes in a prison), which join up to create a larger whole (within a larger whole).

In fact, this illustrates precisely why this analysis intentionally calls upon a series of overlapping, interacting metaphors, despite the risk of confusion it presents: like each cycle, each metaphor could stand alone, but taking them together means trying to tackle the wholeness of the text, investigating it as a holistic, interacting system, which gives us a wider, more complex understanding. It is a distinctly Jungian undertaking in that what I am doing is looking for meaning in the relationship between these metaphors rather than allowing any one to dominate, which opens the text up to multi-layered and even contradictory meaning.⁷³ The meaning in relationship posited so far might be summarised

⁶⁸ Hill, *Uroborus*, p. 82.

⁶⁹ C. G. Jung, ‘Adam and Eve’ (R. F. C Hull, Trans.), in *The Collected Works of C. G. Jung Vol. 14 Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1970), pp. 382-456 (p. 445), cited in Brodersen, Stephens and Glock, *Rebirth and Renewal*, p. 69.

⁷⁰ Samuels, *Jung and the Post-Jungians*, p. 116.

⁷¹ Edinger, *Archetype of the Apocalypse*, p. 16.

⁷² The next section will discuss what is breaking out and into what in Jungian terms when it explores Lori’s death as a symbolic shift from ego to self.

⁷³ I will boldly take things a step further and declare that the way I am analysing is itself a metaphor for both the resulting analysis and the self: God has many faces, after all, none of which alone likely tells us much about the nature of the divine.

thus: old ways keep being destroyed to make way for new and this process is pushing towards the realisation of the self. The next section will situate Lori's symbolic death in that process and explore how the joining up of one whole with another may be understood as an act of the self as violent other.

2.3 Symbolic Death and Birth

The cycle of conception, pregnancy, labour and rebirth identified above is what drives transformation in general, though it is a related metaphor which ushers in the precise changes in gender and leadership norms we will see in chapter three: Lori's death in childbirth, which is also Judith's birth.⁷⁴ It would be impossible to overstate the extent to which Lori represents disempowered, oppressed women in league with patriarchy and resistant to progress: she personifies it. She upholds traditional patriarchal notions of woman by waiting for rescue, refusing agency and empowerment, being defended and protected by men and rallying the other female survivors around domestic tasks like laundry. She chooses not to have an opinion other than Rick's, supporting his opinions without consideration of her own thoughts.⁷⁵ She tries to order Daryl to run an errand off the farm because he is the only man available and when he refuses she goes herself and is so useless she manages to crash her car on an empty road.⁷⁶ She discourages the other women from doing anything other than domestic work, criticising Andrea for protecting the camp instead of doing laundry: "the men can handle this on their own, they don't need your help".⁷⁷ Her entire identity is a housewife and mother and her basic function is to portray traditional gender norms and provide a love triangle between Rick and Shane. For example, after she is reunited with Rick and ends her relationship with Shane, she tells Shane "you do not tell me what to do, you lost that privilege",⁷⁸ as though she accepts that her partner does have the right to tell her what to do. She symbolises everything that is wrong with life for women under American patriarchy. As Sugg says, apart from Michonne

most female characters in *The Walking Dead's* first three seasons adhere to this gendered division of narrative grammar in which identification and agency are investments in male characters, and female characters are there to expand, comment or inform on the success or failure of men.⁷⁹

On the surface this is true, and is what leads Greene and Meyer to insist that "[t]he representation of hegemonic gender roles reinforces patriarchy".⁸⁰ However, scholars with this view have not picked up that in season three Lori's death brings change, dissolving pre-apocalyptic gendered norms. I contend that Lori's death symbolises the death of all she stood for; traditional, unequal gender roles and oppressed women's compliance with patriarchal attitudes are over, and the time of Greene and Meyer's 'dutiful wife'⁸¹ is dead, to be replaced with a drive towards empowerment and equality, the specifics of which will be

⁷⁴ 3.4, 2012.

⁷⁵ 1.5, 2010 and 3.2, 2012.

⁷⁶ 2.8, 2012.

⁷⁷ 2.10, 2012.

⁷⁸ 1.3, 2010.

⁷⁹ Sugg, *The Walking Dead: Late Liberalism and Masculine Subjection*, p. 803.

⁸⁰ Greene and Meyer, *The Walking (Gendered) Dead*, p. 64.

⁸¹ *Ibid.*, p. 67.

discussed in chapter three. Rather than reinforcing patriarchy, the heavily gendered roles of the earlier seasons function to establish the norms that will be challenged. All the gendered issues which so infuriate the writers of most existing literature on the series are designed to be infuriating precisely so that the audience will enjoy seeing them change. Early sexist scenes such as the laundry by the lake set the scene, not the tone, of the series – this cannot be stressed enough. They say to the audience that this is where we are currently, at the start of the post-apocalypse, and foreshadow that these issues are what this series will be about. It is prudent to remind the reader here what a unique text in the zombie genre *The Walking Dead* is, which is why it such a pertinent one for this study: it is unambiguously a text about the human survivors, a text whose aim is specifically to explore potential changes in human life in the aftermath of apocalyptic upheaval. And turning Lori into a painfully stereotypical symbol of patriarchal values allows the series to make a ritual sacrifice of patriarchy by sacrificing her, bringing about rebirth into a time of different values. Keeler shares my view that the gendered roles in the early days of the series constitute an establishment of norms,⁸² stressing, for example, that Lori's chastising of Andrea for not helping the other women with the chores serves to imply a starting point of internalised oppression.⁸³ Keeler agrees that after a period of holding onto the past,

[i]n the fourth and fifth seasons the characters transition into a new world with more inclusive and fluid post-apocalyptic gender roles, represented by Andrea and Carol's transition from being women in need of male protection to being recognized by men as capable, worthy wielders of guns.⁸⁴

The fourth season is precisely where we see the first rebirth cycle complete and significant empowerment take place, after Lori's death in season three. Chapters three and four will look in more detail at the empowerment so that we can focus on Lori's role here.

As the wife of the unelected patriarch, Lori is the symbolic queen of the group.⁸⁵ This heightens the metaphor of her death since the death of the queen may be interpreted as the death of old values and attitudes.⁸⁶ This is further emphasised by her giving birth to a girl, Judith: the birth of a girl represents the coming into existence of a new feminine value.⁸⁷ Moreover, as the wife of the patriarch and mother of his child she is the symbolic matriarch: a key manifestation of the mother archetype at this point in the series. Amongst other attributes, the mother fosters growth in its positive form⁸⁸ and poisons in its negative form, when it is an inescapable terror.⁸⁹ With regards to Lori, in bringing a new feminine value to the world and dying to symbolically remove patriarchal inequality she fosters narrative, character and social growth. Yet before she dies she poisons the story by promoting harmful stereotypical gendered roles. "The positive mother finds her fulfillment [sic] in helping, strengthening, and preparing the potential being for leaving and being on his or her own. The mother feeds and nourishes" and may also be overly concerned with care,

⁸² Keeler, *Gender, Guns, and Survival*.

⁸³ *Ibid.*, pp. 243-44.

⁸⁴ *Ibid.*, p. 237.

⁸⁵ A fact alluded to when Carol calls her the 'First Lady' (2.5, 2011).

⁸⁶ Birkhäuser-Oeri, *The Mother*, p. 32.

⁸⁷ *Ibid.*, p. 87

⁸⁸ Jung, *Four Archetypes*, p. 16.

⁸⁹ *Ibid.*

security, stability and protection, refusing to acknowledge problems and holding back and limiting those involved, including the father.⁹⁰ This side's animus often "speaks in the form of very firmly held but very conventional opinions about how things should be".⁹¹ Again, we can see Lori in this description. As a character completely subsumed into the role of wife and mother, feeding, nourishing and all kinds of caregiving are theoretically at the heart of her personality, even if in practise she does little tangible caregiving. Moreover, her key role in the narrative is to help grow and bring forth Judith, the potential being, ready for Lori herself to leave. As someone who adheres strictly to old-life, patriarchal norms and views men as protectors, she is certainly overly concerned with stability and security. In this, she is refusing to acknowledge the problems caused by those norms and also limiting everyone by preventing growth. And, of course, this adherence to norms amounts to firmly held, conventional opinions.

That said, the negative polarity is not evil, of course, but provides balance. In Lori's case the two polarities work together in harmony. For example, in the same episode in which Lori discovers she is pregnant with Judith,⁹² the group discover a problem: a walker has fallen into the farm's well. Worried about contamination of their water supply with infected blood and rotten flesh, they mount a risky operation to remove it, but fail to prevent water contamination. If we interpret the well, a hole in the earth, to be a symbolic vagina, leading into the damp, dark earth, which may be seen as a womb, mother or source of life, the juxtaposition of this imagery with Lori's pregnancy suggests the mother has been poisoned in the womb, and what will emerge from her will poison the very essence of life. This is true: Lori's pregnancy ultimately kills her, and that which emerges, Judith, as we shall see especially in the next two chapters, contaminates the narrative with the decay of old values, poisoning the patriarchal essence of life. However, this is a good thing that fosters the growth of balanced gender representation and female empowerment. Linked to this: it is not only the narrative which kills Lori, but her own children, and she suffers a double death. She is not only killed once by Judith as she is born, but again by Carl, who shoots her in the head to prevent her reanimating. Killing the mother is to "eject her and all that she stands for"⁹³ and attempting to break away from her makes her abject.⁹⁴ This means that making her children cause Lori's death represents an active choice to completely eradicate what she represented and make it taboo, even sickening, and adds to the sense that her death is a ritual sacrifice. From the moment the audience joins the action to the moment Lori dies, she is constructed as an aggravating, stereotypical product of patriarchy: patriarchy made solid so that we can be rid of it by being symbolically, poignantly and ritualistically getting rid of her. Gavaler's suggestion, discussed in 1.1, that Lori somehow lures us backwards surely cannot be taken seriously; she has no positive connotations and is ultimately killed off so that we can move forwards. And yet, a perfect example of finding meaning in contradiction for our methodology: this death is a symbolic one which kills off everything Lori represents and shifts the series into a time where ego domination is challenged, the self is developed

⁹⁰ Deborah Wesley, 'The Many Faces of the Feminine', *Psychological Perspectives*, 62.4 (2019), 378-96 <10.1080/00332925.2019.1659064> (p. 389).

⁹¹ Ibid.

⁹² 2.4, 2011.

⁹³ Alison Stone, *Feminism, Psychoanalysis, and Maternal Subjectivity*, paperback edn. (London and New York: Routledge, 2014), p. 46.

⁹⁴ Barbara Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, (London and New York: Routledge, 1993, repr. 2007), p. 12.

and female characters are empowered (of which more in chapter three), therefore, despite her uselessness, obsolescence in the post-apocalyptic world and preference for patriarchal values, Lori has perhaps the most power of any character and is instrumental in bringing about change.

Lori's death not only begins the rebirth phase of the first cycle, but it also broadly represents the moment the first stage of development (of humanity in general) becomes the second. For Jung, development happened in two stages, the first of which meant building the ego, the second building an increasingly deeper relationship with the unconscious to give life meaning and value and lead towards individuation.⁹⁵ Development is conceived of in Jungian thought as like a solar day. "At the stroke of noon the descent [of the ego] begins. And the descent means the reversal of all the ideals and values that were cherished in the morning"⁹⁶ and "[t]he Self forces the ego to realize its impotence and through its affects it inflicts a radical change in the attitude of the ego".⁹⁷ The time before Lori's death, meaning their whole lives up to this point, was characterised by traditional gendered norms and adherence to those norms and linked social structures without much challenge; people believed they knew who they were but everything was taken at surface value and no deep thought was given to life. After her death they go within themselves, as will be described in the next chapter. They start to think in depth about their way of life and discover who they truly are, and this leads to the discovery of meaning and value they did not have before. Thus, the ideals of the morning are reversed (or literally turned on their head, as we saw with the butterfly imagery earlier) as a relationship is formed with the unconscious which will lead to individuation.

This reversal of values, especially as it pertains to gendered norms, is so important that it is foreshadowed the moment the series starts: the very first scene in episode one shows Rick having to kill a young-girl-walker who looks sweet and innocent at first. Rick sees her from behind; she is small, with long blond hair, wearing a fluffy dressing gown and slippers and carrying a cuddly toy. However, as she turns to face him – the first time the audience sees a walker - her face is pale and deathly with a gaping, gory mouth, and she is riddled with bullet holes that have failed to stop her. We, and Rick, must face the fact that little girls are no longer 'sugar, spice and all things nice'. As San Juan says, this and the famous scene shortly after in which Rick awakens in an abandoned hospital filled with dead bodies, destruction and walkers, shows that everything from before has flipped: little girls are now nasty, and hospitals are places of death and chaos.⁹⁸ In the episode that the labour phase of cycle one begins, we see in the destruction of Hershel's farm a powerful image of the reversal of values that Lori's impending death is causing: "[t]he idyllic farm, the American homestead" is set on fire by Rick's actions – he literally burns down one of the few remaining symbols of the old ways.⁹⁹

⁹⁵ Rowland, *Jung: A Feminist Revision*, pp. 30-31.

⁹⁶ Tacey, *How to Read Jung*, pp. 48-49.

⁹⁷ Huskinson, *The Self as Violent Other*, p. 446.

⁹⁸ Eric San Juan, *Dissecting The Walking Dead: Slicing Into the Guts of Today's Hottest Show* (USA: n. pub, 2015) p. 48.

⁹⁹ Young, *Walking Tall or Walking Dead?*, p. 65.

Earlier we established that the narrative could be understood as seven cycles of rebirth which constituted smaller wholes within a whole, and that this was equally symbolic of individuation and the self, both as a dynamic process and a union of ego and self. It was pointed out that the individuation indicated by the seven cycles was that of the story itself, which was taking place alongside Rick's individuation. It was also acknowledged that these metaphors were interacting and overlapping in a complex way: a relationship in which to seek meaning. The present discussion of Lori is allowing us to fly higher and get a wider panorama still; to weave another thread into the fabric of our analysis. That is, in addition to what was established earlier, we now have several more interlinking metaphorical observations: Lori as a symbol of patriarchal pre-apocalyptic norms and her death as a symbolic reversal of those norms, which may also be understood metaphorically as a day split into morning and afternoon; there is another individuation moreover – that of humanity in general - taking place alongside the others, and there is yet another, wider rebirth taking place concurrently over the seven, which are now looking more like wholes (individual cycles) within a whole (this other rebirth revolving around Lori's death) within a whole (the wider *Walking Dead* franchise).

To elaborate: in episode one the apocalypse has happened, meaning untold devastation has taken place, the streets are littered with signs of destruction and, as we see in a flashback scene,¹⁰⁰ before the authorities fell they tried to contain the outbreak by dropping napalm on Atlanta: a sacrificial inferno indicative of conception. The apocalypse is thus the conception of this wider rebirth, destroying the life (or cycle) that came before, that which Lori so strongly represents. The entire time after the apocalypse and Lori's death, which we will explore as much as space allows in chapters three and four, constitutes an entire rebirth cycle in its own right - rebirth into a post-patriarchal self time – running concurrently with the seven cycles described earlier. Given that Freud claimed that civilisation started with parricide,¹⁰¹ I suggest we are seeing with Lori's death a reversed civilisation starter, where new civilisation, that of the unconscious, begins with matricide. Indeed, psychoanalytically, becoming self *is* a form of matricide.¹⁰² This split between life before Lori's death as ego development and life after her death as unconscious development is made yet more likely considering that the occurrence of the apocalypse is the moment consciousness becomes fully realised. That is, Jung felt the capacity to reflect on our actions, especially those resulting from emotional extremes, gave rise to consciousness: the emotional shock wakes you up.¹⁰³ The series' tagline that the apocalypse means people finally start living is closely linked with this: the emotional shock leads to a new capacity to reflect on our actions by completely changing the nature of human life. The removal of authorities and the disappearance of socio-political systems makes individuals and small groups responsible for themselves and accountable for their actions and the immediacy of danger makes people constantly aware of themselves and their actions. Ergo, they have woken up.

The opening credits of each season contain another clue that the self is coming. Eye imagery can indicate "the ego's experience of being looked at" and seen for what it truly is.¹⁰⁴ At the

¹⁰⁰ 2.5, 2011.

¹⁰¹ Sigmund Freud, *Totem und Tabu* (Leipzig and Vienna: Hugo Heller, 1913).

¹⁰² Stone, *Feminism, Psychoanalysis, and Maternal Subjectivity*, p. 37.

¹⁰³ Jung, *Approaching the Unconscious*, p. 76.

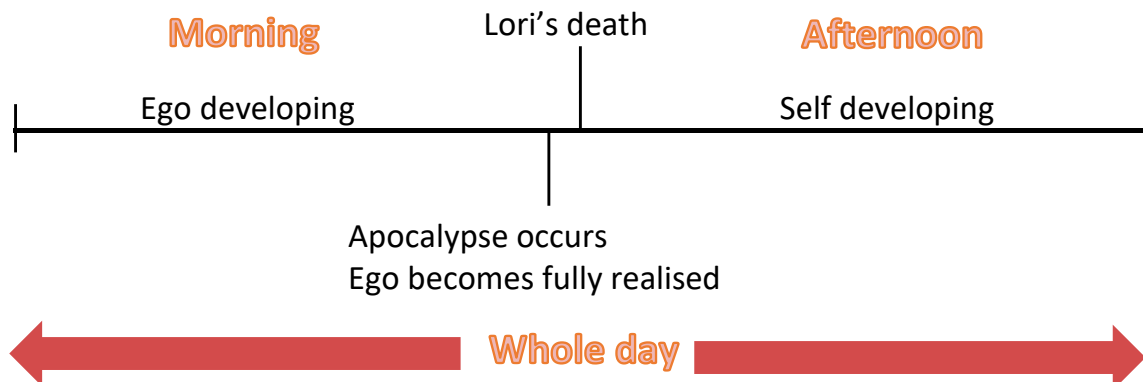
¹⁰⁴ Edinger, *Archetype of the Apocalypse*, p. 48.

end of each season's opening credits the title *The Walking Dead* appears. As time goes on the shot changes: the letters are in various stages of decay, but more important is the background, which seems innocuous until one looks more closely. In fact, the background is likely supposed to be an eye, a walker's eye to be precise, as though the audience is seeing through it. In seasons one and two, the background is dirty white and deep red, with no clear hint it is an eye but in hindsight the white and red might indicate a bloodshot eye or the damaged eye of a recently turned walker. In seasons three and four, the colour changes to green, perhaps indicative of decay, and the first, very subtle hint that it is an eye appears in the form of thin veiny flecks. From seasons five to eight the colour is varying shades between blood red and orange and, crucially, we can now see movement and the outline of an exterior scene though it, strongly suggesting it is an eye. Then, in seasons nine and ten it is confirmed: the opening credits sequence shows a close-up of a walker eye which is lit brightly against a totally dark background; then we see crows fly past and more walkers behind it – we are likely supposed to have been seeing through this walker's eye the whole time. Further, there is a dramatic change for the title shot: the background is solid black or grey and in season ten embers fall down in front of this black expanse, surely reflecting the falling of stars to earth and the coming of the self as the seven cycles draw to a close. The fact that it is a walker's eye which sees the ego is also suggestive of the self, since the walker is a violent other (of which more soon) deeply connected with rebirth.

Furthermore, the split between ego time and self time is clearer still if we remind ourselves what ego means for the series. On the one hand, it is all the values from the morning, as stated above, yet it is also Rick, as the main protagonist, and as his wife Lori is inexorably bound with ego (later we will discuss Lori as she represents Rick's anima). Her symbolic death should lead to the unravelling of his dominance, then, and it does. As shown in figure 8 above, the first three cycles can be seen as the ego time of the series of seven because Negan comes into it in cycle four, which catalyses Rick's individuation and departure. This means that Lori's death in the first cycle has some effect which ripples through the future and, not simply removes Rick, but allows him to synthesise with the self by transferring the hero image to Judith. Chapter five will discuss how synchronicity links Jungian thought and quantum physics, but here we can already see that we are dealing with acausality, not cause and effect. That is, Lori's death does not have some tangible effect that leads logically to Rick's departure. Such a logical cause and effect scenario might have seen Rick leave to visit her grave, for example. Rather, open to interpretation as it is, the most likely acausal relationship between Lori's death and Rick's departure and transfer of the hero image to Judith is that Lori's death removes patriarchal values for new ones that elevate women. Judith's birth symbolises this, as a new feminine value, and it makes the notion of one male protagonist unsustainable.

A timeline of psychological development according to *The Walking Dead* may, therefore, be imagined as in figure 9 below.

Figure 9: A timeline of psychological development



Linked to her assertion that human consciousness is heading towards its own rebirth, Woods believes we are moving to the end of a long epoch of hero identification - a consciousness that kills the mother - into one where leaders take the collective to their vision.¹⁰⁵ When taken in conjunction with the discussion of how gendered norms are challenged and change in chapter three, the above timeline supports this, in fictional form at least. The age of the hero as we know it ends with the acausally linked events of Lori's death and Rick's departure, passing over instead to a time where there is no one protagonist, but a collective of core characters who lead the story. Below, I will link Lori's death to biblical imagery in a way that implies she is likely to be the last mother killed by the type of consciousness seen in the age of the hero. This raises an interesting and complex contradiction, in that, although Rick is the ego because he is the main protagonist, the very fact of being the main protagonist makes him both the ego and self, since the protagonist is the hero and, as we mentioned in chapter one in relation to Redfearn's comments on the self as divine, the hero is an image of the self.¹⁰⁶ This contradiction highlights what I meant in chapter one when I stated that the self is still a part of 'I' even if it is also 'other'; everything in the series is the self in one way or another, because the self is totality and wholeness, an idea we are gradually unpicking.

Since the anima mediates between ego and self,¹⁰⁷ which here means the previous world and the world after the first rebirth, which Lori mediates between since she dies in order to symbolically carry the series from ego time to self time, Lori represents not only the mother archetype, but also the anima. Anima is a sort of concept of woman,¹⁰⁸ one half of a divine syzygy, the cosmic opposites which are the basis for ancient philosophy,¹⁰⁹ the other half

¹⁰⁵ Woods, *Voices from the Shadows*, p. 420.

¹⁰⁶ And there are certainly divine elements relating to Rick which are beyond the scope of this thesis to discuss, such as his elevation to cult-hero status and ascension to the realm of the gods when he flies off in the helicopter after individuating.

¹⁰⁷ Von Franz, *The Process of Individuation*, p. 185.

¹⁰⁸ Tacey, *How to Read Jung*, p. 63.

¹⁰⁹ C. G. Jung, 'Concerning the Archetypes, with Special Reference to the Anima Concept' (R. F. C Hull, Trans., Original work published 1954), in *The Collected Works of C. G. Jung Vol. 9, Pt. 1 The Archetypes and the Collective Unconscious*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1959, repr. 1969), pp. 54-74 (p. 59).

being the animus. Jungian thought conceptualises them as “the image of the other sex that we carry with us”.¹¹⁰ It is also “the frost that leads into the dark cold and stillness and death of winter”,¹¹¹ echoing how Lori’s death is inexorably linked with both the apocalypse and cycle of rebirth. Thinking back to the image of the rotten walker in the well that was an allegory for Lori’s pregnancy with Judith, it is also interesting that “[f]rom the dark womb of yin life streams forth, the primitive sea life, the close-to-the-earth mud and swamp life, finally the plant seedling reaching to the light”.¹¹² Thus, Lori is the middle of the trinity, or synthesis – the part that bridges the two opposites. We might say that Lori as an archetypal anima manifestation sits at the meeting point of the circles in the centre of the infinity loop, or in the place where the seedling emerges into the light above from the earth below. This placement will be very important in chapter four.

Another trinity to which Lori belongs is the love triangle with Rick and Shane, and that is filled with relevant biblical symbolism. Lori and Shane’s deaths may be seen as a subtle challenge, perhaps even inversion, of the original sin myth. On the one hand, killing Lori in an agonising and bloody childbirth does echo Eve’s supposed punishment of giving birth in pain for tempting Adam to taste the forbidden fruit and betray God,¹¹³ the way Lori has tempted Shane to taste her, betraying Rick, who, as the protagonist, represents God.¹¹⁴ Finch directly calls her death punishment for infidelity.¹¹⁵ Indeed, Lori was a furiously hated character: people saw her as a seductive femme fatale, sucking Shane in to have her needs and wants met and possess his power as leader, trying to keep “the phallus for herself”.¹¹⁶ However, Lori was not truly depicted as a sinful Eve. That Shane is predatory is undeniable: the first time we see they are sexually involved, he stalks her through the woods like prey, grabbing her abruptly around the mouth to gag her and pushes her, terrified, to the ground, purposely giving the audience the impression he is about to rape her.¹¹⁷ Indeed, though he certainly plays the role of Adam in the story, since it is he who ‘tastes the forbidden fruit’ offered to him, he is also equated with the snake: as she lays in the grass in that sex scene, he appears to slither over her.¹¹⁸ And the patriarchy he represents is challenged: he is punished for his actions by going steadily mad after she rejects him for Rick, being especially affected by her refusal to allow him to claim paternity of the child she is carrying.¹¹⁹ Lori’s control of paternity in this sub-plot and the ambiguity over who is really Judith’s father is a serious challenge to patriarchy: “[e]stablishing paternity is one of the cornerstones of later patriarchal cultures, which insisted on controlling women’s reproductive behaviour”.¹²⁰ Since (1) there have been no other deaths from or serious problems with pregnancy since,

¹¹⁰ Jolande Jacobi, *The Psychology of C. G. Jung* (London: Kegan Paul, 1942), p. 104.

¹¹¹ Wesley, *The Many Faces of the Feminine*, p. 380.

¹¹² *Ibid.*, p. 381.

¹¹³ Genesis 3:16.

¹¹⁴ Another example of the at first contradictory existence of ego and self within the same entity.

¹¹⁵ Zach Finch, ‘*The Walking Dead* and Gendering Zombie Austerity’, in *Gender and Austerity in Popular Culture: Femininity, Masculinity and Recession in Film and Television*, ed. by Helen Davies and Claire O’Callaghan (London and New York: I.B. Tauris, 2017) pp. 133-49 (p. 144).

¹¹⁶ Jacques Lacan, *The Seminar of Jacques Lacan Book 20: On Feminine Sexuality: The Limits of Love and Knowledge*, (New York: W. W. Norton, 1998), p. 74.

¹¹⁷ 1.2, 2010.

¹¹⁸ 1.2, 2010.

¹¹⁹ 2.7, 2011.

¹²⁰ Marija Gimbutas and Miriam Robbins Dexter, *The Living Goddess* (Berkeley, Los Angeles and London: University of California Press, 2001), p. 112.

(2) Lori's death serves to kill the old systems, and (3) she does not seem to be caused much pain or distress by her labour and death, accepting it all calmly, an argument might even be made that her death represents an end to the cycle of divine 'justice' that is the punishment of women for original sin. Given that her pregnancy and labour lead directly to rebirth, this seems even more likely: it is another aspect of the complete reversal of values taking place. In Judith's equally significant place in the simultaneous birth and death that gives us rebirth for the first time, there is a further parallel to biblical mythology. Just as we have split *The Walking Dead* into 'ego' time, before Lori's death, and 'self' time, after her death, so it might be said that the Old and New Testaments represent the two stages of development. Biblically, the second, unconscious stage is brought about by the birth of Jesus. Here, the second stage is brought about by the birth of Judith. Whereas Lori takes away associations with patriarchy and gendered norms, so Judith brings something new.

Our timeline and the analysis surrounding it highlights Huskinson's point that the self is "an affective experience that can bring destruction and transformation to all that was hitherto considered secure and fundamental to ego-consciousness".¹²¹ Considering the apocalypse and Lori's death in childbirth as the moment of connection with the self, and also keeping in mind the fiery destruction typical of the change from one rebirth cycle to another and the walker's eye through which the title scene shows the world, it is clear we are dealing with an encounter with the self as Huskinson sees it, perceived as violent precisely because we do not and cannot not know it:

the Self is essentially comprehended as an overpowering and violent entity. That is, the Self is 'violent' because it violates the boundaries of ego-consciousness; it must interrupt and effectively destroy the self-containment of the ego in order to express its hitherto unconscious meaning and creative capacity.¹²²

Crucially for the development of the idea of merging together the circles that each constitute a smaller whole within a whole, this violence links to the notions of breaking out of containment and invading the ego mentioned earlier. As Von Franz points out, individuation usually starts with a shock or wound to the personality.¹²³ As stated, the apocalypse, interacting with Lori's death, represents this shock in the wider rebirth, shocking humanity and the characters into waking up. The rebirth imagery in this analysis has been presented as metaphorical for and alongside individuation and the self, and the self has been traditionally imagined as circular via the uroboros, as mentioned. With that in mind, and especially since the smaller, individual seven rebirths we described occurred in a cyclical manner, it makes sense before going further to re-imagine the timeline in figure 9 to bring it in line with the other rebirth and individuation imagery we have been working with, namely circles. If we, therefore, superimpose circles like we used to illustrate cyclical rebirth and narrative individuation earlier onto our timeline in figure 9, we will get the image in

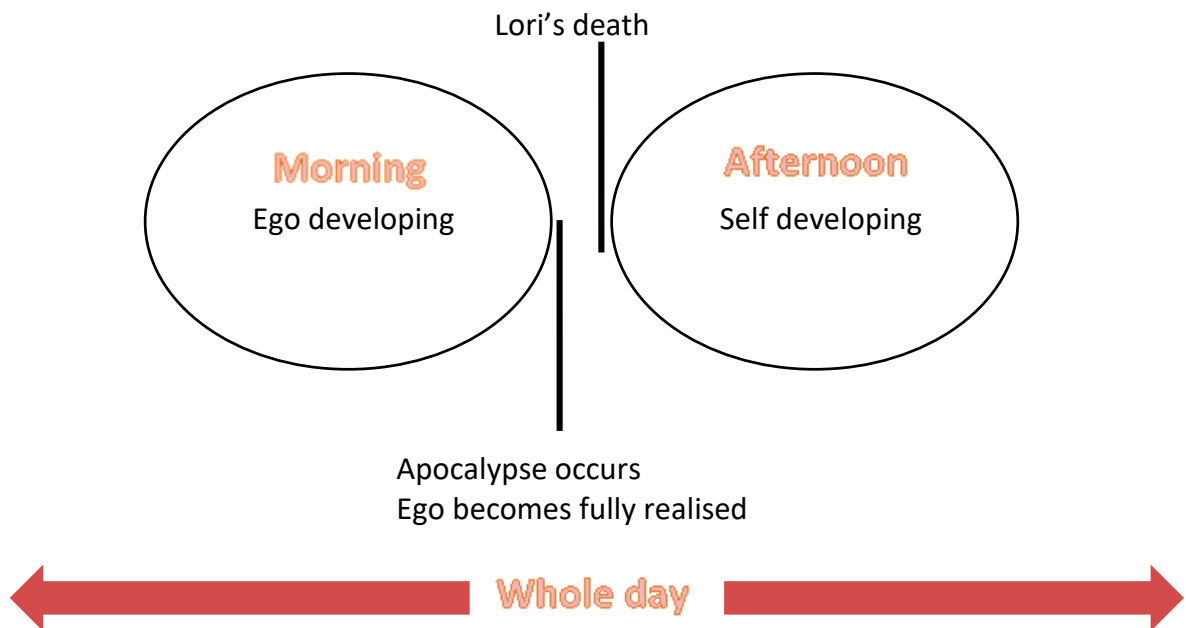
¹²¹ Huskinson, *The Self as Violent Other*, p. 437.

¹²² *Ibid.*, p. 442.

¹²³ Von Franz, *The Process of Individuation*, p. 166.

figure 10 below. The circular shape in figure 10 makes better sense psychologically than the linear timeline – we say ‘well-rounded’ personality, after all. In figure 10, we can see the infinity loop metaphor which will ultimately connect all the interlinking metaphors in this analysis begin to take shape.

Figure 10: Timeline of developmental rebirth seen in the same way as cyclical rebirth



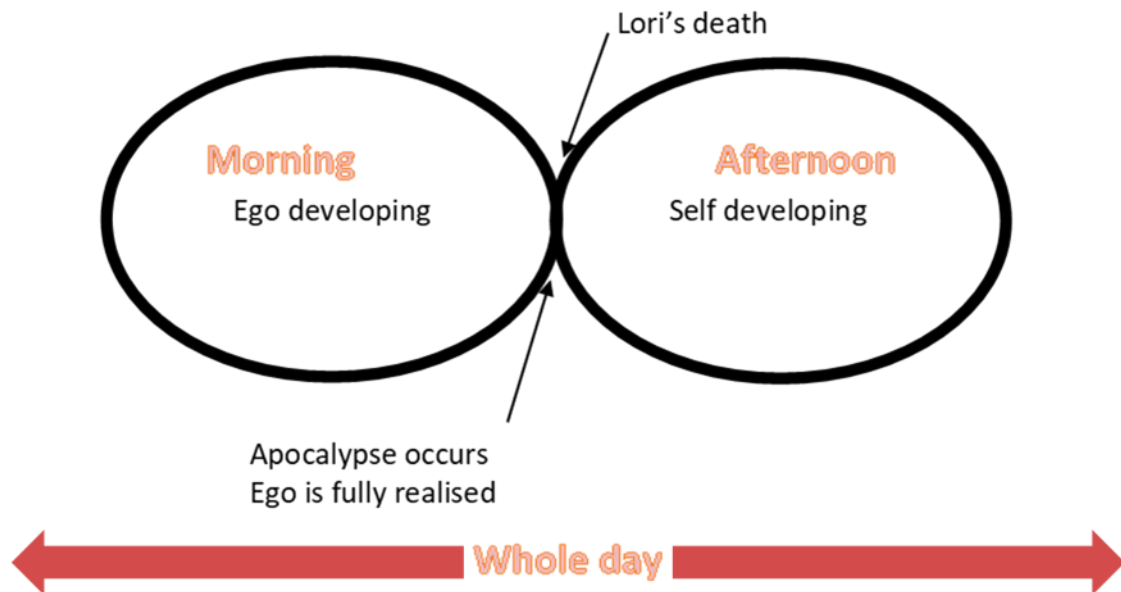
The question of the two halves of this timeline merging at the point of apocalypse and Lori’s death, and therefore forming a complete infinity loop, may be partially dealt with by looking again to Huskinson’s words:

a Dionysian violence in which the ego is effectively torn apart in order to be born anew. The ‘violence’ of the Self in this context is therefore not malign, as it is not wholly destructive: it does not seek to eradicate all ego-consciousness, but seeks the ego’s continual improvement by disrupting its misguided orientations. Violence therefore describes the destruction necessary to initiate the vital creative process of individuation, and the Self is ‘violent’ because it is experienced as an overwhelming force that violates the self-containment of the ego, and forces the ego, often against its will, into a new identity.¹²⁴

In chapters four and five we will look in more detail at *how* it is possible for the tearing apart to take place. For now, let us only consider *that* the self-containment has been violated. The ego is, therefore, not contained, but connected to the self. In fact, then, a better image to represent this process is figure 11 below, which also creates our complete infinity loop visualisation for the first time.

¹²⁴ Huskinson, *The Self as Violent Other*, p. 438.

Figure 11: Ego is connected to self



Huskinson describes the self's violent invasion as other as "[t]he rebirth of the ego 'into' the Self as a dangerous and violent experience".¹²⁵ The notion of being born 'into' makes sense against figure 11, since the connecting point of the circles, or what we could call the centre of the infinity loop, opens each up, allowing each to flow into the other. However, it is also possible to understand that the self has broken into the ego, as well as ego into self. The self generates a way to break into the ego from what at the moment we will have to call nothing (though we will return to the 'nothing' periodically), just as the afternoon seems to come from nothing (though it comes from time, whatever that is). This has a firm basis in Huskinson's conception of the self as a violent, invasive other: "[t]he ego certainly experiences the Self as 'dynamic' and 'energetic' in the wounding it experiences from the Self, and the ego will come to acknowledge the Self's 'inspiring effect' in its acts of creation through destruction when the ego acknowledges its rebirth".¹²⁶ It is the self from which the violence is emanating, meaning the self is the subject forcing a creative connection with the ego. Moreover, when the stars fall to earth in the apocalypse myth, comparable to the satellite in *The Walking Dead*, it is the unconscious invading the conscious.¹²⁷ Thinking about the notion of the human life as a day where the morning is the ego and the afternoon is self, it is the morning, or ego, which is the original content; the afternoon, or self adds itself to it to form the whole day.

Of course, the afternoon of any day is influenced by the morning – rather than one being dominant to the other, it is more accurate to say that they are involved in a balanced, reciprocal process. Despite Huskinson's evidence that the self is the one violently instigating the process, Neumann asserts that from the uroboros, the first stage of development "[t]he

¹²⁵ Huskinson, *The Self as Violent Other*, p. 446.

¹²⁶ *Ibid.*, p. 453.

¹²⁷ Edinger, *Archetype of the Apocalypse*, p. 67.

earliest acts of the ego involve the use of aggressive fantasy to make a separation between infant and mother” and “[t]hrough the heroic act of world creation and division of opposites, the ego steps forth from the magic circle of the uroboros”.¹²⁸ It is a principle of individuation that one must consciously allow the door to open and stop the conscious mind being totally in control.¹²⁹ It is “a management of conflict and opposition” in which the ego must neither identify with the archetypal forces opposing it, nor shut them out; dialogue must engage them which expands the consciousness, creating a synthesis.¹³⁰ Although some rigidly insist that the ego is born from the unconscious, such as McGlashan, who insists the ego has no semblance of separateness until maturity,¹³¹ Weisstub questions the assumption that the ego is born from the unconscious, citing the cry of the new-born as possibly a reaction to the first perception of separateness.¹³² Moreover, Jung writes that “[t]he ego stands to the self as the moved to the mover, or as object to subject, because the determining *factors which radiate out from the self surround the ego on all sides*”, yet also that “self, like the unconscious, is an *a priori* existent *out of which the ego evolves*” (my emphasis).¹³³ Jung also states that the unconscious means an individual has two subjects,¹³⁴ implying agency to both sides. Likewise, Samuels writes: “[t]he paradox is that making something conscious also constellates unconsciousness because the one is always in relation to the other”.¹³⁵ These views strongly imply that both ego and self are born and grow from, into and around each other and both push at each other aggressively to be both separate and connected. The infinity loop representation of this as it pertains to Lori’s death in figure 11 shows in abstraction how this reciprocal relationship is possible, in that each half of the loop, which were analogous above to morning and afternoon, have pushed together yet remained differentiated - with this infinity loop imagery we now have separation *and* connectedness. The infinity loop likewise makes it possible that “the ego is exposed to the creative forces of the Self that seek to destroy the inferior ego-orientation with its tendency to prejudice in order to create a more affluent and well-balanced ego-orientation”.¹³⁶ That is, content, if it were in the loop, could now ‘travel’ between each half, which due to the interlinking metaphor of morning and afternoon representing ego and self development in the series’ timeline may be thought of as ego and self respectively. The ego-orientation is

¹²⁸ Erich Neumann, *The Origins and History of Consciousness* (London: Routledge and Kegan Paul, New York: Pantheon, 1954), pp. 114– 15, cited in Samuels, *Jung and the Post-Jungians*, p. 56.

¹²⁹ Von Franz, *The Process of Individuation*, p. 163.

¹³⁰ Tacey, *How to Read Jung*, pp. 80-81.

¹³¹ Robin McGlashan ‘Comment on Eli Weisstub’s ‘Self as the Feminine Principle’, *Journal of Analytical Psychology*, 42.3 (1997), 453-55 <10.1111/j.1465-5922.1997.00453.x> (p. 453).

Indeed, McGlashan’s reply to Weisstub is a veritable emotional outburst. Unjustly chastising Weisstub for vagueness in describing what is necessarily a vague concept (p. 454), he accuses that Weisstub’s argument against the viewing the self as totality leaves Jung “dramatically impoverished” (p. 455), which might be the most melodramatic comment this author has read in an academic text. McGlashan also rounds on Weisstub for his unashamed elevation of the feminine in his argument in favour of seeing the self as the feminine principle, taking him to task for his heavy focus on anima over animus with the tone of someone dramatically shrieking ‘will nobody think of the animus?!’.

¹³² Eli Weisstub ‘Response to Robin McGlashan’, *Journal Of Analytical Psychology*, 42.3 (1997), 457-58 <10.1111/j.1465-5922.1997.00457.x>.

¹³³ C. G. Jung, ‘Transformation Symbolism in the Mass’ (R. F. C. Hull, Trans. Original work published 1954), in *The Collected Works of C. G. Jung Vol. 11 Psychology and Religion: West and East*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1969), pp. 201-98. (p. 259).

¹³⁴ Jung, *Approaching the Unconscious*, p. 23.

¹³⁵ Samuels, *Jung and the Post-Jungians*, p. 52.

¹³⁶ Huskinson, *The Self as Violent Other*, p. 438.

thus more affluent in that is expanded and more well-balanced in that it is a half of an equal whole. This balance makes sense because the ideal is that neither side dominates; the self and the ego emerge from each other.

Related to this, although Gauthier's is not a Jungian approach, he similarly suggests that the line between self (not to be confused with the self in Jungian terms) and other in *The Walking Dead* is very tenuous; that the line between supposedly obvious opposites is blurred. Namely, the assumption that there is an us versus a them (i.e. walkers) is exposed as simplistic and leads communities to keep breaking down. Rick's famous line "we are the walking dead" expresses this blurred line especially clearly in the comic book, where Rick says it in direct criticism of the others' belief that they seek walls to keep the walking dead out.¹³⁷ That moment precisely conveys that there is no difference between living and dead – the living will become the dead in the end and, also, the dead are a part of us.¹³⁸ Gauthier also shows that a continuous failure of walls and boundaries and, therefore, the dissolution of notions of us and them, and self and other, might be considered *The Walking Dead's* overarching philosophy.¹³⁹ The very narrative structure of recurring, cyclical rebirth which has been posited supports the notion of failed and dissolving boundaries, since each cycle merges into the next via destruction. Particularly relevant here though is that the infinity loop blurs the boundary between the two opposing circles, merging them together reciprocally into a third, supporting Gauthier's ideas, which serve to reinforce the merging of ego and self we are discussing. Linked to this, Beuret and Brown assert the 'something more' than survival which offers hope in the series is "not hope for a better future, but that a particular form of life will be made to endure",¹⁴⁰ stating that "[l]ife within the ruins exists in a state of tension between two tendencies within survivalism: that of bare survival, [...] and that of making a life".¹⁴¹ The difference in meaning between the endurance of life, bare survival and making a life is not at all clear from Beuret and Brown's paper. However, the infinity loop based upon the timeline we have developed in figures 9-11 can clear up some of this ambiguity: the time before Lori dies and the self awakens, when there is only one half of the loop, is the true time of bare survival; when the self awakens, it is time to start making a real life. This is reflected clearly in the series' tagline: 'in a world ruled by the dead, we are forced to finally start living'. On that subject, and remembering what was stated about the shock of the apocalypse waking the world to the self earlier, Gauthier agrees that

[t]he arrival of the undead serves as a wake-up call; indeed, it is this new kind of living that helps us to distinguish ourselves from them. Furthermore, there is the suggestion that this post-apocalyptic life may be more fulfilling than our pre-apocalyptic one.¹⁴²

The synthesis of the two halves, the joined infinity loop in figure 11, is Beuret and Brown's endurance of life, since it is a dynamic system that pushes ever forwards. Let us now start

¹³⁷ Gauthier, *Negotiating Community in the Interregnum*, p. 549.

¹³⁸ Ibid.

¹³⁹ Ibid., p. 556.

¹⁴⁰ Beuret and Brown, *The Walking Dead: The Anthropocene as a Ruined Earth*, p. 337.

¹⁴¹ Ibid., p. 340.

¹⁴² Gauthier, *Negotiating Community in the Interregnum*, p. 555.

really unpacking the relationship between our infinity loop metaphor and the self so that it becomes clear how it helps us conceive of the self as a dynamic system.

We can say that the infinity loop developed in figure 11 is an image representing the self because the self is “the meeting place of opposites”.¹⁴³ Thus, it is a symbolic representation of the transcendent function, the “psychic process of going back and forth between opposites to create a third out of the opposing two”,¹⁴⁴ supposing the opposing two to be each circle in the loop, with the third being the loop itself. We have so far been able to visualise each circle in the loop as the ego and self, based on our timeline showing the development from ego time to self time. But how do the various aspects of the infinity loop – outer circles, inner circles, whole loop, the nothing behind the loop – tie into the various aspects of the self outlined in chapter one, where we established the self is multifaceted and complex? Given that “[i]n the main, Jung stresses the ego as an entity at the centre of consciousness”¹⁴⁵ and equated the self with the centre of the unconscious,¹⁴⁶ it is reasonable to suggest that that in the first half of the loop the outer circle is comparable with the conscious, and the inner circle with the ego. Conversely, in the second half the outer circle is comparable with the unconscious,¹⁴⁷ and the inner circle is the centre of the unconscious: the self (in one guise at least – more on the whole loop shortly). This means that, as alluded to above, the loop allows movement between the conscious and unconscious because the content is in the loop, or outer circles, not inside the circles. It is also a synthesis of two equal but opposite halves, thereby reflecting that

[t]he transcendent function is part of the symbol-forming aspect of the unconscious which possesses a purposive tendency to hold both conscious and unconscious together [...] It is thus a process that unites oppositions thereby creating a synthesis and dynamism within the psyche allowing it movement to progress towards its goal: the realization of the Self, the ultimate psychic balance where all oppositions are resolved.¹⁴⁸

Edinger asserts that “the Self is experienced as a union of opposites”¹⁴⁹ and the awareness of opposites amounts to consciousness,¹⁵⁰ hence why the rise of the self in *The Walking Dead* coincides with consciousness being fully realised. The infinity loop is surely a picture of “the unification of opposite forces, the great struggle to harness the energy created through contradictions”.¹⁵¹ Since the opposites are “in a complementary relationship [...] The ego, in Jung’s phrase, is a mirror for the unconscious”.¹⁵² As circular shapes each half of the loop

¹⁴³ Redfearn, *The Self and Individuation*, p. 139.

¹⁴⁴ Ann Belford Ulanov, ‘The Third in the Shadow of the Fourth’, *Journal of Analytical Psychology*, 52.5 (2007), 585-605 <10.1111/j.1468-5922.2007.00687.x> (p. 590).

¹⁴⁵ Samuels, *Jung and the Post-Jungians*, p. 45.

¹⁴⁶ Weisstub, *Self as the Feminine Principle*, p. 427.

¹⁴⁷ Though this is a simplification for now – later we will look at the expanse around the loop.

¹⁴⁸ C.G. Jung, ‘The Transcendent Function’ (R. F. C. Hull, Trans., Original work published 1916 and 1958), in *The Collected Works of C. G. Jung Vol. 8 The Structure and Dynamics of the Psyche*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1969, repr. 1975), pp. 67-91 (p. 69), cited in Huskinson, *The Self as Violent Other*, p. 443.

¹⁴⁹ Edinger, *Ego and Archetype*, p. 275.

¹⁵⁰ *Ibid.*, p. 18.

¹⁵¹ Huskinson, *The Self as Violent Other*, p. 440.

¹⁵² Samuels, *Jung and the Post-Jungians*, p. 44.

certainly resembles a mirror. I argue for a more reciprocal relationship than Edinger posits, in which each half reflects back the other. The infinity loop also therefore shows how the self affects the ego and can overwhelm it,¹⁵³ i.e., if content only moves from one half to the other, rather than in a reciprocal dialogue. The infinity loop is an expansion and improvement on Edinger's suggested diagram of ego and self, which is a circle on top of a slightly bigger circle with an ego-self axis (a straight line) running between them.¹⁵⁴ Edinger suggests that the one circle is the original uroboric whole, out of which the other, the ego, is born,¹⁵⁵ though, of course, we have surely established that the two are born and break from and into each other, forming a dialogue. The ego-self axis promotes the idea that the opposites are separate and dilutes the sense that the self is totality in favour of it being solely a differentiated unconscious,¹⁵⁶ surely making dialogue between the halves difficult, if not impossible. Edinger's axis clearly suggests there exists a linear interface between the conscious and unconscious, which is simply not the case.¹⁵⁷

If you adapt it, however, so that the circles are merged across at the meeting point, creating an 8, or an upright infinity loop, we still have the two "autonomous centers" posited by Edinger¹⁵⁸ but it negates the need for the axis and better reflects the complex reciprocity that occurs since the opposites are joined together by each other and content travels around the loop, not in a simplistic line. The halves are thus able to be differentiated but also work together in (hopefully) balanced dialogue. The infinity loop put forward also clarifies the distinction between ego and self and conscious and unconscious, since they are often conflated – the tension of opposites is the tension of the conscious and unconscious, not the ego and self.¹⁵⁹ The existence of the inner circles and outer circles, or 'rim', so to speak, allows us to easily see how there is a central principle, and also that the self has multiple dimensions.

We have thus now started to unpack two of the self's key dimensions, as discussed in chapter one, in relation to the infinity loop: unconscious and centrality. We will go into more detail shortly, once our analytical weaving has created more cloth for us to see. First, another key aspect of the self covered in chapter one was the 'other'. Huskinson writes that the self is "an experience of the 'not-me' in the me".¹⁶⁰ If the fact of the two halves being ego/conscious and self/unconscious respectively mean the whole, joined infinity loop is the synthesis of ego and self, we might say that the whole loop is the 'me': the entire personality; the known me and the unknown me. (Remembering our interlinking analysis of how *The Walking Dead* supports and is supported by this, synthesis in the narrative is the union of values suggested when the hero image passes to Judith, discussed in chapter four). So where does what feels like the 'not me' come from? Seeing the loop as a synthesis, or

¹⁵³ Jung, *The Ego*, in *CW 9.2*, p. 6.

¹⁵⁴ Edinger, *Ego and Archetype*, p. 5-6.

¹⁵⁵ *Ibid.*, p. 4.

¹⁵⁶ Colman, *The Self*, pp. 162-63.

¹⁵⁷ Van Eenwyk, *Archetypes: The Strange Attractors of the Psyche*, p.13. Edinger's linear axis, moreover, is a masculine phallus puncturing the infinity loop he does not even realise it exists in, not connecting as he believes (the connection comes from the touching point in the middle - an archetype manifesting itself, as we will see in chapter four), but actually destroying infinite potential, just like patriarchy.

¹⁵⁸ Edinger, *Ego and Archetype*, p. 4.

¹⁵⁹ Colman, *The Self*, pp. 162-63.

¹⁶⁰ Huskinson, *The Self as Violent Other*, p. 444.

trinity, of two halves forming a third thing, or union, leads us to the sometimes tricky issue of the fourth: without it, the three is not actually complete; the fourth is the other, in fact.¹⁶¹ But here again is where the loop is such a useful symbol: there is a fourth, i.e., the infinite expanse around the loop - the 'nothing' - which is the self as other. Indeed, Huskinson directly describes the self as "infinite Other" and "an experience of infinity".¹⁶² In some ways, even though I keep calling this symbolic representation I am positing the infinity loop, it is the expanse which is the most important part. That is, the otherness of the Self is crucial because that is what makes it destructive and numinous; without the destructive, violent affect there can be no creation,¹⁶³ as evidenced by the fact that the fiery destruction is a pre-requisite for rebirth in the series' rebirth cycles. Despite this importance, "[i]n Western philosophy the infinite Other is acknowledged only in order to be suppressed or possessed by the ego".¹⁶⁴ This is another reason why *The Walking Dead* is such an important text: it asserts the necessity of the violent other and suppresses the ego by synthesising it, thereby working against the ego inflation and towards balance and individuation. Again, chapter four will talk in detail about union as it may be understood in the series, and will also investigate, along with chapter five, how the violent experience can come from an infinite 'nothing'.

Although we will need the whole thesis to see the whole picture, we are now starting to understand how the infinity loop visualisation can clarify how "the unconscious is the core *and* source of the psyche" (my emphasis).¹⁶⁵ That is, the second half of the infinity loop is the self because it represents the unconscious in the tension of opposites. Yet equally, the relationship between the two halves of the psyche - the whole loop - is a reciprocal one driving the development of the whole personality, like the series' rebirths are driving the development of the narrative and humanity. Therefore, it is also correct to describe the whole loop as the self because it represents the dynamic, organisational process. And yet equally, the self is generating itself from the 'nothing' around the loop via encounters with a violent, affective other, exemplified so far by the destruction and sacrifice, as well as the apocalypse, which conceives rebirth, though we will assuredly return to these encounters in chapter four for a better view. Thus, although the cores of conscious and unconscious may be distinguished and look separate, it must be accepted that they are indivisible from the background of infinite expanse, which is the source of the loop, or psyche. The entire image, then, of infinity loop in an infinite expanse, may at this stage be considered the self in its aspect as totality, a role summed up in Jung's words: "the Self encompasses the ego in a totality for the ego remains at all times an element separate from it".¹⁶⁶

¹⁶¹ Amy Lamborn, 'Revisiting Jung's "A Psychological Approach to the Dogma of the Trinity": Some Implications for Psychoanalysis and Religion', *Journal of Religion and Health*, 50.1 (2011), 108-19 <10.1007/s10943-010-9417-9> (pp. 113-14).

¹⁶² Huskinson, *The Self as Violent Other*, p. 444.

¹⁶³ *Ibid.*, pp. 447-48.

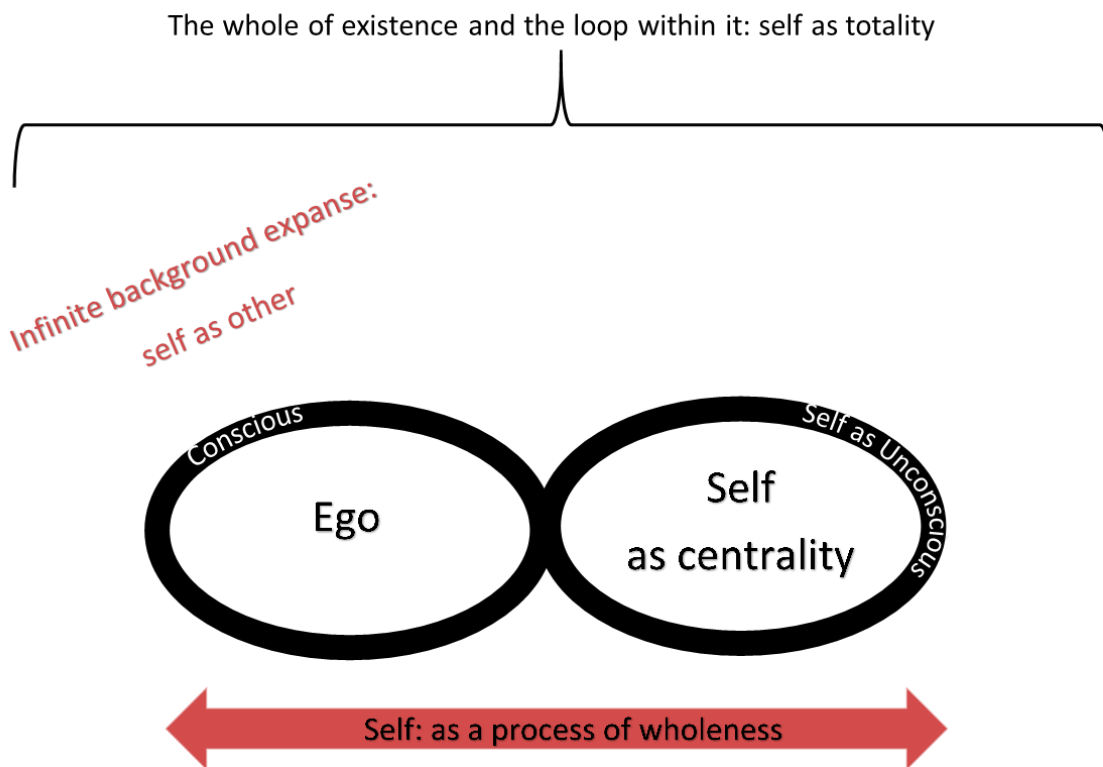
¹⁶⁴ *Ibid.*, p. 444.

¹⁶⁵ Weisstub, *Self as the Feminine Principle*, p. 427.

¹⁶⁶ C. G. Jung, 'The Self' (R. F. C Hull, Trans., Original work published 1951), in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 23-35 (pp. 23-24), cited in Huskinson, *The Self as Violent Other*, p. 445.

Let us now bring together all that has been said so far about the infinity loop in an image to aid digestion of how it may represent various complex, interacting dimensions of self. Figure 12 below summarises how the infinite expanse can be seen as the self as other, yet equally how the self is other to the ego in the fact that it is the centre of the opposing half of the loop. The self as the centre of the second loop is particularly the self as centrality, yet the self as unconscious is also represented since it is the entire second half of the loop. We can also visualise the self as wholeness since the whole loop is a process of unifying, synthesising, individuating or becoming whole; the whole loop is therefore symbolic of the transcendent function. And if the image is taken together in its entirety, we can see how self may be understood as totality. We can now start to see how the infinity loop reconciles apparently disconnected and even contradictory aspects of the self: the self is the whole but also the component parts, and it is also a process in action: different dimensions of the self which can co-exist and interact unproblematically.

Figure 12: Infinity loop as the multifaceted self



Of course, this is a simplification so that we may start getting to grips with the infinity loop model – do not forget that we are weaving our analysis, dealing with lots of threads at once until our whole cloth comes together and we can see the bigger picture, like the bird flying in circles up and over the tree.

As mentioned in chapter one, there have been attempts to reconcile these contradictory elements, and this thesis makes its own contribution to that effort. Fordham, for example, believed that the notions of the self as both centrality and wholeness were incompatible:

If the self means (a) the whole personality, he asserts, then it can never be experienced because the ego, as the agency of experiencing, is 'in' the totality. If the self refers to (b) a central *archetype* then it cannot also refer to the totality which includes the ego, for Jung is clear that the ego and the archetypes are to be distinguished. The self in this second definition would exclude the ego altogether. Fordham prefers to conceive the self not as an archetype, but as *beyond* archetypes and ego, which are then seen as arising out of or 'deintegrating' from the self. In this formulation it is possible to avoid complications caused by seeing ego and self as two quite different systems. Fordham postulates a primary self integrate, present at birth, which, on meeting a correspondence in the environment, commences a rhythmic cycle of deintegration and reintegration. The ego, as the conscious element of the self, is attached to the entirety of the archetypal contents of the self for, otherwise, no experiencing would be possible.¹⁶⁷

This theory explains how the ego and self could be born into each other, described earlier: in the infinity loop, the ego and self are clearly not two different systems; the rhythmic cycle of de- and reintegration corresponds to how we might imagine the continuous dialogue between conscious and unconscious as it moves around the loop. However, I contend that Fordham's view, echoing the trend of postmodern feminism and deconstructionism, challenges the notion of a unified self because it assumes the self "is fundamentally split between its conscious and unconscious aspects",¹⁶⁸ which is surely predicated on the idea that the self is static. Miller describes the ego as "in constant progress"¹⁶⁹ and explains that the Jungian idea of the psyche engenders a polycentric one where subjectivity and identity are constructed via a constant dialogue between conscious and unconscious: the psyche is an "ecosystem".¹⁷⁰ Not only does this stress the psyche as a process in motion, but it is a description which can be precisely represented by the infinity loop. It has two centres and also infinite centres; it is a living organism, an ecosystem where the conscious and unconscious construct everything together in dialogue. If the self is a process in motion, and if we accept that the infinity loop might show how de- and reintegration could take place via a continuous dialogue between conscious and unconscious, then the self moves between conscious and unconscious in flux and there is no split. In chapter five we will be able to see more scientifically how Fordham's notion of de- and reintegration is not incompatible with the notion of the self as a multi-aspect system in motion if we turn to quantum physics.

Furthermore, it is not necessarily the case that either 'wholeness' or 'totality' means 'entirety'. As mentioned in chapter one, it is also possible to see wholeness as unity or

¹⁶⁷ Michael Fordham, 'The Empirical Foundation and Theories of the Self in Jung's Works', in *Analytical Psychology: A Modern Science*, ed. by Michael Fordham and others (London: Heinemann, 1973), pp. 12-38, cited in Samuels, *Jung and the Post-Jungians*, p. 84.

¹⁶⁸ Rosemarie Tong, *Feminist Thought: A Comprehensive Introduction* (UK: Unwin Hyman, 1989; repr. London: Routledge, 1995), p. 219.

¹⁶⁹ Miller, *A Jungian Textual Terroir*, p. 16.

¹⁷⁰ *Ibid.*

completion. In that case it is not contradictory for the ego to experience it, because it is a process in which the ego takes part. Weisstub convincingly argues that centrality and wholeness as they relate to the self are better understood as “centred in the unconscious [and] concerned with the uniting of opposites”, rather than the notion of totality we have come to conceive of, because Jung usually used *Ganzheit* rather than *Totalität*, which implies the principle characteristic to be understood is the possibility of unity, or allowing the split between conscious and unconscious to be overcome.¹⁷¹ Thus, the self can be seen as the potential to be whole (united). Given that we established earlier that archetype is analogous to potential, or possibility, this seems especially persuasive, since it would resolve the contradiction between the self as wholeness and as archetype: both characteristics become part of a process leading to unity. The infinity loop image in figure 12 supports this notion of wholeness whilst also allowing for an understanding of self as totality in the sense of entirety.

Huskinson points out that Fordham

suggests that a distinction in terminology be made so that the term Self would only be used to refer to a psychic totality, otherwise the term ‘central archetype of order’ would be preferred (Fordham 1973). In accordance with this view, Jung himself rewrote his definition of the Self (Jung 1921, paras. 789–91) [...] This new definition strengthens the notion of the Self as a totality, but its transcendental element also enables the Self to function as the archetype of unity.¹⁷²

Mapping this onto our infinity loop, the expanse is the transcendental aspect of the self which is beyond archetypes and ego; taken together with the loop it is psychic totality. This relates the loop further to the self since holding the tension of opposites produces “a symbol which is both a synthesis of the opposites, yet something which transcends them both”.¹⁷³ However, since this thesis gradually posits the self as a dynamic system,¹⁷⁴ I disagree that there is a dissonance between that and the archetypal element. In fact, chapter five will explore in detail how the expanse can be conceived of as a realm of potentiality, meaning the transcendental totality is shown to be *the source of the process of the possibility to be united*. Edinger tells us the self is the “structuring or ordering principle which unifies the various archetypal contents” as well as “the unifying center of the total

¹⁷¹ Elia Humbert, *C. G. Jung: The Fundamentals of Theory and Practice*, (Wilmette IL: Chiron Publications, 1988), p. 64; Weisstub, *Self as the Feminine Principle*, p. 426.

¹⁷² Fordham, *The Empirical Foundation and Theories of the Self*, and C. G. Jung, ‘Definitions’ (H. G. Baynes and R. F. C Hull, Trans.), in *The Collected Works of C. G. Jung Vol. 6 Psychological Types*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1971, repr. 1974), pp. 408-86 (pp. 460-61), cited in Huskinson, *The Self as Violent Other*, pp. 440-41.

¹⁷³ Donald Kalsched, *The Inner World of Trauma: Archetypal Defences of the Personal Spirit* (London and New York: Routledge, 1996), p. 145.

¹⁷⁴ It might be helpful to imagine the loop and self/psyche it implies as symbolic of the water cycle: it is all the same substance at each stage of the cycle, going round and round again, but it is in a different form in each stage (clouds, rain, puddles, etc.); it affects and is affected by its surroundings in a continually different way. If we did not know it to be true from our scientific expertise, we would not understand that clouds and the sea, for example, are the same thing. This is the issue we have with the self: we cannot understand the way each dimension of the ‘substance’ relates back to the bigger picture, yet it does not mean it does not or cannot, because of the constant process it is in.

psyche (conscious and unconscious)'.¹⁷⁵ Structuring and ordering are verbs – they are actions performed by the self; hence the self must be seen either as a process or as something that conducts the process.

Thinking back to chapter one, we saw that the self as a central (not necessarily in location) ordering principle has been described as a nucleus. We might, therefore, consider the self as a central brain. The brain also has apparently disparate elements – the actual organ, pain, memory, senses, speech, bodily movement, etc. - but advancements have taught us that they are all the brain ordering and organising us. We are a constant process of messages and functions that are all traced back to the brain. In the infinity loop idea, perhaps the centre of the second half is the brain. Or perhaps the brain is somewhere in the expanse. We will likely never know because it is unknowable, but what we do know is that it is absolutely possible for the self to have multiple, apparently dissonant elements that are all parts of the same 'ecosystem'. The number three's role in the synthesis also testifies to this since it may be understood as growth, development, movement in time,¹⁷⁶ dynamic change¹⁷⁷ and individuation as a process.¹⁷⁸ Regarding the self as a central regulator, Samuels writes:

A further quality of the self as a centre of personality is that it permits a suggestion of pattern, balance and order, without implying any cessation of the dynamics of the psyche [...] an archetype whose special function is to balance and pattern, not only the other archetypes, but *all* of a person's life in terms of purposes as yet unconsidered and unlived.¹⁷⁹

Samuels continues:

It is difficult to see what the precise function of the self archetype would be, given that all the archetypes have such a patterning function. The concept would be redundant but for two special, additional properties of the self that raise it above the ordinary rank of archetypes. These are (a) the self functioning as a synthesiser and mediator of opposites within the psyche, and (b) the self as the prime agent in the production of deep, awesome, 'numinous' symbols of a self-regulatory and healing nature.¹⁸⁰

We have seen the self functioning as a synthesiser in the union of ego and self we have discussed, mediating between the opposites to turn ego time and self time into a synthesis. This function amounts to the self as a process of unity, or wholeness. On the infinity loop this function is denoted as the arrow encompassing the whole loop. In the very concept of the infinity loop we have also seen the self functioning as an agent in the production of a numinous symbol: its archetypal nature, seen on the infinity loop as the second half of the loop, though, as chapter five will show, that is in relationship with the expanse; truly, it is

¹⁷⁵ Edinger, *Ego and Archetype*, p. 3.

¹⁷⁶ *Ibid.*, p. 182.

¹⁷⁷ *Ibid.*, p. 188.

¹⁷⁸ *Ibid.*, p. 193.

¹⁷⁹ Samuels, *Jung and the Post-Jungians*, p. 73.

¹⁸⁰ *Ibid.*

from both the second half and the expanse from which archetypal content is brought forth – a union within a union. The central, organising principle, or nucleus, is possibly the aspect of the self which resides within the second half.

Remember once more that this thesis' argument is necessarily and intentionally circular, providing different views in a way that does not immediately seem to lead to a clear image. If this argument is seen as a whole built of wholes, then, just now, the reader is only getting one. Just like it would not be possible to see that *The Walking Dead* narrative is one of continuous rebirth if you had only seen the first cycle, it will not be possible to see this argument's whole until the entire argument has been read. With that in mind, we now need to start weaving in another thread: the scientific one.

2.4 Beginning to Relate Quantum Physics to Jungian thought

Ironically, we will not be able to bring quantum physics into the argument without also discussing classical physics, as they, too, are apparently opposites in a reciprocal dialogue. The best place to start will be to talk about waves. Mansfield, possibly the most enthusiastic proponent of the relationship between Jungian thought and quantum physics, believes [t]he psyche [...] is more closely allied with the quantum mechanical view of light as both waves and particles" (although most waves suit our purposes) which are complementary and disparate; wave and particle synthesise into light.¹⁸¹ It is a question of the thing which most fully embodies the opposites – for quantum physics it is light, for depth psychology it is the psyche¹⁸² (though I argue it is not as specific as light – in chapter four we will see how sound ties in, for example, and even Mansfield and Spiegelman rely upon water waves to make their point).

Mansfield and Spiegelman summarise their theory thus:

A particle is an extremely localized entity of fixed-size with a well-defined trajectory, while a wave is completely variable in amplitude, spread out and capable of interference. An ideal particle has location and no size, while an ideal wave of single wavelength must extend indefinitely. No more disparate or mutually exclusive entities exist in nature than waves and particles.¹⁸³

And yet, like the conscious and unconscious, they complement each other, exist directly in relation to each other and seem to understand the whole of which they are a part in a way which challenges empiricism.¹⁸⁴ Like the unconscious, a wave can only be known symbolically (or in this case mathematically through probability).¹⁸⁵

Unity means to know the self and bring that knowledge back into the ego, thereby creating something new which is not a compromise; Mansfield and Spiegelman feel wave interference is a better representation of this than the symbolism with which Jung tries to

¹⁸¹ Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, p. 290.

¹⁸² *Ibid.*, pp. 290-91.

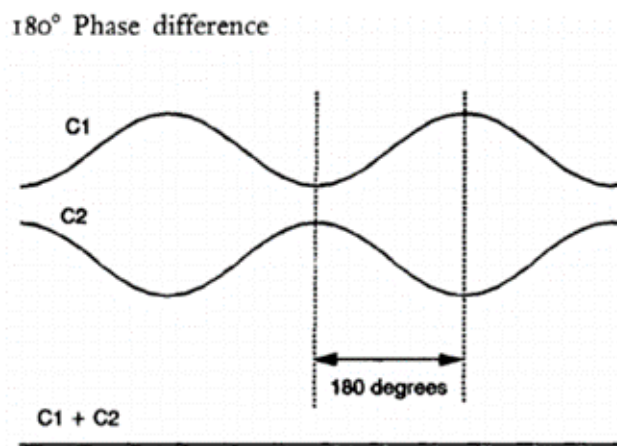
¹⁸³ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology: Part I*, p. 274.

¹⁸⁴ *Ibid.*

¹⁸⁵ *Ibid.*, p. 275.

communicate.¹⁸⁶ It certainly is an illuminating topic when taken in conjunction with the infinity loop symbolism we are discussing. Figure 13¹⁸⁷ is an image of “identical waves, C1 and C2, with a phase difference of 180 degrees” (i.e., they are a whole split into two halves); when one is “at maximum positive amplitude” the other is at maximum negative.¹⁸⁸ “Their interference gives a zero amplitude wave”, meaning the water surface is undisturbed where they come together; the peaks are exposed bands and the troughs are unexposed (i.e., above and below the surface).¹⁸⁹

Figure 13: Wave interference



360 degrees and the complete waves are the same – the ‘void’ is created by the fact that the two waves are 180 degrees out of phase, or the fact that the whole has been split into opposing halves.¹⁹⁰ The reader surely does not need the author to point out the similarity to the infinity loop, both visually and as a whole split into halves. Like the infinity loop, which is formed in the joining of two circles, the wave relationship is a trinity: in the activity of these two waves, a new wave is created, which is called a superposition; it is a total system with its own measurements.¹⁹¹ The superposition (we would call it the conjunction or synthesis) is unspecified and indeterminate, however, until you decide what to measure.¹⁹² Thinking back to what we said about the ego and self being born into and from each other in a dialogue, we might describe the superposition’s nature with Edinger’s words: “the ego must participate in the construction of the “temple of the Self””.¹⁹³ That is, it needs to be paid attention to in order to take form.

¹⁸⁶ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology: Part I*, pp. 281-83.

¹⁸⁷ *Ibid.*, p. 270.

¹⁸⁸ *Ibid.*, pp. 271-72.

¹⁸⁹ *Ibid.*, pp. 271-72.

¹⁹⁰ *Ibid.*, p. 270.

¹⁹¹ *Ibid.*, p. 277.

¹⁹² Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, pp. 293-94.

¹⁹³ Edinger, *Archetype of the Apocalypse*, p. 98.

Mansfield and Spiegelman consider waves and particles to be analogous to the unconscious and conscious respectively.¹⁹⁴ Mansfield uses tables 1¹⁹⁵ and 2¹⁹⁶ below to summarise this theory (note QM means quantum mechanics).

Table 1 The unconscious and the wave nature of light

<i>The unconscious</i>	<i>The wave nature of light</i>
<p><i>Indirectly accessible:</i> In strictest contrast to conscious objects, we can never directly know the unconscious or make it an object of ego consciousness, since then it would cease to be unconscious. After much conscious experience we infer the existence and nature of the unconscious by its powerful effects upon us. Symbols mediate this immense but only indirectly accessible reality.</p>	<p>At the quantum level, light never directly reveals its wave nature—we must infer it from a large number of directly measured particle events. As Section III of Part I shows, only after measuring many individual photons can we discern an interference pattern and thereby infer the waves that generated it.</p>
<p><i>Nonlocal:</i> Unlike dualistic ego consciousness, the unconscious enjoys a unity and mutual interpenetration of its contents which, though often confounding in the extreme, accounts for the most dramatic synchronistic and other space and time transcendent phenomena.</p>	<p>Waves are inherently nonlocal and superposable. Their inherently relational nature produces the mysterious effects seen in the interferometer such as light's simultaneous sensitivity to the travel distance along each arm, although light is measurable only as travelling along one arm. The famous experimental tests of Bell's Inequality reveal even more dramatic nonlocal effects (Mansfield and Spiegelman 8).</p>
<p><i>Probabilistic:</i> Unlike conscious contents that are definite states or events, unconscious contents are potentialities for manifestation. In the synchronicity essay Jung says, 'The archetype represents <i>psychic probability</i>, portraying ordinary instinctual events in the form of types. It is a special psychic instance of probability in general' (The italics are Jung's) (Jung 5, p. 480).</p>	<p>In QM the square of the wave function amplitude gives the probability for manifesting physical events in the spacetime world, the world of ego consciousness. Individual events are fundamentally unpredictable and objectively indefinite. Probability is not a measure of ignorance of some deeper structure.</p>
<p><i>Determines future state:</i> The unconscious is the dynamic wellspring of psychological development.</p>	<p>The wave function's evolving amplitude and phase carry all possible information about the future of the system.</p>

¹⁹⁴ Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, p. 291.

¹⁹⁵ *Ibid.*, pp. 291-92.

¹⁹⁶ *Ibid.*, pp. 292-93.

Table 2 Consciousness and measuring the particle nature of light

<i>Consciousness</i>	<i>Particle measurements of light</i>
<i>Definiteness:</i> Conscious mental states are relatively well-defined, distinct, and particular events—our immediate contact with both the inner and outer world.	Particle measurements are well-defined, distinct, and localisable events in spacetime—the immediate harvest of the quantum measurement process.
<i>Dualistic:</i> Consciousness is fundamentally dualistic, though rooted in a unity.	In quantum measurements the object must be carefully distinguished from the measuring apparatus, though they are inextricably interrelated, an unbroken whole.
<i>Volitional:</i> Consciousness is at least partially amenable to our will or choice.	In any well-defined measurement we must deliberately choose which complementary properties to measure.
<i>Foundational vocabulary:</i> In conscious experience the material world or the inner world (both in themselves fundamentally unrepresentable) must be cast into constructed images: 'we live immediately only in a world of images. . . . We are steeped in a world that was created by our own psyche' (Jung 4, p. 384).	No matter how bizarre, quantum processes must ultimately be described with concepts from classical physics (position, energy, momentum, and so on). Classical physics is a refinement of experience in the sense world and provides the vocabulary for quantum descriptions.
<i>Irreversibility:</i> This revelation of the world in conscious images is simultaneously an irreversible limitation and enhancement of meaning. Like any true piece of knowledge it irrevocably transforms us.	In measurement an invisible quantum state symbolised by the wave function is irreversibly amplified into a definite particle event in the macroscopic world of spacetime.
<i>Reveals potentialities:</i> Conscious images reveal the potentialities of the unconscious.	Particle counts reveal the underlying potentialities expressed by the wave function.

Although a detailed understanding of the science is needed to understand every comment in detail, waves and the unconscious, and particles and the conscious, are so obviously analogous that a Jungian without a scientific background can see it. For example, we have discussed the difficulty of the self being in multiple places within the infinity loop at once; the self's various aspects make it seem unconnected, but really it is a connected, holistic system. This supports the conception of the wave as the unconscious due to their mutual nonlocality. And in chapter one we established that archetype equates to potential. This supports the notion that probability is its equivalent in wave function, where the probability of sub-atomic events occurring in the observable material world is calculated, and it is made even clearer by the fact that those manifestations, like archetypal imagery, are potentially infinite. In the case of particles as consciousness, for example, we can understand based on

our discussion above that choosing what to measure links with the ego's will and its role in being born to and bearing of the self.

That is not the only way of finding meaning in the relationship between physics and depth psychology, however. Indeed, there are multiple layers of meaning to be found, as is our goal to show. In this section we are looking to get an overview of that meaning as it relates to the idea of the infinity loop as a symbol of the self. In Mansfield and Spiegelman's theory of waves and particles, the infinity loop shape which we inferred from our analysis of rebirth and development is generated by waves, a nonlocal, indirectly accessible phenomenon from which events in 'real time' manifest and which connects meaning throughout time and space. Yet particles are needed in order to measure the wave; they are the way we can 'access' the wave. They are therefore equated to consciousness, though there is perhaps also scope to review that and consider that they might be archetypal image manifestations: the appearance of the quantum realm in observable 'reality'. What is important for us just now is that there is a physical process that can create the image we have developed from a psychological process. For it must be remembered that waves are processes: they are in motion, as particles travel along them. Since consciousness is one part of the whole infinity loop, as content travels through the loop it is reasonable to suggest that the loop, or wave, carries consciousness with it, which supports Mansfield and Spiegelman's view of particles as consciousness. However, it is equally true that what we see is the particles, just as what we see when we perceive the unconscious is archetypal imagery. As stated, there are certainly multiple ways of looking at it, and given the unknowable nature of the self it is likely they are all correct.

For example, Gammon posits that the wormhole is an analogous structure which connects psyche and physics.¹⁹⁷ Also taking considerable inspiration from the imagery of the wave interfering with a surface, but this time as a metaphor for the topology of space,¹⁹⁸ Gammon puts forward the surface of the psyche as a wormhole-like structure where consciousness moves causally through the 'tunnel', or throat, from points a to b, two connected points in space-time, making it an event in space-time.¹⁹⁹ Under the surface, the unconscious is connected through the same space, but across the regions, or layers, of the space crossed by what I will call the 'tunnel', since space is multiple. There is thus content which can be perceived though all multiplicities; it can be in several areas of space at once: acausal movement of content.²⁰⁰ It will probably come as no surprise to know that this is depicted as in figure 14 below.²⁰¹

¹⁹⁷ Mary R. Gammon, 'Window into Eternity': Archetype and Relativity', *Journal of Analytical Psychology*, 18.1 (1973), 11-24 <10.1111/j.1465-5922.1973.00011.x>.

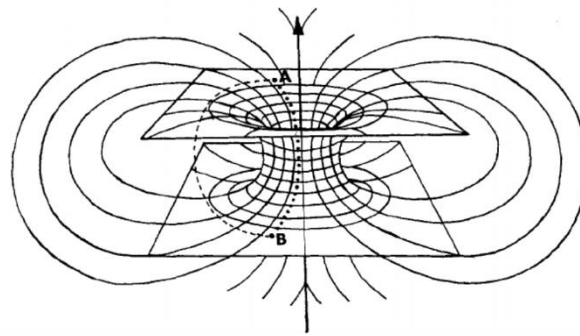
¹⁹⁸ John. A. Wheeler, 'Relativity Today', *University (A Princeton Quarterly)*, 14 (1962), cited in Gammon, 'Window into Eternity': Archetype and Relativity, p. 13.

¹⁹⁹ Wheeler, *Relativity Today*, pp. 11-15, cited in Gammon, 'Window into Eternity': Archetype and Relativity, p. 13.

²⁰⁰ Gammon, 'Window into Eternity': Archetype and Relativity, pp. 14-16.

²⁰¹ *Ibid.*, p. 15.

Figure 14: Psyche as a wormhole-like structure



Essentially, what is being postulated is that consciousness moves vertically through a defined space and unconscious moves horizontally through an infinite but connected space. Thinking back to the original timeline of Lori's death and the ego/self time it created, that linear diagram could be conceived of as a cross, where the conscious manifestations of what was going on – her death, the apocalypse – sliced down the middle as a vertical axis and the unconscious process of development spanned the horizontal. Gammon's model suggests we should adapt the infinity loop model to indicate that both loops are, in fact, consciousness, and the expanse is the unconscious. This would specify the opposites in tension to be containment and infinity, which fits Jungian thought. This makes sense for Mansfield and Spiegelman too: that the consciousness is a localised duality is one thing that makes them see it as particles. And yet the original version of the loop also makes sense, since it is an extension of the idea of the self as a circle. This different way of viewing the way the infinity loop might relate to the psyche has been purposely raised because, remembering chapter one, our methodology actively seeks contradiction. It is this very contradiction that highlights the fact that the loop is a symbol and not a sign, reminding us of perhaps the self's most important aspect: that it cannot be fully known. Just as we start to think we are pinning it down to a clear diagram, such as in figure 12, a contradiction pops up that reminds us we cannot, and even should not, do so. Despite, or more aptly because of, the complex, interlinking, ever wider views of the self this analysis presents, we can only ever know it partially and symbolically.

Interestingly, in explaining how it amounts to acausal eternity analogous to Jung's synchronicity, Gammon points out that the unconscious space in her diagram is a fourth dimension.²⁰² Earlier, we described this expanse as the self as the fourth thing in the trinity; the other, which shows further how the two conceptions of the infinity loop shape can differ yet overlap. Gammon claims that the eternity, which we called the infinite expanse, relates to the absence of time – it is a hole in the psyche to a place where there is no space and time, and past and future are connected in an infinite, unending present. For this reason, Gammon sees it as a double self: "both a deposit of experiences and a precondition existing eternally".²⁰³ This links Gammon's imagery to what was stated above about ours: that the infinity loop can clarify how the self is both the core and source of the psyche. To bring clarity to the way the space links seemingly unrelated points, Gammon uses the metaphor that the hole resembles the multiple mythological and symbolic 'holes' in the sky, through

²⁰² Gammon, *'Window into Eternity': Archetype and Relativity*, p. 18.

²⁰³ *Ibid.*, p. 23.

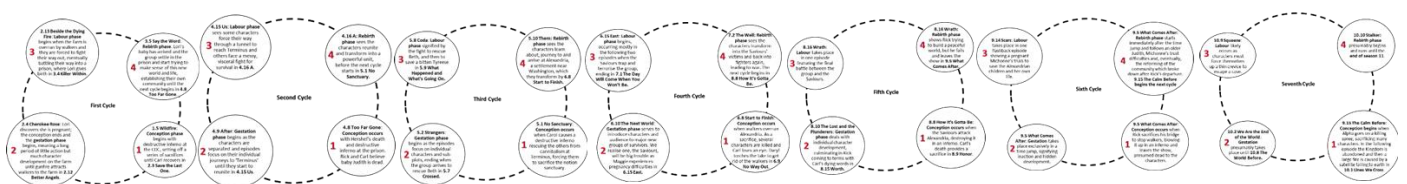
which immortality, eternity and indeterminate space-time may be accessed, i.e., heaven;²⁰⁴ the path in the sky which leads to heaven is thus analogous to the hole connection between two Euclidean spaces (points a and b on figure 14) which are actually different regions of the same space.²⁰⁵

Returning to Gammon’s inspirational metaphor of a wave, it is interesting to note that she says this concept of space is like

a wave which in breaking ‘smashes part of the water through which it is travelling into tiny bubbles’ [...] At first we would have nothing but curved empty space. Then, a disturbing wave would appear, emanating perhaps from the energy associated with the curvature itself. The wave, building up as does a wave in water, would crush the space into [bubbles which] illustrate a principal characteristic of space: it is multiply connected.²⁰⁶

This is an uncannily apposite description of the cyclical rebirth we established was taking place at the start of this chapter. The narrative was nothing at the start save for passivity in the camp outside Atlanta. Then, an unconscious force emanating from that nothing, which we have not yet fully explored but know it links to Lori’s role to symbolically die and bridge ego and self time as an anima figure, smashed and crushed the narrative: the destruction which started the first rebirth in the seven and the concurrent, wider rebirth signified by the timeline in figure 9 earlier. This force was a wave, in that it was not a sudden, short impact, but rather it rippled through space, meaning the destructive rebirth became a repeated pattern. The undeniable evidence for this is the creation of bubbles: whereas the wave smashes the water into literal bubbles, and space into a multitude of connected multiverses, the narrative was smashed into cycles. Consider how the rebirth cycles appeared in their pictorial form: a wave of interconnected bubbles.

Figure 15: The rebirth cycles as a wave of bubbles



To impress how strongly imagery of cyclical rebirth in the series and the infinity loop relate to waves, figures 16²⁰⁷ and 17²⁰⁸ below show some basic, exemplar scientific depictions of waves. Figure 16 shows “curves of various amplitudes” which “represent how a standing transverse wave might look at consecutive (1, 2, 3, 4, and 5) intervals of time”; i.e., the

²⁰⁴ Gammon, ‘Window into Eternity’: Archetype and Relativity, p. 17.

²⁰⁵ Ibid., p. 18.

²⁰⁶ Wheeler, Relativity Today, pp. 7-8, cited in Gammon ‘Window into eternity’: Archetype and Relativity, p. 13.

²⁰⁷ Encyclopaedia Britannica, ‘Transverse Wave’, Britannica 1998

<<https://www.britannica.com/science/transverse-wave>> [accessed 28 November 2020]. Copyright 2013 Encyclopaedia Britannica.

²⁰⁸ GCSE Physics, ‘Waves’, GCSE Science 2015 <<https://www.gcscience.com/pwav4.htm>> [accessed 1 December 2020]. Copyright 2015 GCSE Science. Note that, of course, such a basic site has been used to access a clear image only, not for any information.

wave is in constant motion: this is not a static image, but a representation of potential movement.²⁰⁹ Figure 17 shows the wave as a “propagating dynamic disturbance”,²¹⁰ surely an unparalleled description of the wave smashing the narrative into increasing cycles, giving birth to its own growth.

Figure 16: Exemplar wave curve amplitudes

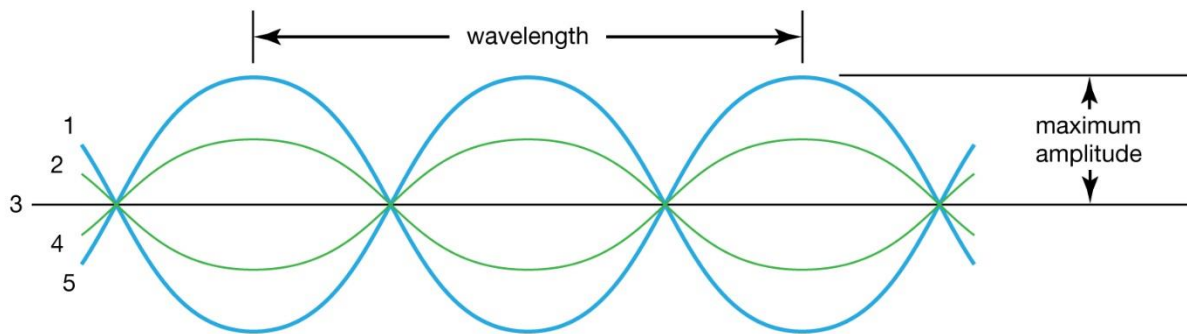
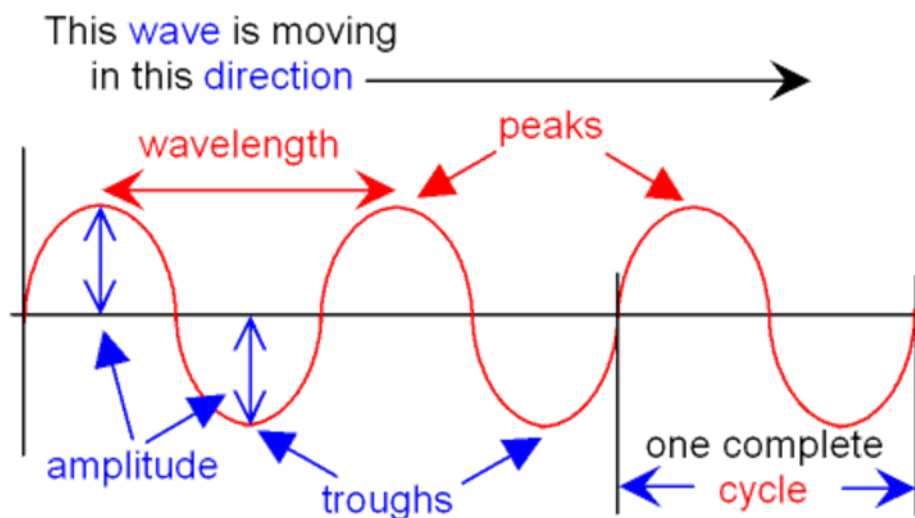


Figure 17: Propagating dynamic disturbance



Notice in particular that figure 17 accidentally highlights that one complete cycle of the moving wave is an infinity loop, yet also a single circle. On the one hand, it is only half an infinity loop, so to speak, which amounts to one top and one bottom half of a circle; therefore, it is a single circle. And yet it also a whole infinity loop, since the diagram only shows how the wave looks at one moment in time. Figure 16 shows multiple points in time, however, therefore it represents how the wave looks in motion: a complete loop. In other words, we can only see how the self connects up if we see it as in motion: a dynamic process.

²⁰⁹ Encyclopaedia Britannica, *Transverse Wave*.

²¹⁰ GCSE Physics, *Waves*.

The images of waves and infinity loops that we have been considering are pertinently serpentine, echoing that the snake is a symbol of transformation: “[p]sychic energy, like physical energy, can be neither created nor destroyed. It can be transformed into what may be experienced as a series of deaths and rebirths”;²¹¹ like a snake, it is a forward movement propelled by coiling back, which gathers up energy to move ahead.²¹² Edinger likens the apocalypse, or transformation, to Leta being pursued by the serpent sent by Hera when she was bearing the celestial pair Apollo and Artemis but in reverse: whereas the original was separation, or twins, this is union.²¹³ Salman says that “[t]he way towards wholeness takes a serpentine path, backwards and forwards, and in and out of various psychological dimensions”.²¹⁴ In our exploration of *The Walking Dead* so far, we have seen how the world is propelled forwards by initially looking backwards, in that strong pre-apocalyptic norms are established before reversing them upon Lori’s death, which leads us to a new, self-based, potentially post-patriarchal time: a moving, serpentine transformation.

The concept of the wave as moving, not just ‘up and down’ but also forwards, is crucial in linking it to the psyche and understanding the self as a potentially infinite dynamic system in process. As Mansfield and Spiegelman point out, “the system is *objectively indefinite*” (original emphasis).²¹⁵ The psyche is always “urging us onward” towards “a new and broader personality”.²¹⁶ Further, “[i]ndividuation is a process [...] Each new level of integration must submit to further transformation if development is to proceed”²¹⁷ and this process is “development arising out of the conflict between [consciousness and unconsciousness]”.²¹⁸ Samuels explains that after the first union,

other pairs of opposites will emerge. This separation of what was merged and one into two opposites offers the possibility of further development of consciousness along the lines of Jung’s classic description of two psychic contents combining to produce a third, new, product.²¹⁹

Ever evocative with language, Von Franz puts it:

You cannot have an experience of the Self and then stick to it for once and forever. It is well known that if you have an experience of the Self, after one or two days, or even after a few hours, it has already disappeared. The goal, therefore, is to be able to hold on to it when it transforms itself—to follow it in its dance. If you stand still

²¹¹ Bly and Woodman, *The Maiden King*, p. 124.

²¹² *Ibid.*, p. 25.

²¹³ Edinger, *Archetype of the Apocalypse*, p. 101.

²¹⁴ Sherry Salman, ‘The Creative Psyche: Jung’s Major Contributions’, in *The Cambridge Companion to Jung*, ed. by Polly Young-Eisendrath and Terence Dawson, 2nd edn. (Cambridge: Cambridge University Press, 2008), pp. 57-75 (p. 66).

²¹⁵ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology: Part I*, p. 276.

²¹⁶ Tacey, *How to Read Jung*, p. 4.

²¹⁷ Edinger, *Ego and Archetype*, p. 96.

²¹⁸ C. G. Jung, ‘Conscious, Unconscious and Individuation’ (R. F. C Hull, Trans., Original work published 1939), in *The Collected Works of C. G. Jung Vol. 9, Pt. 1 The Archetypes and the Collective Unconscious*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1959, repr. 1969), pp. 275-89. (p. 288).

²¹⁹ Neumann, *The Origins and History of Consciousness*, cited in Samuels, *Jung and the Post-Jungians*, pp. 56-57.

and say, “No I have it!” while the Self moves on, then you lose it. The secret is to be able to follow it, to dance with it, because the Self is constantly performing a dance, a circular movement of internal renewal.²²⁰

The wave of rebirth cycles is indicative of all these comments; each cycle is one level of integration and the series of seven as a whole is a process of moving onward towards something new. Just when the characters start getting to grips with one cycle, the self moves on to another, performing its never-ending dance onwards. Moreover, the journey from one level to the next stems from the tension between conscious and unconscious. This is expressed archetypally, such as in the wider ego/self time by Lori as anima. Equally, the process will move onwards indefinitely: in the series the self is now almost realised and that wider ego/self rebirth layer is almost complete, hence why the writers have felt the need to split the series into new series. Integration is taking place but it will just create another pair of opposites, which will create another, and so on potentially forever – it is a dynamic process, a ‘propagating dynamic disturbance’, of never-ending unification. Splitting the story upon the completion of this ego/self rebirth layer also supports Edinger’s view that “the classic formula *first half of life ego-self separation, second half of life ego-self reunion* needs revision [to consider that] ego-self separation and reunion proceed in an alternating cycle throughout life”,²²¹ since the shift to self time that came with Lori’s death has now created a new ego.

We have reached a point where we can say that the imagery linking *The Walking Dead* and waves suggests a dynamic system propagating layers of integration that are a process of unity. The wave of cycles and the literal waves we saw above may be described as “the unfolding of wholeness”,²²² a tension of opposites which in “loosening the boundaries between conscious and unconscious contents generates new psychic energy from the emergent tension”.²²³ What we are witnessing is the present giving rise to the future,²²⁴ a seed that develops over time,²²⁵ and “all psychological experience exists in and emerges from a bi-directional field of inner–outer”.²²⁶ In short, it may be described as the self: a developmental journey lasting a lifetime, in this case of the franchise.

2.5 Journey

Given that we have just asserted the self to be a developmental journey through life, a discussion on journey as it relates to this topic serves as an apt way to bring this chapter to a close. Jung associated wandering positively, including with the sun,²²⁷ which might be seen as a symbol of the self, so we can already see a link between walking and the self. Of course, the title of the series accords walking paramount importance, implying that the key action the creators desire to depict is forward movement, or progress. Indeed, it was starting to walk upright which changed us into a modern human and progressed us to civilisation as we

²²⁰ Marie-Louise Von Franz, *Archetypal Patterns in Fairy Tales* (Toronto: Inner City Books, 1997), p. 65.

²²¹ Samuels, *Jung and the Post-Jungians*, p. 92.

²²² Salman, *The Creative Psyche*, p. 59.

²²³ *Ibid.*, p. 61.

²²⁴ *Ibid.*, p. 67.

²²⁵ *Ibid.*, p. 68.

²²⁶ *Ibid.*, p. 74.

²²⁷ Dohe, *Jung’s Wandering Archetype*, p. 163.

know it; thus, “to be human is to be *in motion*” (original emphasis),²²⁸ thus, to be human is to change and progress. In this sense, journey is synonymous with change. Since it is alluded to in the title it stands to reason that change is a key thing the series seeks to depict. The title itself implies continuous rebirth, individuation and self, then.

Furthermore, journey does not simply lead to individuation,²²⁹ it *is* individuation, since the journey is the site where change takes place²³⁰ and the process of figuring out is more important than what you figure out.²³¹ The journey is transformational then, not arriving at the destination. Indeed, believing that the goal is the destination means searching for something you believe is an object, when really what you are searching for is not external, but inside you.²³² The journey also represents a gestation period, or growth, linking to the gestation phases in the rebirth cycles, during which time there is a close focus on character development.

Linking to the context of infection upon which the show is based - uniquely in zombie lore, everybody is mysteriously infected and will reanimate if they die, regardless of whether they have been bitten - after the one episode at the CDC²³³ and the brief quest to get Eugene to Washington, a cure is never sought again. The characters cease all desire to end the pandemic and simply live their lives, thereby choosing the journey over the destination. It is impossible to be certain until the series ends, of course, but for now this aspect of the series must be considered ground-breaking, another reason the series is such a key modern text. The hero's journey usually ends in return, which, extrapolated onto the series would probably mean ending in a cure or at least a return to a civilisation largely indistinguishable from pre-apocalyptic society. However, it is now almost certain that neither a cure nor re-civilisation will occur. Although Rick transforms and departs for another story, this story does not get a return. Ergo, we must assume for now that is a new type of hero's journey, where it is not only the hero who changes, but the world, and there is no return or destination, only progress and journey, as made clear by the continuous rebirth.²³⁴

Journey narratives are also quintessentially American. The journey is so prominent in American narrative that Americans might be called nomads at heart.²³⁵ The western genre

²²⁸ Klaus Benesch, 'Modern(s) Walking: Rousseau, Thoreau, Heidegger', in *The Journey of Life in American Life and Literature*, ed by. Peter Freese (Heidelberg: Universitätsverlag, 2015), pp. 65-80 (p. 67).

²²⁹ Kiley Q. Laughlin, 'Phoenix Rising: A Comparative Study of the Phoenix Symbol as a Goal of Alchemical Work and the Individuation Process', in *Jungian Perspectives on Rebirth and Renewal: Phoenix Rising*, ed. by Elizabeth Brodersen and Michael Glock (London and New York: Routledge, 2017) pp. 13-26 (p. 13).

²³⁰ *Ibid.*, pp. 20-21.

²³¹ Susan Rowland, 'Symbolic Renewal; Renewal of Symbols, the Rebirth of the Trickster Goddess in Mysteries', in *Jungian Perspectives on Rebirth and Renewal: Phoenix Rising*, ed. by Elizabeth Brodersen and Michael Glock (London and New York: Routledge, 2017) pp.146-60 (p. 149).

²³² Laughlin, *Phoenix Rising*, p. 21.

²³³ 1.6, 2010.

²³⁴ In fact, although Rick definitely completes a hero's cycle in the fifth cycle, it could equally be argued that Rick's hero's journey only lasts for the first few episodes, constituting his awakening in the hospital, discovery of the apocalypse, adjustment to the new world and seeking and finding his family. The moment Rick reunites with Lori and Carl in 1.3 could be called the return, which would mean that the series actually starts, rather than ends, with a return and is thereafter not about Rick, but the world.

²³⁵ Peter Freese, 'The 'Journey of Life' in American Fiction', in *The Journey of Life in American Life and Literature* ed by. Peter Freese (Heidelberg: Universitätsverlag, 2015), pp. 17-64 (p. 18).

and frontiersman heritage are undoubtedly a key part of this. American history is conceived of as a journey: a “continual crossing of the borders between ‘wilderness’ and ‘civilization’”,²³⁶ which constructs America as a liminal nation, occupying a space in motion between the two opposites. The show supports this conceptualisation in the attempt to build civilisation in a wild world. Moreover, the iconic rail tracks the characters walk on the way to Terminus are a powerful symbol of movement and progress, especially within American history, since the railroad not only arose from and facilitated the Industrial Revolution, but also dramatically accelerated American expansion into the west. The symbolism of the rail tracks betrays an interesting contradictory feeling which likely stems from the tension between the undeniable positivity of progress and the serious problems which affect post-industrial society, such as capitalism as a political system. That is, on the one hand, the tracks keep the characters journeying, which unites them, enthusing them with courage and purpose. On the other, following the tracks leads them to imprisonment and cannibalisation: escape looks unlikely and they will be consumed. The end which is implied by Terminus is as much Fukuyama’s end of history as the end of their own journey. That they do escape and journey on is crucial, then, and looking to how they escape presumably tells us what the series feels is the answer to our own imprisonment in and consumption by post-industrial society. The simple answer is that they escape because Carol rescues them in an incredible action sequence discussed in chapter four. Thus, the answer to our problems is empowering women, particularly those who were once abused as well as oppressed, to have the courage, chance and skills to destroy the system.

As mentioned in chapter one, *The Walking Dead* may partly be considered a western in genre and its frontiersman aesthetic has led to a critical linking of the series with hegemonic, white, male-led western politics. However, some more recent western narratives have put journey at the heart of constructing counter-communities²³⁷ and shown the potential for the western journey to bring emancipation to women through necessity and the failure of male leadership.²³⁸ (If it is not already clear that *The Walking Dead* may be counted among them, it certainly will be by the end). Indeed, the values of the society which gave birth to the old west²³⁹ did not marry with the reality of the move west, which made life for many women on the frontier different from those back east.²⁴⁰ In particular, the scarcity of medical professionals meant there was real opportunity for women to practice medicine, and the more challenging environment meant that it was necessary for women to help with manual work and less likely they would be seen as weak or a threat to men.²⁴¹ Rather than a traditional western, perhaps we might say that the show tries to be a ‘real’ western, showing the radical potential the frontiers had and what might have happened if state and religion had not become leaders of a series of hegemonic communities.

²³⁶ Brigitte Georgi-Findlay, ‘Journeys in(to) the Western Film’, in *The Journey of Life in American Life and Literature* ed by. Peter Freese (Heidelberg: Universitätsverlag, 2015), pp. 121-38 (p. 122).

²³⁷ Georgi-Findlay, *Journeys in(to) the Western Film*, p. 122.

²³⁸ *Ibid.*, pp. 130-33.

²³⁹ I.e., women were considered pious, pure, domestic, submissive and biologically determined to be wives and mothers rather than hold positions within the community.

²⁴⁰ Carmen Birkle, ‘Westward Home! Of Pioneers, Petticoats, and Practitioners in America’s Old West’, in *The Journey of Life in American Life and Literature*, ed by. Peter Freese (Heidelberg: Universitätsverlag, 2015), pp. 101-20 (pp. 101-09).

²⁴¹ *Ibid.*

The western genre is mixed with that of zombie, of course, and the zombie genre, too, has liminality and change at its core. As an image of living reanimated but dead, civilised turned wild, ensouled turned soulless, the zombie represents powerful change. It is a change so visceral and mysterious that it fascinates and terrifies us. However, the zombie and human are not simply polarised. Rather, the zombie is neither human nor not human, neither alive nor dead.²⁴² It destabilises our idea of ‘human’ in a way unlike other ‘monsters’; more like an alien, it exists between natural and supernatural.²⁴³ It is “something inhuman in human form”.²⁴⁴ The walkers are unnerving in how closely they resemble their former humanity: clothing, wallets in pockets, evidence of occupations.²⁴⁵ Thus, the zombie inhabits the border between one extreme and the other, existing in the space between living and dead, its humanity obvious despite its monstrousness, truly neither one thing nor the other. Gauthier puts it:

[T]he presence of the zombies thus produces an awareness of the body’s transient state as well as the impermanence of any structures intended to preserve communal integrity. As Leverette (2008) notes of the undead, ‘it is their Being that offers an unnerving commentary regarding the potential liminality of being human. For the zombie exists somewhere between’ (186). Through their confrontations with the walkers, the survivors become cognizant of their own condition of flux – their ‘in-between’ state.²⁴⁶

Zombies may also be considered “empty placeholders”, founded in vacancy and lack, causing them to be always hungry and never full.²⁴⁷ Thus, they are incomplete and even incapable of ever being complete: they can only ever have journey, never destination.

Moreover, their renewed popularity since the turn of the century links to their lack of belonging. That is, society has changed so that a sense of being able to find something in common with others has faded; strangers and foreigners seem to be everywhere.²⁴⁸ The zombie’s lack of home, roots, shared culture, purpose and language strikes a resonant chord with modern issues;²⁴⁹ the modern zombie does not play on fears of death or bodily control, but of waiting anxiously to be overwhelmed by displaced people: “[t]he zombie is thus an amplification of a dread we all carry – that of being infected” by immigration, refugee crises, displaced peoples and pandemics such as Ebola and zika.²⁵⁰ Zombies represent a modern crisis of not belonging or feeling connected. In the series, “the survivors exist in an interregnum, a period of the time between their now-vanished past and a yet-to-be-determined future”.²⁵¹ Like them, we real people seem to be living in an empty liminal

²⁴² Vervaeke, Mastropietro and Miscevic, *Zombies in Western Culture*, p. 18.

²⁴³ *Ibid.*, p. 19.

²⁴⁴ *Ibid.*, p. 16.

²⁴⁵ Wadsworth, *Are We the Walking Dead?*, p. 565.

²⁴⁶ Marc Leverette, ‘The Funk of Forty Thousand Years; Or, How the (Un)Dead Get Their Groove On’, in *Zombie Culture: Autopsies of the Living Dead*, ed. by Shawn McIntosh and Marc Leverette (Lanham, MD: Scarecrow Press, 2008), pp. 185–212. (p 186), cited in Gauthier, *Negotiating Community in the Interregnum*, p. 545.

²⁴⁷ Vervaeke, Mastropietro and Miscevic, *Zombies in Western Culture*, pp. 13-14.

²⁴⁸ *Ibid.*, pp. 9-10.

²⁴⁹ *Ibid.*, pp. 13-14.

²⁵⁰ Gauthier, *Negotiating Community in the Interregnum*, p. 544.

²⁵¹ *Ibid.*, p. 545.

space. The fact that the series is about the living characters' lives, rather than the walkers,²⁵² is an important source of hope then, since analyses can help us consider that our own, real experiences might be a transitional liminal space rather than a monstrous lack.

We have covered a lot of complex detail in this chapter. As noted in chapter one, some of it will not be forming a clear cloth yet – we must let the weaving continue. However, several things should now be clear. First, that the narrative of *The Walking Dead* can undeniably be understood as a string – or wave – of seven rebirth cycles, each catalysed by a violent invasion from the self. These cycles are catalysed by fiery destruction and have phases analogous to pregnancy: conception/destruction and inferno; gestation/development and decentralised action; labour/messy or hard ordeal; (re)birth/main action plot and change. The destruction which starts each cycle is necessary for rebirth, since it is destruction which creates, and loss, despair and sacrifice are just as necessary. Rebirth is a caterpillar transforming into a butterfly, sacrificing a drop of red excreta as it flies off to its new life. Fire is a crucial part of the destruction too, making rebirth a phoenix burning and rising from the ashes. Like the phoenix, which is equal to the circle as symbol, rebirth is never-ending and cyclical. There are seven identifiable rebirth cycles in the series, though the last has not yet finished, which we have represented with diagrams like bubbles that might be thought of as individuation in a narrative sense. Seven is an extremely important number in holy and secular life, including playing a key role in the Book of Revelations. It is the number of transformation and development, combining the ego (three) with wholeness (four), indicative of the self as a dynamic process; in the series, ego dominates in cycles 1 to 3 but by cycle 4 this domination is challenged by the self in the form of the shadow archetype; by cycle 7 the self has arrived. This wave of cycles illustrates wholeness as we are beginning to see it: this whole (the seven cycles) is a part of a bigger whole (a *Walking Dead* franchise universe of stories) and can be understood as a series of smaller wholes (each cycle) within the bigger whole of the seven as well.

Additionally, there is a wider rebirth in the form of a shift from ego development to self development brought about by Lori's symbolic death giving birth to Judith. As Lori died, so did the patriarchal values she represented; that her death was caused by her children means what she represents is especially rejected. As an image of the mother archetype, Lori personifies both the positive and negative polarities in that she nourishes the future but also poisons the present with her reactionary values, for example. We have established that the pre-apocalypse time and time before Lori's death is the metaphorical morning in the development, when the ego's values, represented so starkly by Lori's adherence to patriarchy, reign. Then, from the point of the apocalypse, finalising with Lori's death, the afternoon begins, bringing with it a reversal of values and a post-apocalyptic time, Judith's time. The apocalypse was therefore another rebirth in its own right – the shock of it wakes people up, after which they finally start to live. Lori's death is therefore a split in time between ego development and self development; the eye imagery in the credits shows that the self is, indeed, approaching. The apocalypse and Lori's death are experiences of the self, in that they are violent and affective, violation of a secure containment by an other. We have explored what is breaking in or out in this violation and concluded that both the ego is breaking out and the self is breaking in – a reciprocal relationship, both ego and self are

²⁵² It is the characters who are the walking dead, not the walkers.

born and grow from, into and around each other and both push at each other aggressively to be both separate and connected. We have seen this represented in the infinity loop, which shows how this reciprocal relationship is possible. We have speculated that the 'rim' of the first half of the loop is comparable with the conscious, and its inner circle with the ego. Conversely, the 'rim' of the second half is comparable with the unconscious, and its inner circle is the centre of the unconscious: the self. This means that the loop allows movement between the conscious and unconscious because the content is in the loop, not inside the circles, and is a synthesis of two equal but opposite halves which are balanced. We have thus postulated that the ego-self axis posited by some Jungians does not exist. Further, we have begun to see the expanse behind the loop as the fourth element in the trinity, representing other, and therefore also self. The self, we have said, is all of: the second half of the loop, the loop as whole, the expanse behind the loop and the living process going on as the loop transforms and communicates between conscious and unconscious. This shows that there is no need to see the apparently disparate elements of the self as problematic: it can be archetype, totality, centrality, other, and so on. The loop is a useful tool to aid this understanding but it is crucial we do not see it or the self or psyche as static. The self is a process in motion and the infinity loop shows how de- and reintegration could take place via a continuous dialogue between conscious and unconscious; therefore, the self moves between conscious and unconscious in flux and there is no split or contradiction. Moreover, we have concluded from our discussions that the self is the potential to be whole, as well as a central regulator like the brain. Through its use of recurring rebirth cycles, *The Walking Dead* asserts the need for the violent other, without which there can be no creation, therefore it is potentially a very important text in helping people understand individuation in 21st century terms.

We have started to see acausality in all this too: Lori's death somehow causes Judith's takeover from Rick as the series' hero, likely through the reversal of values it brings and the fact that Judith's birth brings a new feminine value into the world, but we cannot be certain. Since Lori functions as a mediator between ego time and self time she is also an anima image. If we had to position her on the loop, therefore, we would place her in the very centre, where the halves meet. There is also some biblical symbolism that equates Lori with Eve and her betrayal of Rick with Shane with that of Adam and Eve's betrayal of God. Interestingly, this might further contribute to the reversal of values inherent in the series, since there is less blame placed upon her than upon Eve and her suffering and death in childbirth, which has not been followed by any other depictions of problematic (real) labour might be understood as a lifting of original sin. Equally, Judith's birth is comparable with that of Jesus, further testifying to the new world she brings.

Additionally, there is a remarkable resemblance between the infinity loop imagery and that relating to waves and space in physics. Identical waves with a phase difference of 180 degrees look like the infinity loop, and, like ego and self, waves and particles are opposites but perfect complements to each other in a holistic system. Waves and particles might be considered analogous to the unconscious and conscious respectively, as shown in shared features such as the nonlocality of waves and the self, the fact that particles and ego are needed to experience the waves or self, and the potential of waves and the unconscious to be indefinite. It is also possible to understand this concept via a wormhole-in-space model, which is just as much as infinity loop as a wave function. In the wormhole, consciousness

moves vertically through the central 'hole' and unconscious moves horizontally through an infinite but connected space.

When waves smash water they create bubbles; we have seen that the rebirth cycles appear as a row of bubbles in our diagrams. That is, the narrative at the start was passivity in the camp outside Atlanta. Then, an unconscious force emanating from somewhere we do not know, one possibility being Lori's role to symbolically die, smashed into the narrative: the destruction which started the first rebirth. This force was a wave: it rippled through space, causing the destructive rebirth to become a repeated pattern, smashing the narrative into cycles. Both wave curve amplitudes and propagating dynamic disturbances also look like the infinity loop. Dynamic propagation reminds us both that the circle and the infinity loop are the same thing seen from slightly different moments in time, and that it is therefore crucial we see what is taking place as a constant process – the images we have seen are static but the self and psyche are not. Rather, like a snake curling and propelling itself forward with transformational energy, the wave and the self are moving in all directions constantly, not to mention potentially infinite, creating new loops all the time.

This developmental process links closely to the notion of journey. The series, like the self and the wave, are all about journey: there is no classical hero's return, and no cure is sought for the zombie pandemic after Eugene is revealed as a fake. Rather, the characters just live. The journey is a very American theme, and this is heightened by the prominence of the train tracks during the Terminus plot, which are a symbol of motion and progress, as well as the western genre. Both that and the zombie genre allude to liminality and change, further making the series about transformation. And, of course, there is a contradiction uncovered in the clash between positive image of train tracks and the negative experience they bring at Terminus, from which an empowered woman rescues everybody.

Chapter three will look at rebirth as an archetype and, in doing so, explore what actually happens in the characters' lives after Lori's death that shows gender roles change. It will explain how, through the increased connection with the self that is becoming possible, the rebirth depicted in the first rebirth cycle allows for positive socio-political change and also the introduction of Michonne, a very different type of female character from those originally part of the group. After that, chapter four will look at how Judith takes over the hero image from Rick and functions as a synthesis of ego and self, and what the role of the archetype is in our infinity loop metaphor, before chapter five brings that metaphor and the science together.

3. Archetypal Rebirth and Socio-Political Change

3.1 The Archetype of Rebirth

In the previous chapter we established a series of cyclical narrative rebirths and a wider birth of the self and reversal of patriarchal values upon Lori's death, which we interwove with the notion of the self as an infinity loop and process in motion, and waves. This discussion began to show that, contrary to common claims in the existing literature, apocalypse and political renewal complement each other in the series. This chapter will build on that considerably, broadly exploring how life changes for the characters after Lori's death and demonstrating that the renewal made possible by the apocalypse leads to a radical change in gendered norms and gender roles. This section will start by analysing the first rebirth cycle as an archetype of rebirth.

In order to explore the first rebirth cycle in more depth we need to know what Jung had to say about rebirth as an archetype. Jung identified five types of the rebirth archetype. The 'transmigration of souls' is where "life is prolonged in time by passing through different bodily existences".¹ 'Reincarnation', similar, includes "the continuity of personality", accessible to memory in the next body.² 'Resurrection' involves literally returning from the dead.³ There is rebirth in the 'renewal' sense, i.e., becoming a different person within one life through a change in personality.⁴ Finally, rebirth can consist of 'participation in the process of transformation', where change does not come about directly, but from taking part in a spiritual rite of transformation, like Mass.⁵ Jung observed that human experience of rebirth, or the imagery with which it manifests itself, may be one of two types: either the 'transcendence of life', in which the continuation of life is revealed to the observer by spiritual rite or mystical experiences,⁶ or as 'subjective transformation', which directly changes the personality.⁷ Jung explained that subjective transformation may happen in numerous ways: diminution of personality, enlargement of personality, change of internal structure, identification with a group, identification with a cult-hero, magical procedures, technical transformation or individuation.⁸

At first glance *The Walking Dead* may appear to be obviously predominated by the type of rebirth Jung referred to as 'resurrection', and that the experience of it is the 'diminution of personality' type of subjective transformation: it is, after all, a zombie narrative, in which the dead literally return to life but with no remains of their human personality. Vervaeke et al. certainly view the concept of the zombie apocalypse pessimistically, suggesting that it is perhaps the first one to offer "resurrection without rebirth", meaning that there is no hopeful transformation.⁹ Less cynically, Moreman believes zombies can be interpreted both

¹ Jung, *Four Archetypes*, p. 47.

² Ibid.

³ Ibid., p. 48.

⁴ Ibid.

⁵ Ibid., p. 49.

⁶ Ibid., pp. 51-52.

⁷ Ibid., pp. 53-65.

⁸ Ibid., pp. 53-64.

⁹ Vervaeke, Mastropietro and Miscevic, *Zombies in Western Culture*, p. 27.

as the suffering element required in the rebirth cycle, yet also as the element which connects us with our unconscious.¹⁰ That is, their pointless striving for nourishment represents the pointless striving for life by the protagonists, who battle to hold onto life even though death and rebirth through reanimation is inevitable.¹¹ Yet they also link to Buddhist meditation on the foulness of the corpse: by “observing the corpse and realizing the connection to oneself, the meditator can realize both the impermanence of things as well as the suffering inherent in attachment to the body”.¹² Thus, the protagonists may be conceived of as the meditators and the living dead as facilitators, allowing the protagonists healthy access to their unconscious and the process of rebirth. In this sense, they function as a mass anima/animus. However, there is also a convincing claim that the living dead cannot symbolise rebirth because they decompose; it is actually *lack of decomposition* in a body that would allude to the eternal.¹³

Indeed, the analysis put forward here agrees that the walkers do not represent rebirth, though it is certainly true that they facilitate it by providing change and the need to continue changing, thereby enabling rebirth to occur. It is interesting to see them portrayed in this way since, despite Moreman’s claims, they are traditionally viewed predominantly as a mass shadow image, reflecting the dark side of the survivors they try to turn; the survivors’ experiences are generally not deeply explored. *The Walking Dead* is perhaps the only exemplar text where the living dead function predominantly to provide access to numinous experience for the characters. Namely, the bulk of zombie texts and linked scholarship focuses on the importance of the zombie, but, in *The Walking Dead*, it is not the walkers who represent or experience the rebirth, but the protagonists. This is really quite different from previous zombie narratives and is made possible largely by the medium of television, whose longer running time and scope for complex character development allows for a deeper exploration of human society in a post-zombie-apocalypse world than feature film. Thus, as McKenna says, what makes the series different from previous zombie productions is that the focus is on the survivors and how they try to navigate a world which is morally different from before; it is not a simple critique of capitalism, as zombies frequently are, but a discussion of a possible future.¹⁴ It is the living characters, made potentially eternal by the infinite nature of the television series, who experience transformation. The shift in importance from the living dead to the living characters makes hopeful rebirth not only possible but unavoidable. The approach taken in this analysis to explore the human survivors is unique to my knowledge, and is made possible by *The Walking Dead*, which is itself unique in this focus. And it is crucial to move away from focusing research on the zombie itself because the assumption that what is depicted by the genre is only diminution or abasement¹⁵ is likely to lead to the belief that it has no academic or scholarly worth, damaging the already precarious position of television and popular culture in academia.

¹⁰ Moreman, *Dharma of the Living Dead*.

¹¹ Ibid.

¹² Ibid., p. 275.

¹³ Birkhäuser-Oeri, *The Mother*, p. 39.

¹⁴ Tony McKenna, *Art, Literature and Culture from a Marxist Perspective* (Basingstoke and New York: Palgrave Macmillan, 2015), pp. 35-38.

¹⁵ Perhaps a belief that it depicts mindless zombies killed with mindless violence.

This section will show that, on the contrary, the rebirth depicted in the first cycle is not resurrection, but renewal: the characters and human society become different via changes in personality. Without a doubt, the first cycle is renewal experienced through the 'enlargement of personality' type of subjective transformation, showing right away that it would be a fallacy to view the rebirth in the series as diminution. As well as the self-explanatory sense of becoming more and better, for Jung, enlargement of personality meant an increasing consciousness of and receptivity towards the greater potential which is already inside us; being able to respond to a challenge from outside us by tapping into something inside us which will make us more than we were before.¹⁶ The external challenge has been provided by the walker-pandemic and apocalypse, but it is in rising to that challenge by drawing out people's potential - becoming more than they were, not less – that the survivors experience rebirth as renewal through enlargement.¹⁷

By the rebirth phase of the first cycle the survivors have become more independent and capable. When season four opens to a prosperous community at the prison it is clear they have found strength, talent and resilience which they did not have before. They have stopped looking for official help and leadership from channels outside in favour of helping themselves by clearing the prison and establishing their own community. Indeed, abandoning external bodies such as the government, military and CDC and effecting change from within themselves instead is precisely what has made them flourish. Before the prison, they were either waiting or struggling with no semblance of real life. Now that they have embraced leading themselves and creating their own community, they are thriving.

This is strongly reflected in the symbolism of the prison, whose status has been subverted: what once belonged to a strict social order has been taken over by the people; and inverted: whereas it used to be better to be 'out' (or controlled by external factors), it is now better to be 'in' (or controlled by what is within you). They are *inmates*, and in-dependent rather than out-dependent. This is also represented physically by the prison, whose strange, unfamiliar and dark passageways are allegorical for the unconscious:¹⁸ the characters are looking inward, getting to know who they really are and what they can do. This represents a near-future without established socio-political structures such as government, a scary and even impossible prospect for many people, as a space where people will be able to do things they did not know they could; will surprise themselves by how great they are and what potential they have: a hopeful insight into how we might cope and change if this happened for real. This 'being inmates' is not to be confused with imprisonment in the sense of containment, as discussed in chapter two, despite the fact that the prison could symbolise that. Here we understand it as an inner meditation on one's purpose and potential. This is one of many ways that this analysis does not shy away from multi-layered meaning.

A crucial part of the renewal through enlargement of personality is a dramatic transformation in gender roles, which challenges patriarchy and affects leadership. The time before the rebirth phase at the prison is characterised by misogyny and inequality, as discussed previously. Before the prison, men were dominant and did the most important

¹⁶ Jung, *Four Archetypes*, p. 54.

¹⁷ This further demonstrates Moreman's point, made above, that the living dead act as a facilitator.

¹⁸ Von Franz, *The Process of Individuation*, p. 170. Again, this entry to the unconscious further exemplifies that the walkers play the role of a sort of collective anima/animus.

jobs, such as fighting and getting supplies, and women were subordinate and given inferior roles such as laundry. The women did not know how to use weapons; men protected them while they cowered. There was almost no challenge to this imbalance of power and division of labour; almost everybody supported pre-apocalyptic patriarchal norms at all times. As soon as the prison, the symbol of going into oneself, arrives on the screen, however - a change in setting which is directly linked with Lori's death almost immediately after arriving - a dramatic change starts.

3.2 Socio-Political Change and Enlargement

3.2.1 The Downfall of 'Ricktatorship'¹⁹

The first factor in this positive change is Rick's failure as a one-man leader and renouncement of leadership, leading to the formation of a mixed-gender, mixed-race council. Rick is treated as a natural leader when he joins the group in season one. As the various critical commentators mentioned so far have stated, the first episodes depict the unquestioned status quo of one white, male leader with authority vested in him by socio-political institutions, in Rick's case the police. Simpson feels that Rick's emergence as leader over characters with competing and opposing ideologies, such as the conservative Merle and the morally ideological but passive Dale (Jeffrey DeMunn), suggests that compromising with a pragmatic liberal ideology is the correct path for America today but that this liberal system is problematised by being Rick's "burgeoning patriarchal dictatorship", a system where Rick does the dirty work, such as killing reanimated loved ones, when others cannot act.²⁰ However, he does not recognise the temporary nature of this situation or Rick's struggle to lead in such a way, which this section will explore in detail as it pertains to the time at the prison. Yet, even before the prison Simpson's views may be exposed as simplistic, such as during the time living at the farm when Daryl takes the gun from Rick's shell-shocked hand and euthanises a dying Dale: doing the 'dirty work' when Rick could not act.²¹

As with all the norms established in the first episodes, the presumed naturalness of Rick's leadership is another scene-setting which lays the foundations to explore change. At the end of season two, the group has lost the farm and is homeless, desperate and in danger; blind panic takes hold and various members call Rick's decision-making and ability to lead into question, to which Rick responds with an aggressive outburst, claiming that his leadership is not a democracy and they must do as he says. Nuckolls believes this outburst demonstrates that "a primitive patriarchy can be rebuilt".²² However, there was little support in favour of Rick's dictatorship, and plenty of protest against it from the group. Neither going backwards nor rebuilding patriarchy are themes, as Nuckolls believes. In fact, the opposite is true: as we saw in the previous chapter, and will understand even more throughout the thesis, there is a constant, dynamic process moving them *forwards*, and that process *destroys* pre-apocalyptic patriarchal norms. This section will discuss how we come

¹⁹ This is the term applied to Rick's one-man, authoritarian leadership throughout season three and also to Rick's return to this mindset after the group join Alexandria by fans.

²⁰ Simpson, *The Zombie Apocalypse Is Upon Us!*, pp. 29-33.

²¹ 2.11, 2012.

²² Nuckolls, *The Walking Dead as Conservative Cultural Critique*, p. 106.

to understand that Rick is struggling to cope with the responsibility of his leadership, which is ultimately replaced by a democratic council system. As such, it should also be born in mind that the plethora of criticism of Rick's certainly poor and morally grey leadership sets extremely high standards for him. It should be remembered that there is no precedent for leadership in the zombie apocalypse and Rick is just a sheriff's deputy trying to manage.

Although Sugg sees the series as "an explicitly white masculinist survival narrative" which seeks to uphold colonial liberalism,²³ she does, at least, realise it is not so simple, even if she struggles to clarify the definitive counterevidence offered throughout this thesis. Sugg admits that the series is simultaneously a commentary which problematises that nostalgia²⁴ and that white male dominance is being challenged,²⁵ and begins to recognise the friction between a sense that society should revert to patriarchal systems and doubts over the effectiveness and appropriateness of those systems. This position is summed up in Sugg's comment: "[f]rom the first episodes, Rick's fitness to lead this group is both a foregone conclusion and an ongoing question".²⁶ But Sugg's work does not analyse the interplay between those two positions and how they construct more progressive notions of gender, which is a key aim of this chapter. Sugg consistently appeals to what I consider evidence that the series is challenging patriarchy but does not explicitly recognise it as challenges because she does not analyse via the theme of change which underpins the series and this thesis. For example, Sugg explains: "Rick and Carl, and other newer male characters, are so often shown to be questionable, if not awful, people who make horrific, if not stupid, decisions"; and "Rick's character, for example, articulates a cyclical dynamic in which the male hero, whose leadership is seemingly designed to embody the audience's nostalgic and persistent investment in such a figure, is exposed as a serious problem".²⁷ And Sugg goes on to say that "Rick Grimes, who appears to be a figure for masculine (and thus liberal individualist) resistance to experiences of impotence and irrelevance within neoliberal systems of corporate and state control comes to embody a potential critique of liberal individual agency and masculine leadership".²⁸ Sugg does not unpack these comments against a theme of change, however, leaving the impression that the potential critique is only potential: maybe the series might challenge patriarchal norms. In our discussion, however, it will be clear that, and more importantly how, that potential is realised and the male hero's leadership is purposely problematised. With that in mind, let us take a close look at the change in leadership structures during the first rebirth cycle, what brings the change about and what its effects are.

Leadership takes a quick and heavy toll on Rick. When Lori dies, Rick becomes mentally ill and unable to function, wandering the grounds and the depths of the prison. Nuckolls theorises that Rick's mental illness following Lori's death comes from his guilt at not having forgiven her and that this guilt restores the sanctity of their marriage, thereby upholding the institution of marriage.²⁹ However, not only is society based on marriage definitely not

²³ Sugg, *The Walking Dead: Late Liberalism and Masculine Subjection*, p. 801.

²⁴ *Ibid.*, p. 801.

²⁵ *Ibid.*, p. 797.

²⁶ *Ibid.*, p. 795.

²⁷ *Ibid.*

²⁸ *Ibid.*, p. 804.

²⁹ Nuckolls, *The Walking Dead as Conservative Cultural Critique*, p. 108.

upheld, as I will discuss in the next section, but Rick's guilt is rooted in blaming himself for not having kept Lori alive and considering himself responsible for her safety.³⁰ There is no evidence at all that guilt over lack of forgiveness is what drives Rick's madness. We know, however, that it stems from his failure to protect Lori and the resultant panic about his ability to protect the group as a whole because of the severe psychotic episode Rick suffers when Carl and Hershel try to persuade him to allow Tyreese's group to join them at the prison.³¹ During their discussion, Rick sees an hallucination of Lori and loses control, shouting and screaming in a deranged and terrifying manner, scaring Tyreese's group away. Lori's hallucination reminded Rick how he feels that his leadership failed to keep Lori alive: guilty and inadequate. As San Juan points out, Rick's outburst derives from fear of being responsible for even more lives than he already is, when he cannot even lead and care for his current subordinates.³² It also places the stress of making decisions which could lead to harm for the others entirely on his shoulders, should this new group turn out dangerous. The accountability is too much for one person³³. Rick's mental illness on the basis of these pressures raises serious concerns over the stability of patriarchal leadership: the system of one person in charge puts that person under enormous stress and has expectations of them that they cannot meet. Linked to this madness, Rick is unable to lead, and even to function, at this time because he spends so much time wandering the space on the edge of the prison grounds looking for the apparition of Lori: he is looking for answers *without* rather than *within*, so enlargement is prevented for him at first. The others disagree with Rick about turning the strangers away, showing further that his leadership is failing, and later, when the prison is attacked,³⁴ both Rick and Hershel, formerly patriarchs in control, have difficulty fighting well. Rick attacks the walkers in an extreme and frenzied way, not fighting efficiently at all. Maggie, Beth, Carol and Michonne all fight back far more capably and efficiently.

We already said that Lori is an anima manifestation for the whole narrative in that she mediates between the ego and self times. On a personal level, anima mediates between ego and self to help men relate to their unconscious.³⁵ In that sense Lori also represents Rick's own anima as part of her symbolic death, manifesting (or should that be womanifesting?) as an hallucination which haunts yet lures him. Jung described anima as "the soul-image of a man [...] represented [...] by a feminine figure".³⁶ The hallucination is not only ethereally feminine in a long white dress, it appears especially when Rick is under pressure from or troubled by his patriarchal position, such as when he was asked to allow Tyreese's group to

³⁰ McKenna, *Art, Literature and Culture from a Marxist Perspective*, pp. 39-40.

³¹ 3.9, 2013.

³² San Juan, *Dissecting The Walking Dead*, p. 96.

³³ Turning away this group (thought they eventually join the protagonists) also shows how Rick has failed to turn his own experience as a subordinate into the foundations of good leadership. That is, when the group first arrive on the farm and are desperate to stay, Hershel wants them to leave. There is considerable tension over whether they will stay and Rick, as the subordinate to Hershel as property owner, has a tough and stressful time trying to convince him to allow them sanctuary there. Despite knowing how it feels to beg for sanctuary, he will not grant it to others.

³⁴ 3.16, 2013.

³⁵ Von Franz, *The Process of Individuation*, p. 185.

³⁶ C. G. Jung, 'The Masculine in Women: Letter of 12 November 1957', in *Aspects of the Masculine*, ed. by John Beebe, 3rd edn. (London and New York: Routledge, 2003), pp. 121-22 (p. 121). Though this is not certain and post-Jungian thought considers a same-sex figure possible.

live at the prison.³⁷ This timing, coupled with the fact that Lori herself represents adherence to patriarchal norms, demonstrates that the hallucination is a visual representation of the problematic patriarch in Rick's soul: a challenge to traditional thought, which would have such a fatherly image represented by a male figure. Secondly, the anima projects a male fear of women's profound connection with life and death onto women.³⁸ Rick's hallucination projects onto Lori his fear that he has caused her death by failing to protect her, as well as his emotional response to her being dead but also sort of alive, in that she lives in the daughter who killed her in childbirth. Lori's deathly silence is a part of this, turning her into an empty vessel for his projections. Additionally, the hallucination functions to lead Rick to his unconscious. Not only does she always appear just out of reach in the prison grounds, causing Rick to follow her, but she specifically leads him further into the depths of the prison building, which we know symbolises the unconscious, by having him follow the sound of a ringing telephone.³⁹ The beautiful vision of Lori appearing in the grassy prison grounds, moving away from Rick to entice him to follow and seeming both lovely and uncanny is the part of anima who is "as a tiger, gliding through the grass, waiting to leap ferociously on its prey, yet looking sleek, gentle, and catlike".⁴⁰ When Rick picks up the telephone, he speaks to a woman who says she lives somewhere safe.⁴¹ He becomes obsessed with waiting in the bowels of the prison for the telephone to ring.⁴² Finally, he realises he is speaking to Lori, i.e., himself – the entire sub-plot with Lori as a ghostly anima amounts to Rick *looking within himself*, connecting with his unconscious to enlarge his personality.⁴³

The focus of their discussions is that the woman lives somewhere safe, and Rick's fixation on getting to that somewhere safe shows that he is talking to the image of woman which represents solace, care and comfort, which blurs the line between anima and mother. Rick begins to recover from Lori's death when the voice tells him to take care of his children and not give up, implying perhaps that for Rick the separation of the mother image effected by Lori's death threatened to also separate him personally from his anima, especially given his repeated assertion that he was going to keep her alive⁴⁴ and obsessive following the hallucination throughout this time. Hearing her encouraging him as a mother from what is clearly inside his own head perhaps reassured him that his anima was still there and still able to guide him. Although killing the mother ejects her, Stone asserts that there is a residue left which threatens separateness.⁴⁵ The contradiction for Rick in that Lori is an image both of this mother residue and his own anima continues to make things difficult for him, however. Although he wants closeness to her, he is also frightened by her and aware that he needs separation. When Rick tells Tyreese's group they may not stay, for example, although from their point of view he is screaming at them, he is actually screaming at Lori,

³⁷ 3.9, 2013.

³⁸ Wehr, *Jung and Feminism*, pp. 110-13.

³⁹ 3.5-3.6, 2012.

⁴⁰ Wesley, *The Many Faces of the Feminine*, p. 380.

⁴¹ 3.6, 2012.

⁴² 3.6, 2012.

⁴³ 3.6, 2012.

⁴⁴ 3.6, 2012.

⁴⁵ Stone, *Feminism, Psychoanalysis, and Maternal Subjectivity*, p. 47.

saying that she is not supposed to be there and to go away.⁴⁶ The hallucination's contradictory nature is especially evident in the fact that it leads him not only into the depths of the prison and, therefore, his mind, but also out to the periphery of the prison grounds, almost out of the prison altogether⁴⁷ and, therefore, back into consciousness.

The final time he witnesses the hallucination, the group is preparing to fight The Governor, having just taken their first vote on how to proceed following Rick's relinquishment of one-man rule.⁴⁸ Rick is not disturbed by the vision this time, but carries on with his preparations, and she turns away and does not come to him again. This suggests the change in leadership and moving on from the patriarchy that Lori the mother so symbolised has defeated the mother residue part of the vision and allowed Rick to stop projecting his anima onto Lori, taking it back inside him.⁴⁹ As the episode and season ends, ready to start season four with a completely new, council-led, thriving community, we see a close-up of Lori's grave, upon which stands a 'wonky' cross, showing perhaps that the way of life she represents is broken, cannot be held together, is fundamentally flawed or is not worthy of such a sacred shape. Finally, Lori's disappearance constitutes a triple death: first as human, then as deceased/walker, then as hallucination. The implied trinity she occupies lends further power to her symbolic death,⁵⁰ both by imbuing it with the power of three and by lending her a divine air. That is, her three incarnations of person, that which comes after them, and ethereal, ghostly hallucination align her with the father, the son and the holy ghost. This is a further way we can consider the synthesis she presides over to be an allegory for the self, since the self is commonly equated with the divine principle.

Rick also has two encounters with shadow figures that enable him to grow as a person, realising he must stop his dreadful leadership and ask the group to become a democracy. We will look at shadow encounters in more depth later, since Negan is the main shadow manifestation experienced by Rick. It will be enough here to remind ourselves that "[t]he shadow is everything that is 'not me'",⁵¹ therefore it is that which is perceived as other. Indeed, as the archetype which usually manifests first in individuation, the shadow is comparable to the self as violent other, since it is the first one to 'break into' the ego and is usually unpleasant to deal with.⁵² Yet, as we have also said, the other is not really, or not entirely, 'not me', since that within my unconscious is also 'me', even if it is 'unknown me'.

⁴⁶ 3.9, 2013. In fact, it is ambiguous whether he was going to allow Tyreese's group to stay: there is a hint that he was going to until Lori appeared, reminding him of his failure as a patriarch.

⁴⁷ 3.10, 2013.

⁴⁸ 3.16, 2013.

⁴⁹ Indeed, it will never appear as Lori again.

⁵⁰ Lori's symbolic death to save us from patriarchy is not without issue, of course, since it takes the easy route: "[i]t is easier to blame mothers than to comprehend the entire system that has restricted women" (Baker Miller, *Towards a New Psychology of Women*, p. 193). Nevertheless, it is a radical narrative decision because, contrary to traditional psychoanalytic imagery, which sees disidentification from or negation of the mother as the construction of masculinity (Stone, *Feminism, Psychoanalysis, and Maternal Subjectivity*, p. 46), this separation from the mother negates masculinity in the sense that it drives a rejection of patriarchy and traditional gender representation.

⁵¹ Ann Casement, 'The Shadow', in *The Handbook of Jungian Psychology: Theory, Practice and Applications*, ed. by Renos K. Papadopoulos (London/New York: Routledge, 2006), pp. 94-112 (p. 66).

⁵² Though we have seen that Rick meets his anima first, which makes more sense due to the anima's role as mediator – you have to become connected to your unconscious via its mediation before you can begin to experience the unconscious more fully, surely.

As we mentioned in chapter two, there is a mirroring between unconscious and ego, and in the case of the shadow it reflects back the worst that is inside you. It is the part of ‘me’ I hide, deny or even try to suppress, though I should not do that because the shadow must be mastered and assimilated.⁵³

Thus, via his shadow encounters in this cycle, transformation from a one-man dictatorship into a democratic council further comes from *inside* Rick. To understand these encounters we must look at how Rick and the two characters in question mirror each other: how are they both the same, but different? The first encounter is with The Governor, this cycle’s antagonist. The Governor, whose very name shows he personifies patriarchal one-man leadership, runs a settlement (Woodbury), which contrasts with the dirty prison dramatically. It is a pretty, neat, verdant, traditional American town. Here is a contradiction that exposes meaning: beauty on the surface can be rotten at the core; the communities that once were desirable and idyllic are now to be avoided; the shabby prison, wrecked, filthy and uninviting, is the source of dramatic change – it is much more desirable to live there.

The Governor presents a friendly, trustworthy front, but, unknown to or ignored by the townspeople, he is a ruthless tyrant. His military maintain Woodbury by finding other settlements and survivors, taking everything they have and killing them. Thus, he represents the colonial, capitalist west, which is, of course, inexorably bound up with patriarchy. The Governor’s mantra is “you kill or you die, or you die and you kill”: he believes everyone should be seen as a threat and that ending that threat should be enjoyed, since it means you are alive,⁵⁴ showing that he is not interested in anything but survival and protection, and uses that as an excuse to position other people as subordinates. Rick, a less extreme but nevertheless patriarchal leader, and The Governor therefore reflect each other in many ways. For example, whereas Rick refuses to allow the group of strangers to stay in the prison, The Governor does take them in.⁵⁵ As Rick reacts in horror to the news that Lori has died in childbirth and he has a baby daughter, the juxtaposed scene shows The Governor creepily brushing the hair of his chained, dead daughter.⁵⁶ There is a parallel between Rick’s right-hand men of Hershel, the wise, calm, learned man, and Daryl, the muscle, with The Governor’s right-hand men of Milton (Dallas Roberts), the intellect of Woodbury, and Martinez (Jose Pablo Cantillo), its muscle, which is so obvious even the characters mock it.⁵⁷

Several cynical papers view the series through the lens of Hobbesian thought, whereby the series is conceived of as supporting absolute sovereignty in order to achieve security. This view ties in closely with the criticisms of white, one-man leadership expressed other literature. The Hobbesian stance posits that the rise of survivalism and sense of vulnerability in the post-9/11 world ties into *The Walking Dead* as a narrative that claims the only escape from the horrors of nature is a government which can ensure the people’s safety; thus, the series allegedly trains people to accept a tyrannical government if that is what ensures

⁵³ Henderson, *Ancient Myths and Modern Man*, p. 121.

⁵⁴ 3.16, 2013.

⁵⁵ 3.9, 2013. Though, of course, they come to realise he is not what he seems and eventually change sides.

⁵⁶ 3.5, 2012. In the comics The Governor’s relationship with his daughter is even more questionable – Gauthier calls it “near-incestuous” (Gauthier, *Negotiating Community in the Interregnum*, p. 552).

⁵⁷ 3.13, 2016.

safety.⁵⁸ Again, this view only deals with the earlier seasons of the series and does not consider a wider context of change. Linking the earlier seasons to a Darwinian survival of the fittest, the Hobbesian argument relies heavily on the concept of The Governor as a tyrant people support.⁵⁹ However, the proponents are making the series fit their own conclusions: there is no reference to the crucial fact that The Governor is an antagonist, whose side the audience are not supposed to be on. The Governor is shown to be insane and his society is not sustainable; he is a shadow figure, a nightmarish alter-ego designed to highlight how awful Rick is not but has the potential to be who is made obsolete when his own people join the prison's democratic community and his obsession with security destroys those he means to protect. It surely cannot be sensibly suggested that The Governor promotes supporting tyrannical leadership.

Humans *are* capable of monstrosity, moreover. There is a slightly worrying idealism in the penchant for attacking the series for showing violence and characters doing morally questionable things for survival in the face of societal breakdown, constant violence from the walkers and fear and nihilism. It is realistic – humans have a shadow, and we should not try to avoid it or else we will never learn to master it. Showing it is not the same as promoting it. The main role of The Governor as shadow is to demonstrate the extreme possibilities of the pre-apocalyptic patriarchal structures that Rick currently is still trying to uphold: he is a nightmare version of Rick, a version he might have been in another life. McKenna mentions that, like Rick, The Governor was a family man with a background in organising and administering, who seemed trustworthy by putting group safety first but became corrupt and dangerous as a leader; he is “an echo of Rick’s darkest future”.⁶⁰ This comment is not intended as Jungian, but it superbly illustrates how the reciprocal relationship between conscious and unconscious means that the self calls to and pulls at the ego from the future. As Jung writes, “[i]t was as if future events were casting their shadow back”.⁶¹

As well as the artifice he has created and his military methods, there are multiple issues with The Governor’s behaviour and leadership which link problematic patriarchy, toxic masculinity and insanity. He keeps fish tanks in his home which are filled with still-living walker heads.⁶² He gathers walkers from outside the settlement and his soldiers fight them in front of the baying townspeople at night like a warped gladiator trial.⁶³ He tries to manipulate Andrea and Michonne into thinking they are not prisoners at Woodbury, then sends soldiers to kill Michonne when she tries to leave.⁶⁴ Determined to wipe out the group, he abducts Maggie and Glenn and has Merle torture Glenn and sexually harasses Maggie to

⁵⁸ Eric T. Kasper and Troy A. Kozma, ‘No Arts, No Letters, No Society, and Which Is Worst of All, Zombies: *The Walking Dead* and Hobbesian Politics’, *Journal of Popular Culture*, 52.3 (2019), 542-63 <10.1111/jpcu.12801>, and Geoffrey A. Wright, ‘Hobbes, Locke, Darwin, and Zombies: The Post-Apocalyptic Politics of Survival in AMC’s *The Walking Dead*, *Quarterly Review of Film and Video*, 34.2 (2017), 148-70, <10.1080/10509208.2016.1144129>.

⁵⁹ Kasper and Kozma, *No Arts, No Letters, No Society, and Which Is Worst of All, Zombies* and Wright, *Hobbes, Locke, Darwin, and Zombies*.

⁶⁰ McKenna, *Art, Literature and Culture from a Marxist Perspective*, p. 39.

⁶¹ Jung, *Approaching the Unconscious*, p. 75.

⁶² 3.3, 2012.

⁶³ 3.5, 2012.

⁶⁴ 3.6, 2012.

get information.⁶⁵ His sexual harassment of Maggie is pointedly used to show how much worse he is than Rick, who is a problematic leader but would not do this.⁶⁶ He convinces the townspeople that the group is a threat to justify attacking them, calling them “terrorists”, which echoes real-world tactics of turning Western citizens against the Middle East.⁶⁷ When things do not go his way, he sulks like a child and euthanises an old man who has been bitten coldly and abruptly.⁶⁸ He forces Daryl and Merle to fight to the death with walkers in his gladiator arena, riles the crowd up to support the deed and then justifies it with “the people have spoken”, as though they have chosen this course of action, not him.⁶⁹ This displaces his own urges onto the populace, another real-world political tactic. He continues to lie about the group, saying he tried to negotiate but they were bloodthirsty, to conscript everyone older than thirteen for a military assault.⁷⁰ He tells Rick he will leave them alone if he gives him Michonne, who he wants in revenge since she stabbed him in the eye, though he admits to his own people he is lying and will attack anyway.⁷¹ His characterisation as a one-man mad leader is brought to a head in 3.16,⁷² when, having riled up his ‘troops’, who are just scared citizens, he takes them to the prison to attack and has them open fire indiscriminately, clearly acting on the childish urge to simply destroy anything he cannot have. When they are repelled by the group, he demands they go back and try again but the citizens refuse, at which point, utterly unhinged, he opens fire on his own people, killing almost everyone for refusing to do as he said. He laments that if he had been like this since the start his daughter would still be alive, which alludes to the same unhealthy result of having sole responsibility for subordinates that Rick’s post-Lori madness does, but The Governor uses it as an excuse to do terrible things.

After the attack, the group goes to Woodbury and saves its remaining citizens, and the place burns down, symbolising that the Western, patriarchal way it represents is over. This symbolism is emphasised during season four, when The Governor returns temporarily, trying to hold on to those same principles that are dying out. We reunite with him wandering alone, broken, unkempt and pitiful, as the song *Last Pale Light in the West*⁷³ plays, signifying that he represents the fading remnants of the Western way he upholds (a critique of the nostalgic, colonial white male hero that would surely meet Sugg’s approval), as though old notions of patriarchy are contained within him. We cut back to the day Woodbury burned down; he seems to regard himself as a symbolic light that is fading: we see him fold himself out of a photograph of his family.⁷⁴ Still, he finds a new group and attempts the same strategy with them as he did at Woodbury, feeding them propaganda about the prison group and talking them into an attack, and capturing Hershel and Michonne.⁷⁵ This attempt to hold on to his old ways stems from a relationship he had with a single mother and her daughter— onto the latter of whom he projects his feelings about his

⁶⁵ 3.7, 2012.

⁶⁶ San Juan, *Dissecting The Walking Dead*, p. 92.

⁶⁷ 3.8, 2012.

⁶⁸ 3.9, 2013.

⁶⁹ 3.9, 2013.

⁷⁰ 3.10, 2013.

⁷¹ 3.13, 2013.

⁷² 3.16, 2013.

⁷³ 4.6, 2013. Song by Ben Nichols.

⁷⁴ 4.6, 2013.

⁷⁵ 4.8, 2013.

own dead daughter. His relationship with his deceased daughter is another key element in the construction of his crazed patriarch image: he keeps the walker version of her chained and hidden in his apartment with a bag over her head, taking her out to stroke and brush her hair.⁷⁶ His attempt to protect the new child is an excuse to justify his attacks on the prison, thereby showing that he has not changed, but continues to 'blame' those who 'need' protecting for the violence he 'must' do to effect his protection. To further emphasise the patriarchal relations inherent in this view, when Hershel asks how he can kill someone else's daughter if he understands what it is like to have one of his own, as he claims, he answers because other people's daughters are not *his*.⁷⁷ This positions female relations as property, further showing how he represents the patriarchal past. His new girlfriend, however, is not convinced and questions his actions, and while The Governor is waging war at the prison instead of being with his new family, the girl is killed by a walker, showing that despite all his supposedly protective actions, he has let her die by simply not being a present father.⁷⁸ Finally, the last pale light goes out: we see from his point of view, already battered and likely dying from the attack, as his grieving girlfriend approaches and shoots him, representing a clear rejection of his old-world values. The Governor's version of patriarchy has ultimately killed itself by proving that its own actions in the name of protecting its subordinates do not protect; this has characterised him throughout, exemplified by the title of the episode in which his imprisonment of Daryl causes the group to attack Woodbury, allowing walkers to get in and his grip on control start to loosen: *The Suicide King*.⁷⁹ That Rick, and, therefore, the show, rejects the pre-apocalyptic, patriarchal values The Governor stands for, however, is made crystal clear. Hearing the Governor's fatal gunshot as the two flee the burning prison, Rick poignantly tells Carl: "don't look back, keep walking". Together, Rick and Carl lead the viewer forwards rather than backwards, into a future where the dominant, patriarchal, colonial values of The Governor are dead.

Merle also acts as a shadow manifestation for Rick, also problematising his one-man leadership and showing that positive change can come from within.⁸⁰ Merle is the sort of manifestation which resembles an annoying, aggressive little fly that you have to keep flicking away rather than a grandiose villain like The Governor, exemplified by his constant aggravating chatter while the group debates what to do about him after he and Daryl escape Woodbury, followed by Rick calmly knocking him out for some peace, to everybody's relief.⁸¹ Merle's relationship to Daryl is compared to Rick's: whereas in the past Daryl's entire identity was as Merle's brother and right-hand man, he is now Rick's. That Daryl must choose between Rick and Merle, since Rick will not allow Merle to live at the prison, highlights this.⁸² This parallel was also reflected in Merle's position as a key member of The Governor's entourage, serving Rick's shadow-as-Governor in a similar way to Daryl serving

⁷⁶ 3.15, 2013.

⁷⁷ 4.8, 2013.

⁷⁸ 4.8, 2013.

⁷⁹ 3.9, 2013.

⁸⁰ Merle's characterisation as a general irritant and petty criminal predisposes him to represent the shadow, though he is not the same as The Governor, showing how the archetypes have multiple faces.

⁸¹ 3.9, 2013.

⁸² 3.9, 2013.

Rick himself.⁸³ Daryl's is therefore a relational identity which challenges gendered assumptions.

Merle's subsequent entry to the prison allows Rick to see his own reflection, which is the key factor in his impending relinquishment of leadership. That is, when The Governor dishonestly tells Rick that he will spare the prison if Rick gives him Michonne, he initially decides to do so, manipulating the others into agreement with fear to suit his decision, just like The Governor.⁸⁴ However, he asks Merle to hand her over, as though understanding that Merle is the aspect of him that can and will do dark deeds.⁸⁵ It is hypocritical and unfair to Merle, however, and he forces Rick to confront the fact that this is his own deed. He tells him he is "cold as ice" to consider it, that he does not think Rick will go through with it, and becomes distressed over being manipulated into doing Rick's dirty work, imploring Daryl to speak up against Rick's decision and tearfully complaining of the hypocrisy that everyone looks at him like dirt for the things he has done but they all want to do the same thing by having him deliver Michonne to horrific torture.⁸⁶ Merle does take Michonne but releases her and sacrifices himself trying to kill The Governor, which is directly juxtaposed with Rick changing his mind about giving her over and changing the group's entire leadership structure,⁸⁷ showing, along with Merle and Rick's interaction over it above, that it was Merle, Rick's shadow, which transforms Rick from a one-man leader ready to sacrifice an innocent woman into a self-aware man who brings about positive socio-political change. That is, Rick admits to the others that he has not been honest and has made this immoral decision, which Merle has talked him out of; he was wrong that they should be a dictatorship; he will not be a Governor; their leadership has to change so that decisions are made by the group as a collective; they will vote on whether to stay and fight The Governor for the prison or leave and find a new home.⁸⁸ The enormity of this cannot be overstated. Rick is relinquishing control in favour of collective rule and has initiated their first ever vote, and this positive change came in large part from inside him, via Merle as a manifestation of his shadow. This must be considered a key moment in Rick's individuation, and is certainly the moment where the rebirth phase of this cycle achieves its goal. He is rewarded by the narrative for his enlargement by the return of the unharmed and cheerful Michonne, juxtaposed with his speech about changing their leadership structure.⁸⁹

The changes in leadership resulting from their enlargement begin at the end of 3.16,⁹⁰ when some of the group brings the surviving Woodbury residents back to live at the prison and form a proper community, pleasantly surprising both the others and viewers. Taking in the

⁸³ Merle is threatened by the obvious change in Daryl's allegiance since he has been with Rick. In 3.10, 2013, he mocks Daryl's decision to help an immigrant family in trouble rather than robbing them, jeeringly asking if "Sheriff Rick" taught him that, and sneering "you and Sheriff Rick are like this now, huh?", indicating closeness with his fingers. Merle also feels Rick has domesticated Daryl, mocking his idea of looking for food in houses rather than hunting and fishing, showing how Merle represents the wild side, Rick the civilised. Ultimately, Daryl returns to the prison with Merle, keeping hope that the others can accept him.

⁸⁴ 3.13, 2013.

⁸⁵ 3.15, 2103.

⁸⁶ 3.15, 2013.

⁸⁷ 3.15, 2013.

⁸⁸ 3.15, 2013.

⁸⁹ 3.15, 2013.

⁹⁰ 3.16, 2013.

Woodbury residents represents a completely new ideology for the group. Their enemy becomes their friend, and, moreover, many of the residents are those who were left out of the attack because they are elderly, children or disabled: it would be easy to see them as a burden in this dangerous post-apocalyptic world, but the group see them as their new society instead. As season four opens, we see that they have made a good choice. The first scenes we see show that the prison has already turned into a community rather than shelter. Birds are singing, crops are growing, they have access to water and medical supplies, the place looks cosy and neat and the people are relaxed, well-fed and happy.⁹¹ To be sure of enlargement, we need to see that men no longer dominate leadership. Indeed, the community is governed by a council, of which Rick is not even a member.⁹² Despite their appeals to him that he is welcome and wanted,⁹³ Rick has relinquished power to such an extent that he will not even carry a gun and does not trust his judgement in important decisions; rather, he is choosing to play an agricultural role for the community.⁹⁴ The council is a mixed-gender, mixed-race team of Daryl, Carol, Hershel, Glenn and Sasha (Sonequa Martin-Green), as well as Michonne,⁹⁵ when she is at the prison. The fact that Sasha, who was part of that small group of strangers earlier and then lived at Woodbury, is on the council shows that former enemies can quickly become leaders. Their meetings are free from the pomp and self-importance which characterise real-world political meetings, taking the form of informal discussions.⁹⁶ Their leadership is far better than Rick's sole leadership, or any leadership we have seen so far, as illustrated by the happy, thriving community they have turned into. For example, rather than seeking to protect by attacking, they have put measures in place to protect *if* they are attacked: they have a bus prepared and always ready to evacuate the residents if necessary, and have guns placed strategically around the fences, which are handed out if under attack.⁹⁷ Thus, the characters and the society they inhabit are completely renewed: the context of the apocalypse and the nihilism and despair it brings has complemented and facilitated a project of political renewal.

⁹¹ 4.1, 2013.

⁹² 4.2, 2013. Steiger points out that in the comic books series upon which the television series is based, things are considerably different. The comic book council is made up of Rick, Hershel, Dale (who is still alive) and Tyreese. In the comic, Rick questions the inequality but is told by Dale that the women want to be protected and for the men to make decisions. Steiger feels that that Kirkman was trying to show that people cling to stereotypes in times of crisis and even that stereotypes survive the downfall of the social systems that create them (Steiger, *No Clean Slate*, p. 106-07). A stronger argument may perhaps be made for that view, but it is more likely that it betrays Kirkman's own sexism, for which there is other evidence, and, via his protagonist Rick's challenge of it, his own unconscious guilt about it. An analysis of differences between the comic and the television series are beyond the scope of this thesis but since we are especially focused on changing gender representation it is pertinent to note this particular difference. Perhaps the explanation is to be found in the collective approach to creating the television series, which necessarily draws upon a wider range of jobs, expertise and views than the comic, forcing the narrative to face a sort of panel before it is put together, making it more likely that one man's sexism is challenged. If so, it would be an interesting mirror of the way things are going in the show, where collective governance is challenging patriarchy. Perhaps also seeing the actors turn the characters into real people, and the screen turn pictures into real action, has affected it, making the sexism seem cringeworthy or unacceptable in a way it did not on the page.

⁹³ Which continue the theme of understanding, accepting and forgiving his trauma, mistakes and shadow, described above.

⁹⁴ 4.1-4.2, 2013.

⁹⁵ 4.1 and 4.3, 2013.

⁹⁶ 4.3, 2013.

⁹⁷ 4.8, 2013.

The building of 'community' is also directly linked to the abandonment of one-man leadership in that their new collective governance engenders a collective way of living to reflect it. Indeed, Gauthier asserts that the initial quest for survival turns into a quest for community,⁹⁸ reflecting that there is a continuous inquiry into the post-apocalyptic restructuring of society in the series. Certainly, life at the prison is lived communally: people inhabit open cell blocks, have few personal possessions, eat, wash, work and socialise in communal spaces and treat jobs as shared tasks people choose to or are asked to do based on their skills and preferences.⁹⁹ All the tasks we see people undertake are specifically oriented around constructing and maintaining the community as a whole, rather than the pursuit of individual goals: procuring food, water and medicine for everybody, keeping the compound secure and taking care of children. Jungian thought suggests that "[i]ndividuals only feel alive when participating in communal life",¹⁰⁰ therefore the change from individualistic to communal social organisation lends another dimension to *The Walking Dead's* tagline 'in a world ruled by the dead, we are forced to finally start living', especially since community continues to be a crucial focal point throughout subsequent cycles and seasons, despite major narrative changes, such as the complete loss of the prison.

Moreover, it may constitute a feminised and feminist way of living. That is, it has been argued that the pursuit of individual goals is what is really meant by the word 'active', as used in contrast to 'passive'; that women 'do' by doing for others.¹⁰¹ Baker Miller persuasively claims that because they have had limited power to pursue their own goals and have identities which revolve around serving, 'activity' for women means pursuing goals in relation to other people; that 'passivity' does not really exist, but derogatorily describes activity which the dominant group, men, do not consider worthwhile because it amounts to caring for others rather than themselves.¹⁰² It is, thus, more of an issue of doing versus giving;¹⁰³ women do all the time, but it is doing for others' benefit.¹⁰⁴ If we could change the dominant/subordinate structure which has caused this state of being but retain the tendency towards connections it has engendered, we could have a new society which is centred around people-enhancement rather than self-enhancement.¹⁰⁵

Moreover, radical feminism advocates the return of communal living and shared jobs and possessions to destroy patriarchal family life.¹⁰⁶ The group's change to communal living is accompanied by changing notions of family. Even before they take in the Woodbury survivors and become a true community, we can see that family as an idea is changing. Judith is taken care of by the group at large, including as a new born when Rick fails to cope. She is raised especially keenly by Beth, Hershel and Daryl, and is clearly considered to be everybody's responsibility. Fearing Rick might be dead after the prison is destroyed, Tyreese (Chad L. Coleman) and Carol (though not a couple) behave as parents to Judith, as well as to other orphaned children. This all means a new type of family is affirmed the moment Lori

⁹⁸ Gauthier, *Negotiating Community in the Interregnum*, p. 545.

⁹⁹ 4.1-4.2, 2013.

¹⁰⁰ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 29.

¹⁰¹ Baker Miller, *Towards a New Psychology of Women*, p. 54.

¹⁰² *Ibid.*, pp. 52-57 and 63.

¹⁰³ *Ibid.*, pp. 50-52.

¹⁰⁴ *Ibid.*, p. 52-55.

¹⁰⁵ *Ibid.*, pp. 84-85 and p. 94

¹⁰⁶ Greer, *The Female Eunuch*, pp. 254-55 and 364.

dies, pointing us away from the old values she represented, like marriage. In fact, Rick is the only one still clinging on to the old ways and it causes him to suffer debilitating mental illness. The word 'family' is even literally used by the characters to describe their connection to the group on multiple occasions.¹⁰⁷ Being biologically related to someone does not dictate the terms of social relations anymore, therefore. Familial relations are developed through time together and shared experience. Parental relations are not traditional either: Rick considers Judith his daughter despite the possibility Shane was her father.

Related, Judith's birth is also linked to marriage by Nuckolls in an equally non-sensical way as his other claims, discussed earlier. Nuckolls posits:

Rick and Laurie [sic] are forced, slowly but surely, to recognize their marital relationship as central to the survival of the group. They are, after all, the sole married couple in the survivor group. And for a social structure defined by marital sexuality to be restored, Rick and Laurie [sic] must prove that marriage works. There is no way to do that in the American cultural scheme of things without the birth of a child.¹⁰⁸

[C]hildbirth must be maintained as a distinct point of meaning, in order to preserve marriage as the fundamental building block of the social order [...] *The Walking Dead* makes this essentially Victorian point.¹⁰⁹

Not only is marriage not depicted as a key aspect of social structure, but there is also no evidence that the restoration of Rick and Lori's marriage is necessary for the survival of the group. Survival is clearly dependent on food, shelter, weapons and an emotional bond, all of which are unaffected by Rick and Lori's marriage. Regarding the birth of a child, suggesting that Judith's birth proves Rick and Lori's marriage works, thereby upholding it as an institution, is almost breathtakingly incorrect. Judith's birth brings Lori's symbolic death, which allows for a post-patriarchal society. Far from being "Victorian", this childbirth provided the building block for a new kind of social order – the renewal we are exploring - which eventually leads to a complete transfer from male-led series to female, as chapter four will explore. Nuckolls asserts that Lori's bump "represents the triumph of marital sexuality"¹¹⁰ but how he can believe that is unfathomable. We know that nobody is certain who the father of Lori's baby is, that it is most likely Shane, and that the paternity is treated by all except Shane, who dies, as barely relevant. If anything, it represents the *irrelevance* of marital sexuality and suggests marriage, at least in pre-apocalyptic terms, does not work.

Indeed, the very exposure of violence in Carol's family amounts to the downfall of the Nuclear family,¹¹¹ which further damages the status of marriage. A non-blood family is quickly constructed thereafter,¹¹² exemplified especially poignantly by Daryl's offering to a man who wanted to harm Rick out of revenge. That is, to protect Rick, Daryl pleads "you

¹⁰⁷ Such as 3.9 and 3.15, 2013.

¹⁰⁸ Nuckolls, *The Walking Dead as Conservative Cultural Critique*, p. 107.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 719.

¹¹² Ibid.

want blood, I get it, take it from me".¹¹³ Given that Daryl also goes through a period of realisation prior to this that his real brother is not more important than Rick because Rick is "family too",¹¹⁴ his offering of his own blood instead of Rick's shows that becoming a family in social terms has metaphorically changed their blood, so that they are a family in biological terms. This strongly counteracts Nuckolls' argument that traditional family structures are upheld and means there is no basis in his claim that traditional marriage structures are promoted, or that the sanctity of marriage is affirmed, as mentioned earlier in this chapter. On the contrary, living as a community unit is promoted and an unconventional concept of family is affirmed.¹¹⁵

Linked to his assertions about marriage and family, Nuckolls claims the series is "steeped in Christian values"¹¹⁶ but offers little evidence, although the discussion put forward already in this thesis should make it clear that this claim is also baseless. Nuckolls confusingly suggests that the group gains little cohesiveness from killing walkers because the killings are vengeance killings and vengeance is not fulfilling,¹¹⁷ but not only does this contradict his earlier assertion that killing walkers amounts to ritual sacrifice and brings the group together, but his statement 'vengeance is not fulfilling' is hardly the cornerstone of the Christian value system. Engstrom and Valenzano point out several clear indications that the series does not seek to protect the core value of Christianity, concluding that Christianity is actually degraded and replaced by love for one's family.¹¹⁸ For example, the episode *Four Walls and a Roof*¹¹⁹ "becomes a closing chapter on thinking of God as a divine entity who will intervene and save humankind" when the characters dismantle a church to create weapons and barriers from the organ and pews, thereby symbolically dismantling Christianity.¹²⁰ In season six, moreover, "Father Gabriel himself tells a new group of faithful that God will not save them from another more, massive horde of walkers in the Group's new home of Alexandria, Virginia. Rather, they must save themselves—because God is essentially within them".¹²¹

3.2.2 Work, Economy and Gender

As well as the change in socio-political organisation, an important element relating to the empowerment of female characters is the changing division of labour and nature of work and economy. In the beginning of the series, most characters continue to adhere strictly to his or her social role as defined by traditional American patriarchy, such as cooking and laundry for the women, and protecting the camp for the men. Simpson understands from this that "women are consigned to doing laundry, cooking and making babies",¹²² but does

¹¹³ 4.16, 2014.

¹¹⁴ 3.15, 2013.

¹¹⁵ Even Gavaler's critical essay agrees with this: Gavaler, *Zombies vs. Superheroes*, section 6.

¹¹⁶ Nuckolls, *The Walking Dead as Conservative Cultural Critique*, p. 105.

¹¹⁷ Ibid.

¹¹⁸ Erika Engstrom and Joseph M. Valenzano, 'Religion and the Representative Anecdote: Replacement and Revenge in AMC's *The Walking Dead*', *Journal of Media and Religion*, 15.3 (2016), 123-35 <10.1080/15348423.2016.1209390>.

¹¹⁹ 5.3, 2014.

¹²⁰ Engstrom and Valenzano, *Religion and the Representative Anecdote*, p. 133.

¹²¹ Ibid.

¹²² Simpson, *The Zombie Apocalypse Is Upon Us!*, pp. 35-36.

not acknowledge that this established norm changes as the first rebirth cycle empowers female characters. Gavalier's aforementioned criticism of the representation of female characters hinges on proving that comic book attitudes towards gender in *The Walking Dead* have barely changed since the days of Marvel's *Fantastic Four* comics in the 1960s, and that this stands at odds with how much they have changed in reality¹²³, but I would argue that the reality has not changed as much as Gavalier believes. By his own admission only 60% of women worked outside the home at the turn of the century, and yet he rather boldly calls that a majority.¹²⁴ It is statistically a majority and it is an increase since Marvel's *Fantastic Four* comics were first issued but it is also proof that behaviours are still far from equal and that it is not far-fetched to suggest that men and women might still behave like there are natural gender divisions. In the series, this means that female characters initially existed almost exclusively to do domestic tasks and seemed to be forever doing laundry, whereas male characters fought and protected the helpless women and children. When the group was attacked by walkers, the women were as helpless as children, gathering into the middle as the men formed a protective ring around them.¹²⁵ The clear binary between the life of a woman and the life of a man during roughly the first two seasons and the power relations which arose from it cannot be overstated.

However, starting towards the end of season two but continuing especially throughout season three we see a marked change in power relations and social attitudes as they relate to working roles. During season two the men teach the women how to use guns; by season three they increasingly fight and protect as much as the men, which is a key job in this post-apocalyptic world. In the same episode in which the decision is made to teach the women to shoot,¹²⁶ the change from one way of life to another for women is summarised by Lori, in response to being called a housewife: "you see my house around here?". After the labour phase begins, there is an instantly notable change in the behaviour and abilities of the female characters. They are suddenly armed with both guns and other weapons, using them with confidence and skill they did not have even an episode ago to protect themselves and others, showing that this rebirth has at its heart an empowerment of women.¹²⁷ Rick is coaching Carol to shoot encouragingly and is impressed at her progress, showing her potential to be equal to the men has been unlocked and that Rick is now promoting sharing power rather than withholding it. When the group discover the prison and clear it of its many walkers so they can move in, the women are fully involved in the mission, with Maggie even fighting on the frontline. Women continue to be prominent fighters and there is no longer any sense that women are to be protected. For example, when The Governor attacks again, Daryl hands out the strategically placed guns to Maggie and Beth without a second thought and they take them enthusiastically and use them as well as any man there.¹²⁸ Domestic tasks like laundry barely appear at all on screen, in fact the one definite time laundry is foregrounded it is being done by The Governor, who is also engaged in childcare at the time.¹²⁹ As mentioned, childcare is more communal than before, therefore

¹²³ Gavalier, *Zombies vs. Superheroes*

¹²⁴ *Ibid.*, section 2.

¹²⁵ 1.4, 2010.

¹²⁶ 2.6, 2011.

¹²⁷ 3.1, 2012.

¹²⁸ 4.8, 2013.

¹²⁹ 4.7, 2013.

there is no scope for women to be relegated to that sphere.¹³⁰ Moreover, men are now allowed to enjoy childcare. Daryl is over the moon to hold and feed baby Judith, for example.¹³¹

As well as fighting and protecting, other key jobs that require physical strength and fitness are leaving the prison to get supplies and digging graves and dealing with dead bodies.¹³² Both end up evenly distributed. Both men and women go out for supplies, meaning that the women are not left behind waiting for the men to ‘hunt’ for the group.¹³³ For example, after Judith is born both Daryl and Maggie,¹³⁴ and later Maggie and Glenn,¹³⁵ go to find formula for her. Rick, Michonne and Carl also go on a supply run, leaving the more usual ‘hunters’ of Daryl and Glenn at home.¹³⁶ And coinciding exactly with the change to council leadership in 4.1, we now also have women explicitly in charge of supply runs.¹³⁷ Whereas previously grave digging and dealing with the dead was a job done almost exclusively by men, women now do so too, for example it is pointed out that Michonne does not need Rick’s help to sort dead bodies,¹³⁸ and Glenn and Maggie dig graves together.¹³⁹ As we get to know newcomers Sasha and Tyreese the division of job skills and preferences becomes even more blurred. Sasha is far more skilled with a gun than Tyreese,¹⁴⁰ has an active political role as a member of the council and is in charge of supply run strategy, managing the run we see her lead very capably and confidently, and it is her permission which has to be sought to go along for the first time.¹⁴¹ Tyreese, on the other hand, does not enjoy or excel at such physical or public tasks. He stops killing walkers on the fence for that reason and tries supply runs and dislikes that too.¹⁴² As time goes on it is made clear that the only task Tyreese truly feels comfortable with is childcare.

However, more important than what people do is the nature of work itself. The division of labour exemplified at the start is implacably bound up with capitalism and industry, which

¹³⁰ It is true that Beth seems to look after Judith a lot; however, given the obvious general move away from gendered roles it is important to neither over-dwell on this one gendered role, nor to demonise it: it is not unreasonable for a young woman to enjoy babysitting; Beth is perfectly at liberty to choose that task.

¹³¹ 3.5, 2012.

¹³² Unpleasant but unavoidable.

¹³³ Although Daryl literally hunts, it is refreshing that that there is no reference to hunting and gathering, since that has traditionally been used to justify different social roles based on biology. Gina Rippon (*The Gendered Brain: The New Neuroscience that Shatters the Myth of the Female Brain* (London: Penguin, 2019, p. 49) has pointed out that the notion of hunting and gathering is a modern falsehood used to ‘explain’ (read: create) supposed gender differences, even preferences for pink and blue. Since early humans did not acquire food in such a clear-cut, separated way, it is interesting that acquiring food in *The Walking Dead* is a sort of mix of the two: hunting, as in seeking, and gathering supplies is really the same thing.

¹³⁴ 3.5, 2012.

¹³⁵ 3.6, 2012.

¹³⁶ 3.12, 2013.

¹³⁷ 4.1, 2013.

¹³⁸ 4.5, 2013.

¹³⁹ 4.3, 2013. Indeed, Glenn and Maggie often work together, showing that couples working together is not tainted with negativity as it can be in the real world, but productive and motivating. In fact, that also contributes to the increasing sense that, referring again to Baker Miller, worthwhile activity is becoming activity which relates to others, eradicating the concept of passivity and feminising the way things are done.

¹⁴⁰ 3.14, 2013.

¹⁴¹ 4.1, 2013.

¹⁴² 4.1, 2013.

perpetuate the traditional image of male breadwinner and female helper, contributing hugely to the definition of the home as a female sphere.¹⁴³ Men's participation in family life is dramatically limited by capitalist industry¹⁴⁴ and, conversely, women are dependent on men's income.¹⁴⁵ Any assessment of how patriarchal a work system is must consider these issues. Income is particularly important: the disparity in how much work gets paid causes serious social inequality and injustice.¹⁴⁶ One of the most important factors which has allowed *The Walking Dead* to challenge patriarchy, then, is the disappearance of capitalism. There is no longer an economy in the way they previously knew the word. Wadsworth summarises:

Nothing exists of "work", careers, civil society, secure families, or previously dominant, historically sedimented structures – in retrospect, perhaps "dead" institutions. There is no longer a uniform currency, so individuals and groups must hunt, haggle, trade, share, steal, or kill to acquire what they need. The profit motive has collapsed, which drastically alters the calculation of value.¹⁴⁷

Whilst the antagonistic Governor steals and kills to acquire supplies, the protagonists do not. There is no money, nor any talk of receiving anything in return for work; through collective leadership and communal living food, supplies and childcare seem to be available freely to all members of the community regardless of the tasks they do; the only reason to work is to benefit the community and keep busy. For these reasons, there is no longer any logic to having a breadwinner and a helper, nor is there any disparity in or dependency on income, which has negated the social inequality and injustice that it brought. Removing capitalism from the equation, then, has further moved life away from the 'male' activity of pursuit of individual goals and towards the 'female' activity (not passivity) of doing for others.¹⁴⁸ Further, Tyreese's changing jobs from fence duty to supply runs then giving that up too shows how jobs are not the identity-constructing career paths that they are in the real world. People are no longer defined or held prisoner by their jobs: work is flexible and under the worker's control.

Harper et al. also argue there are definite undertones of post-capitalist ideology in the series, for example, the dominance of collectivism over individualism and the fact that success is measured by how much you can rely on each other and share skills, rather than consumption.¹⁴⁹ It is concluded that the capitalist ideal worker is the antithesis of the series' characterisation; "[e]ven Negan's 'Saviours', whose structure most closely resembles exploitative capitalist aggregation, still respect the sovereign power and 'the rules' of the

¹⁴³ Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York: W. W. Norton, 1976), pp. 48-49.

¹⁴⁴ Nancy Chodorow, *The Reproduction of Mothering*, 2nd edn. (Berkeley, Los Angeles and London: University of California Press, 1999), p. 5.

¹⁴⁵ *Ibid.*, p. 21.

¹⁴⁶ R. W. Connell, *Masculinities*, 2nd edn. (Cambridge, UK: Polity Press, 2005), pp. 82-83.

¹⁴⁷ Wadsworth, *Are We the Walking Dead?*, p. 572.

¹⁴⁸ Remember, these differences are only conceived as male and female because the dominant/subordinate relationship inherent in patriarchy has sent men to work and turned women into helpers. There is no biological basis for it.

¹⁴⁹ Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 719.

group on pain of death”.¹⁵⁰ Indeed, this very fact serves to provoke an affective response in the audience, who become acutely aware of their own alienation from community in contrast to the characters, and envious of their post-apocalyptic situation, a fact obvious from fan spaces such as discussion forums and trends such as the explosive popularity of preparedness.¹⁵¹

Like patriarchy, masculinity is also constructed in relation to the labour market.¹⁵² Men who do not benefit from economic gain over women have “a constant concern with front or credibility”.¹⁵³ Baker Miller points out that working-class men are positioned as subordinates by their higher-earning peers,¹⁵⁴ and Connell has found that poor and working-class men can be prevented from accessing the power that comes with breadwinning prestige and sometimes rebel by over-compensating via an over-the-top masculinity,¹⁵⁵ usually intertwined with misogyny, homophobia and racism.¹⁵⁶ The exaggerated masculinity which comes from the tension between powerlessness and the socio-political ideology which insists men deserve and have power is “frenzied and showy” and characterised by violence, resistance, minor crime, motorbikes or cars and drug or alcohol use.¹⁵⁷ It is not simply an adherence to a stereotype, rather a claim to power where there is none;¹⁵⁸ indeed, there is considerable variation within this and all ‘types’ of masculinity, which must not be seen as fixed categories, of course.¹⁵⁹ Like ‘femininities’, ‘masculinities’ as a definition is by no means clear-cut and we use them both here as a shorthand for gendered behaviours or representations stemming from social performance and environmental factors. What Connell does not explicitly point out, which Baker Miller does through situating her discussion against the backdrop of dominance and subordination, however, is that it is claiming power in the first place which is the problem, not the fact that some people are told they have it when they do not. It is not enough to rebel against not having power, the whole concept of power relations must be critiqued, which it is.

Daryl and Merle’s exaggerated masculinity is a key example, managing to convey both the way that patriarchy fails poorer men and leads to a rebellion against middle-class masculinity, yet also how additionally rebelling against their own masculine norms can challenge patriarchy in general. Their masculinity has radical potential. From a ‘white trash’ background, they are characterised by a showy masculinity which rebels against powerful masculinity by embracing motorbikes, minor crime,¹⁶⁰ drugs and alcohol.¹⁶¹ They have a kind of frenzied way of talking to other men - uptight, confrontational and angry¹⁶² - which also sits alongside an uncomfortable misogyny, homophobia and racism in Merle’s case¹⁶³

¹⁵⁰ Harper, Attwell and Dolphin, *Wishing for the Apocalypse*, p. 719.

¹⁵¹ *Ibid.*, p. 720.

¹⁵² Connell, *Masculinities*, p. 95.

¹⁵³ *Ibid.*, p. 116.

¹⁵⁴ Baker Miller, *Towards a New Psychology of Women*, p. 9.

¹⁵⁵ Connell, *Masculinities*, pp. 95-103.

¹⁵⁶ *Ibid.*, pp. 103-08.

¹⁵⁷ *Ibid.*, pp. 110-11.

¹⁵⁸ *Ibid.*

¹⁵⁹ *Ibid.*, p. 35.

¹⁶⁰ 3.10, 2013.

¹⁶¹ 4.12, 2014.

¹⁶² For example, 1.3, 2010.

¹⁶³ For example, 1.2, 2010.

and is rooted in violent abuse from their father,¹⁶⁴ showing how gendered behaviour is learned behaviour. Daryl is the more prominent character, and is emotionally immature to begin with, with no companions apart from Merle and responding to most situations either with volatility¹⁶⁵ or sulky quietness,¹⁶⁶ struggling especially when he feels differentiated from the more affluent and powerful Rick and Shane.¹⁶⁷ As San Juan says, due to the macho atmosphere at home he has been repressing emotions all his life.¹⁶⁸ His older brother Merle acts as a sort of mirror reflecting what Daryl will become if he does not rebel against the masculine norms with which he has been raised. When Daryl has an accident and hallucinates Merle taking to him, Merle suddenly turns into a real walker, biting at Daryl as he regains focus, which shows that his relationship with Merle will consume him if he lets it.¹⁶⁹

3.10¹⁷⁰ is a pivotal episode in showing that their time apart after they are separated, in which Merle uses his exaggerated masculinity to claim power by rising to prominence in The Governor's army, changes Daryl, inspiring him to rebel against his own masculine norms as well,¹⁷¹ thereby presenting a challenge to patriarchy in general. Although Daryl initially chooses Merle over the group, he instantly regrets it and tries to angle them back towards the prison. They squabble constantly, leading Daryl to make several smaller challenges towards Merle's (and, therefore, his) masculine norms, before rebelling against it outright. For example, he tells Merle it was his own fault Rick left him chained to a roof, causing him to have to cut his hand off to escape, that he brings these things on himself with his constant provocative 'mouthing off'. This shows how Daryl has changed, since when he was first confronted with Rick's actions he reacted very emotionally.¹⁷² They are known for their skills as woodsmen. When Merle tells him he has lost his sense of direction and asks if he wants to bet on whether Daryl really knows which way the river is, Daryl shuts it down, saying "I don't want to bet on nothing, it's a body of water, why does everything have to be a competition with you?", showing he will not be drawn into Merle's pseudo-penis comparing game. Moreover, he challenges Merle's racism, telling him that Glenn is ethnically Korean after Merle calls him Chinese. This shows an enormous change in Daryl, since it is a direct reference to Daryl himself saying Glenn is brave "for a Chinaman" and being corrected by Glenn in 1.4.¹⁷³ Indeed, at that time, Daryl petulantly replied "whatever", and that is exactly what Merle says now, showing that Merle is holding on to the norms of the past, but Daryl is rebelling against them.

Daryl's direct challenge to those norms comes when the two encounter a Latin-American family under attack by walkers. Daryl hears a baby crying and immediately rushes to help, finding a woman and baby trapped in a car while two men fire at walkers.¹⁷⁴ They are in

¹⁶⁴ 3.10, 2013.

¹⁶⁵ For example, 1.3, 2010.

¹⁶⁶ For example, 2.8, 2012.

¹⁶⁷ For example, 2.5, 2011.

¹⁶⁸ San Juan, *Dissecting The Walking Dead*, p. 82.

¹⁶⁹ *Ibid.*, p. 81.

¹⁷⁰ 3.10, 2013.

¹⁷¹ As the middle-class masculinity he has already rebelled against.

¹⁷² 1.3, 2010.

¹⁷³ 1.4, 2010.

¹⁷⁴ 3.10, 2013.

trouble and unlikely to escape. Merle protests, not wanting to risk himself for strangers, but Daryl does not hesitate to help them dispose of the walkers. Once the walkers are killed, Merle tries to enact a racist power trip with his over-the-top, ostentatious masculinity, opening their car and preparing to rob them, saying they owe them for saving their lives, using the derogatory term “beaner”¹⁷⁵ and saying they could at least give them an enchilada. Daryl considers the scene and then, in a pivotal moment, aims his crossbow at his brother and demands he comes away from the car and leaves them alone, allowing the family to leave unscathed.

Merle is appalled and they argue, but Daryl’s actions lead to emotional connection and openness which change their relationship and Merle’s personality. That is, Merle grabs Daryl from behind, pulling off his top and exposing his considerable abuse scars.¹⁷⁶ Merle changes in that instant from aggressive to tearful and they speak openly about their father’s abuse for the first time in their lives. Merle tearfully admits he has done terrible things and fears he will never be able to live at the prison, but Daryl insists they are going there, showing that the balance of power between them has tipped: in the past, Daryl always did what Merle said. The fact that Daryl takes him back, insists he stays and continues to want a good relationship with him is a key way in which these events challenge patriarchy. Despite Merle’s failings and history of subordinating Daryl to feel powerful himself, now that Daryl holds real power over Merle’s fate, he does not use it to position Merle as subordinate to him, but resists any engagement with power relations at all.

That Daryl’s only feeling towards Merle is love and that this inspires Merle to let go of his own patriarchal urge to claim power is shown especially in 3.15.¹⁷⁷ Merle struggles emotionally and morally with Rick’s request to hand Michonne over to The Governor, a task he once undertook with relish. He becomes significantly distressed by the idea, asking Daryl to change Rick’s mind and effectively save him from it. Daryl is tender and affectionate with him, insisting that he just wants his brother back. As Merle leads a bound Michonne, seemingly to hand her over, he seems a different person, contentedly chatting away, explaining that he has simplified everything down to the fact that he wants to be with Daryl and Daryl wants to be in the prison. Merle sets Michonne free and tries to kill The Governor instead, which would destroy the source of patriarchy in this cycle. Although he fails, his sacrifice leads directly to Rick’s relinquishment of one-man leadership, which begins the process of dismantling patriarchy officially, as discussed above, and had he succeeded it would have meant he could live at the prison with Daryl in safety. Daryl is amazed by his actions, saying that he never did anything like that in his whole life,¹⁷⁸ but does not realise that he himself inspired it by showing Merle that their own masculinity and privileged masculinity are not the only ways; that it is possible to rebel against both and find another way which does rely on power relations but on love. When Daryl discovers Merle has reanimated and must kill him, he is distraught and seems to physically wilt, crying heartbreakingly, which serves to normalise grief and crying in men.¹⁷⁹ Then he energetically, cathartically and emotionally stabs his head, as though it represents another rebellion

¹⁷⁵ A racist word for ‘Mexican’.

¹⁷⁶ 3.10, 2013.

¹⁷⁷ 3.15, 2013.

¹⁷⁸ 3.16, 2103.

¹⁷⁹ 3.15, 2013.

against the norms he has lived with, finishing what he started when he aimed his crossbow at Merle to save the immigrant family; insisting to the universe that he will never become that.

Therefore, although it is Rick who disbands one-man leadership, as a man who has been subordinated and oppressed by patriarchy and has challenged both the patriarchal ideology of claiming power and his own rebellious masculine norms, it is Daryl who poses the most serious threat to patriarchal norms by the male characters, and not only by providing Rick the impetus to renounce leadership by bringing Merle to the prison.¹⁸⁰ Daryl's saving of the immigrant family whilst Merle berates him is juxtaposed with Rick harrowingly leaving to die a backpacker who yells for help, then stealing his belongings, allegedly constituting a rebellion to their patriarchal norms for both of them: against immorality for Daryl and against leadership for Rick.¹⁸¹ However, it is more complex than that. Firstly, it only entails rebellion against leadership for Rick because modelling moral behaviour is good leadership and Rick's actions are immoral. Since Daryl's rebellion is the opposite, modelling moral rather than immoral behaviour, this juxtaposition implies that Daryl's challenge to patriarchy leads to better leadership, and, therefore, better society, than Rick's. Secondly, Rick has not been so disempowered in the past that he has had to rebel against the patriarchy which claims to empower him: he is only doing that now. Daryl, on the other hand, is a step ahead. He is rebelling against the rebellion, and would have helped the backpacker. This shows that working-class male characters, having already rejected socio-political patriarchal norms, left only with personal norms to challenge, have a radical potential to take society in a more compassionate direction. Moreover, since Daryl is an extremely beloved character, his love for and forgiveness of Merle guides the audience to love and forgive real men who might have turned to this exaggerated masculinity in response to their own oppression by patriarchy, serving to reposition working-class men as allies to feminism.

3.2.3 Introduction of the Female Warrior

A third key factor in the change in gender roles is the introduction in season three of Michonne. Michonne unambiguously replaces Lori, forming a close unit with Rick and Carl over the course of several cycles, ultimately becoming Rick's partner. She constitutes a female power and independence we have not yet seen: an extremely capable fighter and strong, independent black woman who, with her iconic Samurai sword, is arguably the best warrior the show has ever had. The introduction of the first woman who is tough, skilled and fearless of her own accord, without the coaching of men, demonstrates the enlargement of this rebirth cycle: it is empowering women by tapping into what is already *innately inside them*. Michonne really is the antithesis of Lori: a female warrior who personifies female empowerment. Michonne wants to and can look after herself. She has been living alone and without a camp for an unspecified time and has resourcefully modified two walkers into guard dogs by cutting off their lower jaws, rendering them docile,

¹⁸⁰ And it is not a coincidence that it is Daryl who has become the main male character as the show has gone on. This is another big difference between the comics and the television series worth mentioning here: Daryl does not exist in the comics but was created for the show, further demonstrating that the show aims to challenge gendered and patriarchal norms in a way the comics do not.

¹⁸¹ San Juan, *Dissecting The Walking Dead*, p. 96.

and dragging them around on chains to confuse other walkers.¹⁸² Michonne resists ‘rescue’ by the Woodbury militia, is never once tempted by its artifice, appearing to The Governor so impossible to brainwash¹⁸³ that when she escapes, he orders her to be hunted and killed.¹⁸⁴ Despite being tracked by Merle and other vicious male soldiers, she outwits them and is not killed.¹⁸⁵ She is the only person who manages to harm The Governor until his death, taking up a personal vendetta against him for taking away her sword, killing his walker-daughter and stabbing him through the eye.¹⁸⁶ Their obsessive vendetta against each other feels, in fact, like the representation of something bigger. Since he is the personification of patriarchy and she is a female warrior (more on that shortly) who has rejected his community, their battle, which ends with her victory, might be interpreted as the battle between patriarchy and women’s rights, ending in favour of women.¹⁸⁷ And Michonne’s rescue of Rick during his fight with The Governor, who is on the verge of killing Rick until she saves his life,¹⁸⁸ not only inverts traditional rescuer-rescuee power dynamics, but is also a metaphor for the fact that the women fighting patriarchy are also saving the men who suffer from it.¹⁸⁹ The direct juxtaposition of Michonne’s arrival and the start of the labour phase which will kill Lori makes it clear that Michonne and her values are intended to replace Lori and hers. This is made yet more obvious by the fact that Michonne joins the prison group, having escaped Woodbury, less than two full episodes after Lori’s death, as though Lori’s death made space for her.

Despite Michonne’s attributes, Simpson sensationally asserts that she is “rendered repeatedly powerless throughout the season [three], with her phallic katana often being seized from her by men”.¹⁹⁰ Firstly, whilst she, like all the survivors, is at times on the losing side, it is a phenomenal stretch to say this renders her powerless. She has emerged from fights and struggles time and time again, able to fight another day and never appears defeated. Moreover, ‘repeatedly’ and ‘often’ are exaggerations. During the Woodbury storyline, Michonne is, indeed, injured a lot, but, not only does she always come out on top, even to the extent that the sexist, racist, conservative Merle concedes she, a powerful black woman, is part of the future and does not return her to The Governor, but these injuries are also confined to the Woodbury storyline: she is simply a soldier in that battle. Furthermore, her katana is phallic, but it is not the same phallus as the ubiquitous gun, therefore it represents a different kind of power. Further, she does not need it to be powerful, as shown when she hangs it up on the wall once the group settle in Alexandria in season five and continues to be as tough as ever, even overpowering Rick when necessary. Killing and having power are not the same, though it seems Simpson conflates the two. This section’s analysis of Michonne makes Simpson’s comments seem frankly bizarre.

¹⁸² 3.1, 2012.

¹⁸³ 3.3-3.5, 2012.

¹⁸⁴ 3.5-3.6, 2012.

¹⁸⁵ 3.6, 2012.

¹⁸⁶ 3.8, 2012.

¹⁸⁷ 4.8, 2013.

¹⁸⁸ 4.8, 2013.

¹⁸⁹ Indeed, the only people who cause The Governor any harm or injury other than Rick, his own ego, are women, further implying a battle against patriarchy.

¹⁹⁰ Simpson, *The Zombie Apocalypse Is Upon Us!*, p. 37.

Archetypally Michonne can be predominantly identified as the female warrior. Nelson feels that the female warrior is a recently activated archetypal pattern, “long unrecognised by patriarchy”.¹⁹¹ It is undeniable this image has existed for a long time,¹⁹² exemplified mythologically by the Amazons and historically by figures such as Boudica or Joan of Arc. However, Nelson points persuasively to the sudden predominance of a particular type of female warrior protagonist in fiction, coinciding with rapidly changing women’s rights and choices, such as serving alongside men in direct ground combat in the US Army, as indicative of an awakening; an archetypal function becoming available to the conscious ego.¹⁹³

Through an analysis of the emerging, modern female warrior character in fiction against a backdrop of real women in combat, Nelson has started to pin the image down, as much as any archetypal content can or should be pinned down, to some shared descriptions and narrative functions. Although she does not discuss *The Walking Dead*, her characterisation is a precise description of Michonne and her role. Firstly, the female warrior is “vital, passionate, and intensely committed”.¹⁹⁴ Michonne is certainly all those things. She is essential to the group’s survival and full of energy, for example she saves Rick’s life and does not seem to tire, arriving back from a long trip and instantly restless to help with everyday activities.¹⁹⁵ She has strong feelings: her hatred for The Governor sends her on a repeated quest to find him;¹⁹⁶ her love for her deceased child makes her almost simultaneously revile Judith’s crying and cry with happiness to hold her.¹⁹⁷ The intensity of her commitment is perhaps her main feature in this cycle. There is her unrelenting search for The Governor later, of course, and earlier, at Woodbury, she spends every moment fixated on recovering her sword and escaping.

Moreover, female warriors “discover and develop a distinctive form of power symbolized by their weapon of choice”.¹⁹⁸ The image of Michonne and her katana¹⁹⁹ is an iconic aesthetic and she is the first character not to prefer a common weapon: a gun or knife, for example. Her katana is almost always with her, except when The Governor steals it.²⁰⁰ It is this which really provokes her hatred of him and need for revenge: it amounts to stealing her power and identity. Her katana is a big, heavy weapon to wield, which itself contributes to her sense of powerfulness, and using it leads to motions which distinguish her from other people fighting, swinging her arms at the level of head and shoulders, for example. The nature of the katana and her prowess with it allows for the construction of a unique form of

¹⁹¹ Elizabeth Eowyn Nelson, ‘Fierce Young Women in Popular Fiction and an Unpopular War’, in *Feminist Views from Somewhere: Post-Jungian Themes in Feminist Theory*, ed. by Leslie Gardner and Frances Gray (London and New York: Routledge New York, 2017), pp. 99-117 (p. 100).

¹⁹² Certainly, it is unquestionable that patriarchy has more than simply “ignored” it; it has oppressed it with a view to erasure. For example, in his *On Unbelievable Tales*, ed. by Jacob Stern, Palaephatus Peri Apiston (Wauconda, IL: Bolchazi-Carducci, 1996) ‘rationalised’ that the Amazons were men mistaken for women because of their clothing, hairstyles and shaved beards, adding that, since female warriors did not exist in his time, they likely did not exist previously either.

¹⁹³ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*.

¹⁹⁴ *Ibid.*, p. 100.

¹⁹⁵ 4.1, 2013.

¹⁹⁶ 4.1, 2013.

¹⁹⁷ 4.2, 2013.

¹⁹⁸ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 100.

¹⁹⁹ A long, single-edged Samurai sword.

²⁰⁰ 3.3, 2012.

power. She can kill walkers at a safer distance than people using knives or similar items, aiming is never an issue like it is for those using weapons that must be fired and she can kill multiple walkers at once. However, the most crucial aspect of her power which distinguishes her from the others and makes her exceptionally powerful is that she can kill with a smooth, uninterrupted momentum, swinging the katana back and forth to behead, slice and stab with an ease that cannot be achieved with other weapons. Indeed, unlike other weapons, the katana almost becomes an extension of her own body, moving in whichever direction she twists and turns.²⁰¹ Those favouring weapons that must be fired lose their dynamism when they stop to reload, and those favouring knives and other short objects must kill in a stop-start motion which prevents them building momentum at all. The only other weapon which can match the speed, swinging motion and distance of Michonne's katana is the automatic gun, but even that cannot match her precision. From the moment she arrives, then, Michonne is a palpably powerful presence symbolised by her katana. San Juan perhaps puts it best: she comes onto the screen like a comic book superhero and kills walkers so easily she is like a video game character.²⁰²

The katana is itself a reference to warriorhood, being a traditional Samurai weapon, and having a quiet, intense black woman with dreadlocks wield it seems also to reference a (doubtless white, western) notion of ancient, African power.²⁰³ This has the effect of fusing the diverse powers of Asian, African and Western into one unique power. Female warriors "are eager to use their power on behalf of someone or something they love and, over time, develop a strong affiliation within their pack";²⁰⁴ they use their weapon to protect their pack, which is formed "out of disparate subgroups".²⁰⁵ Throughout the whole of season three, Michonne first finds meaning in using her power to care for Andrea, then in rescuing her katana from The Governor, then in helping the group defeat The Governor. She is in a dark, lonely place when we meet her and, by season four, has found purpose and even salvation in being with the group,²⁰⁶ which is formed from the disparate subgroups of the original survivors from the camp outside Atlanta, the Greene family, Tyreese's group and the survivors from Woodbury.²⁰⁷ She fast becomes a popular member of the group, welcomed back from her travels with enthusiasm by Rick, Carl and Daryl, of whom she is clearly very fond²⁰⁸ and included in the prison community's council meetings even though she is not a permanent resident.²⁰⁹

Furthermore, a female warrior's "prowess includes clear strategic thinking, physical strength, toughness and skill. Their confidence in themselves rises as they undergo arduous training to nurture their innate capacities".²¹⁰ San Juan feels that her intuition and observational skills complement her toughness so well that she is arguably the shrewdest

²⁰¹ For example, 3.5, 2012.

²⁰² San Juan, *Dissecting The Walking Dead*, p. 103.

²⁰³ She bears a resemblance to the first slayer from Buffy, for example, especially in season three, when she communicates almost exclusively with intense, silent stares.

²⁰⁴ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 100.

²⁰⁵ *Ibid.*, p. 104.

²⁰⁶ 4.16, 2014.

²⁰⁷ Construction of the group through assimilation of subgroups continues throughout the whole series.

²⁰⁸ 4.1, 2013.

²⁰⁹ 4.3, 2013.

²¹⁰ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 100.

character.²¹¹ Her ongoing battle with The Governor throughout season three constitutes her arduous training. As this sub-plot unfolds, the chance to use her physical and strategic skills to escape Woodbury, outwit The Governor's soldiers, find and join the prison and be instrumental in Woodbury's downfall builds her confidence. Once quietly calculating and introverted,²¹² by the time Merle pretends to lead her to The Governor, she is calm, fearless, completely unphased by the power dynamic it creates and obviously confident she will get away, even happily chatty.²¹³ Though bound and unarmed, she is resourceful enough to defend herself against walkers while Merle commandeers an abandoned vehicle.²¹⁴ And although she sees that Rick and his community are rebelling against patriarchal norms and that Rick is not The Governor, despite their similarities, but worth following,²¹⁵ she is still willing to tell Rick when he is wrong.²¹⁶ The fact that the toughness and skills with which Michonne symbolises female power and potential are 'innate' (that is, her own, rather than lent or shared by men like much of the other women's power), is important for two reasons. First, it is a further demonstration that this rebirth comes from within and may, therefore, be viewed as enlargement. Second, it reformulates power as a concept, transforming it from being a male trait which can be gifted or taught, into a human trait. As Nelson asserts, conceiving of power as masculine takes away a part of woman's essential humanity,²¹⁷ so this is crucially empowering change.

Additionally, the female warrior must live an intense, pseudo-wild existence and "navigate treacherous worlds",²¹⁸ can be totally focused on survival and feeding her family²¹⁹ and can be viewed as a 'little girl' and underestimated.²²⁰ The walker apocalypse, in which people try to survive the constant threat of being killed by walkers by living in communal groups, foraging, scavenging and hunting for what they need, is clearly an example of an intense pseudo-wild existence and a treacherous world. This image is particularly strong in Michonne's case, however, since she lives as a nomad when we meet her, not yet part of a community but camping in the woods and sheltering in abandoned buildings,²²¹ navigating the danger largely on her own, and continuing to live both outside and inside the community for some time after she joins the group.²²² This existence necessitates a focus on survival, of course, and Michonne even buys her way into the group by arriving at the prison gates with baby formula for Judith,²²³ feeding her family before she even knows them. Although she is not viewed as a little girl in the same sense as Nelson's protagonists, who are all teenagers, Michonne is nevertheless underestimated because she is a woman. The Governor and his soldiers drastically underestimate her, believing she can be manipulated, bullied or killed, none of which is true. Their underestimation leads to their deaths and the

²¹¹ San Juan, *Dissecting The Walking Dead*, p. 104.

²¹² 3.3, 2012.

²¹³ 3.15, 2013.

²¹⁴ 3.15, 2013.

²¹⁵ San Juan, *Dissecting The Walking Dead*, p. 96.

²¹⁶ *Ibid.*, p. 103.

²¹⁷ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 99.

²¹⁸ *Ibid.*, p. 102.

²¹⁹ *Ibid.*, p. 108

²²⁰ *Ibid.*, p. 104

²²¹ 3.1, 2012.

²²² 4.1, 2013.

²²³ 3.6, 2012.

complete downfall of Woodbury. Though Rick is reluctant to take her in at first, she proves indispensable in the fight against The Governor.

Female warriors might also be empowered by the “political implications of personal choice”.²²⁴ For Michonne, the personal choice she demands for herself when she escapes the apparently perfect Woodbury certainly has empowering implications. She rejects protection by men and the artifice of patriarchal rule and pre-apocalypse life so wholly that she prefers the rough prison to the neat Woodbury. Indeed, her ability to see completely through Woodbury’s façade and to see potential and beauty at the prison is more than gut instinct; it is like a superpower. Choosing the prison over Woodbury has significant political implications. Michonne as an individual is empowered by her resulting victory in her quest to defeat The Governor and, thereby, the symbol of patriarchy. More importantly, for Michonne as a woman, the empowerment which comes from the political implications of her choice to join the prison are enormous. Namely, it is her presence at the prison which forces Rick to also make a personal choice: whether to sacrifice her or not. This is the decision which makes him relinquish one-man leadership and declare collective rule, effectively dissolving patriarchy, as symbolised by the change in and death of Merle, a sexist and formerly enthusiastic upholder of patriarchy, which literally frees Michonne from bondage and captivity.²²⁵ As Michonne walks boldly back to the prison, she is walking into a progressive and theoretically equal society, in which she will rise to a leadership role.

Michonne’s escape from Woodbury, and then again from its soldiers, excellently highlights a link between how personal choice empowers women and how women have been manipulated to believe that allowing their choice to be taken away is their only chance for power. In her unfortunately uncritical consideration of Perry’s research into response to threat, Howell summarises Perry’s findings thus:

In his “environment of evolutionary adaptiveness”, men caught in an enemy attack were more likely to be killed, while the women and young children were more likely to be captured. Men’s best chance of survival would be to attack or flee, while women’s and young children’s would be in the dissociative freeze response, which is adaptive to immobilization or inescapable pain.²²⁶

Not only does this excerpt patronisingly conflate women and children, but it uses supposedly scientific research to persuade women that passivity and inaction should be their response to threat and attack, even when having harm inflicted upon them. It amounts to giving scholarly backing to the phrase ‘do not fight back’. It completely ignores any notion that women do not want to be captured, effectively telling men: fight or flee, you do not want to be killed; and women: freeze, you want to be captured. It also ignores context: what might happen after the women are captured? Presumably, either the men will rescue them

²²⁴ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 109.

²²⁵ 3.15, 2013.

²²⁶ Bruce D. Perry, ‘Neurodevelopment and Dissociation: Trauma and Adaptive Responses to Fear’: Plenary paper presented at the 17th International Fall Conference of the International Society for the Study of Dissociation, November 14, 2000, and Bruce D. Perry, ‘The Memories of States: How the Brain Stores and Retrieves Traumatic Experience’, in *Splintered Reflections: Images of the Body in Trauma*, ed. by Jean M. Goodwin and Reina A. Attia (New York: Basic Books, 2000), pp. 9–38, cited in Howell “Good Girls,” *Sexy “Bad Girls,” and Warriors*, p. 24.

or they will not, and, either the captors will harm them, or they will not, but even if they do not, they will still be captive. It also makes no reference to the high prevalence of rape inflicted upon 'enemy' women. It is an utterly ridiculous statement which dangerously perpetuates patriarchal and gendered norms. Thankfully, women may look to figures like Michonne to see that choosing to fight or flee is preferable. Michonne makes it very clear to Andrea that her key concern with Woodbury is the captivity and its illusion of safety, passionately citing her observations that nobody ever leaves.²²⁷ The contrast between the fate of Michonne, who flees and fights captivity at Woodbury and is a strong, successful leader, and Andrea, who freezes and supports her captivity and is tortured and killed, empowers women to act on their own behalf.

Her bold, confident stride as she returns to the prison to take her place is telling:²²⁸ eventually female warriors "emerge as bold, aggressive young women who are not "animus-possessed" distortions of some sort of "true" femininity".²²⁹ Firstly, as we have said, her power exists a priori, before she has any contact with contrasexual figures. Moreover, although most male characters function at times as positive and negative manifestations of her animus,²³⁰ she is not possessed by them, but has them balanced and under her control. The Governor is an obvious negative image since he is obsessed with tyrannising her.²³¹ For some time, she is closer to the negative animus, fixating over getting revenge upon him, but it is not what gives her power: contrasting positive animus images show she normally has balance and control. Rick brings her enterprise,²³² in the sense that he scales her vendetta against The Governor up into a war, and honesty,²³³ in the sense that life at his prison camp is raw and open in a way that contrasts Woodbury's dictatorship hidden behind beauty. Daryl brings a different kind of honesty, persuading her The Governor has gone and that she would be better off settling more permanently at the prison.²³⁴ In matching The Governor's aggression with her own, which is empowering in itself because hers amounts to resistance against patriarchy, and utilising Rick and Daryl's enterprise and honesty to channel it and find balance, Michonne's response to her animus is the best one: recognition of its gifts.²³⁵ Her boldness and aggression, then, do not come from possession by the animus, but from a healthy, balanced relationship with it which complements her innate power. Further, her boldness and aggression are not negatively depicted, or an opinionated frenzy, but controlled, targeted with precision and helpful, and she is obviously in the right: that The Governor is a deranged danger is fact, not opinion. There is no sense, either, that her power hides or distorts an underlying real femininity. In fact, there is no implied masculinity or femininity: she is at once passionate for her cause and calm in the execution of her actions:

²²⁷ 3.5, 2012.

²²⁸ 3.15, 2013.

²²⁹ Nelson, *Fierce Young Women in Popular Fiction and an Unpopular War*, p. 100.

²³⁰ Indeed, in such a long running series with so many characters, the characters are constantly phasing in and out of the various archetypal roles for each other. Hence this work's focus on only several key archetypal relationships. If we were to give a full treatise of only the syzygy's incarnations and complexities, for example, we would never stop.

²³¹ Barbara Black Kultov, *Weaving Woman: Essays in Feminine Psychology from the Notebook of a Jungian Analyst* (York Beach, ME: Nicolas-Hays, 1990), p. 61.

²³² Von Franz, *The Process of Individuation*, p. 195.

²³³ Ibid.

²³⁴ 4.4, 2013.

²³⁵ Von Franz, *The Process of Individuation*, p. 193.

like with Daryl, the line between Eros and Logos blurs to create one of the most capable, iconic and popular characters in the series. She is a vision of the future to come.

That Michonne can clearly be considered a female warrior disproves Finch's assertion that she feels like "an enigma and less a fully fleshed-out character".²³⁶ Moreover, Finch, who allowed the writers an unfairly short time to develop the character, feels that her quietness and lack of back-story cause this issue²³⁷. Not only do her speaking role and backstory soon develop, but it is questionable whether speech and backstory are all that 'flesh out' a character. Indeed, allowing this tough, powerful, independent female character to be an enigma for a few episodes turns her into a placeholder into which female viewers can project themselves, sharing in her empowering attributes and fleshing her out with their own flesh.²³⁸ In fact, Finch is incorrect in a variety of claims about the series. Finch postulates that the series "is a text that reveals how the ideology of austerity is connected and intertwined with white male patriarchy and gender roles and, possibly, outright misogyny"²³⁹ and that "the show promotes the naturalness of white male leadership as well as old notions of gender roles".²⁴⁰ Finch also alludes to the depicted negative consequences of white male leadership but does not consider that they might be there on purpose to challenge it.²⁴¹ This chapter has shown that the series unequivocally challenges the naturalness of, and progresses from, white male leadership and traditional gender-normative roles.²⁴²

This chapter has shown that the walkers are not the 'reborn' ones in focus, but function instead as a kind of anima or animus, providing opportunity for the characters to connect with their unconscious. The long-running nature of the television series makes the survivors the ones who have experienced the rebirth. Jung put forward five types of rebirth archetype

²³⁶ Finch, *The Walking Dead and Gendering Zombie Austerity*, p. 145. It is true that she is introduced as an enigma but the temporary mystery surrounding her is not negative. Rather, it adds to the sense that she is the source of her own power and helps to quickly engage the audience with her by getting them wondering about her.

²³⁷ Ibid.

²³⁸ In fact, it is certain that it was a conscious choice to allow Michonne to be an enigma at the start, since a reference to it is written into the script in Michonne's third full episode (3.3, 2012), making Andrea comment that, though Michonne knows everything about her, she hardly knows Michonne at all. Finch also asserts that Michonne is the exception to gender-normativity in the series, which is simply incorrect: Daryl also challenges gender norms, though there is no scope to discuss that in detail in this thesis. We have seen, though, that Daryl's identity is relational. Carol is both a motherly figure and an action hero. And Rosita is a skimpy, pretty Latina woman who is amazingly practically-skilled and resourceful, making her the group's explosives expert, amongst other things. These are just some examples.

²³⁹ Finch, *The Walking Dead and Gendering Zombie Austerity*, p. 137.

²⁴⁰ Ibid., p. 142.

²⁴¹ Ibid., p. 147.

²⁴² It is frankly impossible to grasp why Finch feels the series promotes an ideology of austerity. It is surely self-evident that the setting of the walker apocalypse necessitates some austerity, but it is not presented as desirable. The 'negative' side of patriarchy, The Governor, is shown to limit rights, and perhaps it might be argued that his control of when the townspeople are allowed to use fuel to run the freezers so they can have ice and chilled drinks (3.5, 2012) does intertwine austerity with patriarchy by limiting supplies. Yet he makes it clear he is not worried about conserving resources and anything he does is intended to be rejected by the audience anyway. The 'positive' face of patriarchy, Rick while he is leader, does not place any limits or restrictions on the supplies and rights people can access, providing they physically have them; he never even mentions them, in fact. Finch is correct (pp. 138-39) that AMC's very capitalist attitude creates austerity in the production process, but it does not translate into an on-screen ideology.

and two types of its image manifestation and, whilst at first glance the series might be thought to depict resurrection through diminution of personality, it actually depicts renewal through enlargement of personality. Survival and political renewal have been shown to be not mutually exclusive: there is a constant concern to survive the repeated crises which characterise each rebirth cycle, yet within those cycles exists a complex exploration of socio-political change, exemplified in the first cycle through the renunciation of one-man leadership and dramatic changes in gendered norms. Rather than a hopeless, nihilistic depiction of a possible future, these changes offer a hopeful insight into the potential structure of society and understanding of gender in the face of a near-future disaster situation.

By season 4, once the characters look inside themselves as the self becomes stronger, they are thriving, independent and capable. The prison they inhabit symbolises this, its pre-apocalyptic meaning inverted and subverted: now it is better to be 'in': in the walls and in oneself. In becoming in-dependent in-mates, the characters draw upon what is inside them to become more than they were. As a result, Rick fails spectacularly as a one-man leader, ending up mad. Lori haunts him as an image of anima and mother, leading him both in and out and representing his fear that he has failed as a patriarch. Once he has looked inside himself enough to discover he must renounce his leadership, the Lori image leaves. Two shadow encounters facilitate this, bringing transformation from inside Rick. First, there is The Governor, a tyrant Rick might have the potential to be, the dark side of the patriarch who shows the extremities of the pre-apocalyptic values Rick is trying to uphold. The Governor is clearly shown to be both a terrible leader and insane, manipulating, lying to, exploiting and even murdering his townspeople. He ends up killed by his own patriarchal values: obsession over security, blaming others for their own protection and an aggressive, Western, colonising attitude. Second, there is Merle, an irritating redneck. Rick bids him to do his dark deed of handing Michonne to The Governor and is made to accept it is his own deed, which directly leads to Rick renouncing his leadership and insisting upon a voting democracy; at this exact moment Merle releases Michonne, who joins the group and becomes a vital character.

After The Governor's demise, the remaining Woodbury residents are invited back to the prison and a lovely community is created which is led by an effective mixed-race, mixed-gender council. Life is lived communally and everybody 'does' for the benefit of others and the community – a potentially feminist way of living. As a result, gender roles, work and economy change. There are no more jobs as we knew them; rather, women have skills only men had before, such as protecting, finding supplies and grave-digging, and men encourage it. There are no more endless domestic tasks depicted, and childcare is shared. Capitalism has gone, therefore a job is no longer a career done for yourself and there is no profit motive (stealing for gain is what the baddie does), no income disparity or reliance on men's income for women. Amenities are freely available for all in equal measure. Direct challenges to gendered notions of work are levelled, such as Sasha and Tyreese's 'flipped' skills, she excelling at supply runs and management and he disliking the aggression and physicality of all of it.

The change in capitalism and economy means a change in masculinity, which is constructed by the labour market. There are no longer richer peers to subordinate working-class men,

who were characterised by a showy, frenzied masculinity before this community, as exemplified by Merle and Daryl. Their white trash masculinity is shown to have radical potential – having already rebelled against dominant masculinity, all that remains is to rebel against their own patriarchal values, which Daryl does dramatically by finally turning on Merle and by choosing to help those in need and rise above racial prejudice, yet still loving Merle and bringing him back to the prison. That Daryl does not now subordinate Merle shows this masculinity is something new, and it frees Merle to change too. Since Daryl's rebellion is to help and Rick's is to be an ineffective, even immoral, leader, Daryl's potential is far more radical and working-class men are thus repositioned as allies to feminism and progress.

Further, a new female character is introduced whose considerable power and talents come from her alone, not from coaching by the male characters. Michonne's skills are her own, showing she symbolises the enlargement taking place. She is a type of character hitherto unseen – a powerful, tough, independent black woman – and an image of the female warrior, a recently constellated archetype. The juxtaposition of Michonne's arrival and the start of the labour phase which kills Lori makes it clear that Michonne and her values are intended to replace Lori and hers, and Michonne joins the group less than two full episodes after Lori's death. Michonne's feud with The Governor shows she fights patriarchy. She saves Rick, rejects the superficial comforts of Woodbury and has a distinctive power – her iconic katana, which makes her probably the most powerful character and gives a smoothness of motion to her fighting, like she is a video game character. She is caring, strategic, strong, intuitive, calm, resourceful, living a pseudo-wild, survivalist existence and it all comes from inside her, which both strengthens the theme of enlargement and reformulates power into something women can possess themselves, rather than having to be given by men. Michonne is empowered by having a choice: she rejects Woodbury for the prison, which is the right decision and elevates her to a leader, and also acts on her own behalf, and survives and thrives, unlike Andrea, who does not and dies. Despite her warrior characterisation, Michonne balances her animus figures well. Finally, since she is an enigma at first, female viewers are able to use her as a placeholder, which empowers them too. As a result of these changes, gender representation by the end of the first cycle is unrecognisable from the start.

Chapter four will look after this in the narrative. It will explore the role of Judith's birth and how the world that develops in the series becomes Judith's rather than Rick's, making Judith a synthesis of old and new as the union which began when the ego and self separated into two distinct halves of the infinity loop completes. It will also discuss the role of the archetype in the synthesis, how that may be mapped onto our infinity loop metaphor and what meaning arises in relationship between that and chaos theory.

4. Union and Archetype

In the last chapter we saw that the time after Lori's death was a time of rebirth by enlargement for the prison community, bringing dramatic socio-political changes that empowered women (and working-class men). Let us now turn our attention to Judith and the union she is part of, since that is what the series does.

4.1 Rick's World Becomes Judith's: Union of Ego and Self

It is also indicative of enlargement from within that the episode of Lori's death¹ is entitled *Killer Within*. This reflects the fact that enlargement must come from within oneself: the cause of Lori's symbolic death is childbirth, therefore that which kills traditional patriarchal roles and allows a new society to be formed comes from *within* Lori. It also further stresses the importance of Judith's own role, since she is the 'killer'. Indeed, Judith is the physical manifestation of the rebirth taking place, the very first rebirth, no less.

Judith's conception may be compared to the immaculate conception in the sense that biological paternity is rejected (she probably *is* Shane's child)² in favour of paternity by God (Rick considers her *his* daughter – think back to the analogy we drew between the Lori/Rick/Shane love triangle, where Rick played the betrayed God). Judith's resemblance to Christ is not her only claim to the mythology of the divine child. The child god in mythology namely features a child with a miraculous birth and adversities in early childhood,³ who is orphaned or whose mother is dead and gone, "threatened by extraordinary dangers" which are nevertheless normal in the child's world, and who is solitary but at home.⁴ This is a precise description of Judith, who is born in the apocalypse whilst a single door keeps walkers at bay. Knocking at the door, and breaking through it if the knocker is not invited in, can symbolise the "unconscious clambering for admission to consciousness".⁵ Thus, the walkers at the flimsy door as Judith is born, threatening every second to break through it, represents the fact that Judith is the coming into consciousness of the self; the violent other that breaks out of its mother's womb and into consciousness. Even the presence of someone able to cut in the right place to perform the caesarean section is miraculous in those circumstances. Her childhood is riddled with adversity: the constant threat of walkers, The Governor, the journey to Alexandria and the war against Negan. The walkers constitute the extraordinary dangers which are normal to the child, and she is also the only young child for many seasons, yet is not lonely. The divine child has an exceptional conception⁶ and is "born full of energy, initiative, and a tricky creativity".⁷ It is vulnerable and powerless yet

¹ 3.4, 2012.

² In 7.4 Rick confirms that he believes her to be Shane's biological daughter and this is later reiterated during Rick's individuation in 9.5. It is irrelevant to him, however.

³ Jung, *The Psychology of the Child Archetype*, p. 100.

⁴ C. Kerényi, 'The Primordial Child in Primordial Times', in *The Science of Mythology Essays on the Myth of the Divine Child and the Mysteries of Eleusis*, ed. by C. G. Jung and C. Kerényi, first Routledge Classics edn. (London and New York: Routledge, 2002), pp. 29-82 (pp. 32-33).

⁵ Edinger, *Archetype of the Apocalypse*, pp. 35-36.

⁶ Deborah Wesley, 'The Divine Child', *Psychological Perspectives*, 62.4 (2019), 446-54 <10.1080/00332925.2019.1659069> (p. 450).

⁷ *Ibid.*, p. 449.

also super-powerful.⁸ Judith's conception in the aftermath of the apocalypse is exceptional, and let us not forget that her conception was also the conception of the first rebirth cycle. We have already seen how she has channelled a wave of change, giving rise to a new world where new gender values critique and replace old, and we will see more of that below. As a baby in a walker-infested world she is vulnerable and powerless, yet she must be incredibly powerful to bring about such change.

That Judith's birth is just as instrumental as Lori's death in bringing the second stage of development about is heightened by the fact that a miraculous child is a representation of the self,⁹ as is Christ, as the divine principle, although Christ specifically is not the whole self since he does not contain the shadow.¹⁰ As such, "[t]he birth of the divine child, the new vision, the new self, means the death of the old vision, the old way, the old habit, the old life"; the child is literally new birth.¹¹ Moreover, resistance to it can threaten it – the unconscious is likely to swallow the image back up if the conscious does not recognise it.¹² This brings a new dimension to Lori as Rick's anima on the telephone telling him to look after his children, which inspires him to start coping with her death, mentioned earlier. Prior to this, Rick, struggling with mental health, had been ignoring Judith, acting almost like she did not exist. His unconscious speaks through his anima to prevent Judith, the new self, being taken away. Thus, we might imagine Judith as a physical representation of both the first rebirth and the self that presided over the second half of development in the wider, concurrent rebirth: the self that was the violent other, the afternoon where the values were reversed, both the second half and the expanse on the infinity loop.

Similarly to Christ, not much more happens for some time: Judith is a baby and does not have a pivotal role, although the effects on gender caused by her birth become ever clearer, to the extent that it becomes normal for the women to be the main fighters. For example, when the rest of the group are trapped at Terminus and on the verge of being cannibalised at the end of the second rebirth cycle, Carol attacks Terminus on her own from outside.¹³ In a superb action sequence, Carol ignites the compound's propane tank from the fence by shooting it with a firework she has resourcefully commandeered. At the clinch moment the butchers and their victims miraculously hear the metallic thudding sound of Carol's firing at the tank and the tank explodes in an inferno (that which catalyses the third cycle) and destroys the Terminus walls, allowing in a herd of walkers. Carol enters fearlessly among them, fighting her way into the heart of the compound with a machine gun and a Rambo-worthy strength and aptitude traditionally witnessed in male action heroes, which causes so much sudden chaos that the others are able to rescue themselves. This is no trifling matter, since it turns rescue into a mutual act that empowers the victim, rather than positioning the victim as lacking in agency.

⁸ Wesley, *The Divine Child*, p. 449.

⁹ Von Franz, *The Process of Individuation*, p. 219.

¹⁰ C. G. Jung, 'Christ, A Symbol of the Self' (R. F. C. Hull Trans.) in *The Collected Works of C. G. Jung Vol. 9, Pt. 2 Aion: Researches into the Phenomenology of the Self*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1968, repr. 1970), pp. 36-71 (pp. 37-41).

¹¹ Wesley, *The Divine Child*, p. 451.

¹² Ibid.

¹³ 5.1, 2014.

Furthermore, in the promotional shot of the group's arrival at Alexandria (figure 18)¹⁴ for the first time in season five (during the third rebirth cycle), they approach cautiously, weapons ready, but the frontline consists almost exclusively of women.¹⁵ It is the women who are leading the entry into Alexandria and predominantly responsible for any immediate combat that occurs; not all the men are armed. The camera hides the toughest male characters Daryl and Abraham, who are near the back anyway, behind other characters, leaving only peripheral and unarmed men visible, whilst confident, combat-ready women occupy the front-line. Rick's position in the shot emphasises the changes in gendered norms even more: he stands at the very back, holding the baby. This demonstrates how Rick's status as a single father since Lori's death also contributes to the changes forced by the environment in which they find themselves.¹⁶

Figure 18: The group cautiously approaches Alexandria in season five. Women lead the way while Rick stands at the back with baby Judith.



It is impossible to overstate the importance of Figure 18 in depicting the effects catalysed by Judith's birth and Lori's death on gendered and patriarchal norms. Comparing it with a combat scene from season one (figure 19),¹⁷ before Lori had conceived Judith, illustrates this. In this scene, major female characters Lori and Carol cower with the children, unarmed and in helpless terror, behind their protector Shane as walkers attack the camp; Lori utters helplessly and in panic: "Shane, what do we do?". It is a stark contrast to the norms of later in the series.

¹⁴ Copyright AMC 2015.

¹⁵ 5.12, 2015.

¹⁶ It is also worth noting the ethnic diversity of this group, since racial inequality was also a frequent complaint amongst the existing literature.

¹⁷ Copyright AMC 2010.

Figure 19: The women cower behind Shane for protection in season one.



Throughout chapters two and three we saw that Lori's death and Judith's birth effected a shift from ego development to self development that is closely linked to the shift towards female empowerment and challenging of gendered norms. We represented the ego/self relationship implied by that shift, and the self itself, with the infinity loop. We said that the whole loop might be understood as a process of unity or wholeness – two opposite halves joining into a third whole. We will now examine the union resulting from that relationship. Huskinson explains that the final stage of the alchemical process corresponds to the realisation of the self, and is expressed symbolically as the rebirth of the obsolete king from his incestuous union with his mother; the king is reborn complete but must suffer to do so.¹⁸ We have gradually established that Rick, the protagonist, or king and ego, is obsolete, since he is an outdated link to a pre-apocalyptic patriarchal norm; his relinquishment of one-man leadership testifies to his obsolescence. Rick's departure from the series amounts to the disruption of the masculine half of the cosmic whole, Rick's rebirth and the union of ego and self via a blending of Rick with Judith, as will be explained below. Since Judith is his own child, and also his child with the first incarnation of the mother archetype in the series, we can understand their union as an incestuous one on two levels.

Shortly before Rick departs, something important happens that allows Judith to both take over the hero image upon his departure and become a symbolic synthesis of the ego and self which we saw formed in chapter two. Namely, Carl, Judith's brother and Rick's son, dies. The exact circumstances leading to his death are very important. Rick and Carl encounter a man who needs help, who Rick scares away due to security concerns, and Carl is not

¹⁸ Huskinson, *The Self as Violent Other*, p. 446 fn.

happy.¹⁹ In fact, Carl is seized with a heroic quest to help and returns to assist the man in secret. Indeed, the scene in which Carl first encounters the man is a direct parallel with one of Rick's first and most iconic scenes on the series: searching for fuel amid the debris of pre-apocalyptic life - abandoned cars and children's toys - and with a walker with prominent blond hair foregrounded.²⁰ Superimposing Carl into the protagonist's story like this is one of several reminders at this time that Carl currently 'wears' the hero identity. He is also formally left in charge of Alexandria for the first time when the others go into battle with Negan²¹ and there is much emphasis on what happens there being his "show".²² Moreover, there are also many scenes throughout this period in which Carl is foregrounded and emphasised wearing the iconic sheriff's hat that was once Rick's.²³ Hopkins makes a good case for the hat wearer to be the real hero, meaning that, in a way, Carl has been the hero, or that he and Rick share the hero identity, for most of the series, since Rick gave him the hat in season two.²⁴ Especially prominent hat-wearing here revitalises the imagery of that costume, however. In his quest to help the man, Siddiq (Avi Nash), Carl is bitten by a walker and subsequently dies in a tragic scene.²⁵ When Carl dies, therefore, the male hero identity passes back fully to Rick, since there is no longer a son to whom to bequeath it. This means that when Rick leaves, the male version of the hero identity also leaves. It is remembered, certainly, but it is no longer the protagonist; the series is no longer a male hero's story. Like a childless man's death ends his bloodline, Carl's death allows the show to end the male hero line by removing Rick.

What is more, is that this happens because Siddiq explains to Carl that he kills all the walkers he comes across because his mother believed that doing so freed their souls; thus, he does it to honour her. Carl, who witnessed his own mother die and then had to kill her again as a walker, is very touched by the idea of honouring your mother like this and enthusiastically joins in but he is accidentally bitten in the process. The reason the impetus for Carl's death being honouring Siddiq's mother is important is because it is an acausal relation: it is the effect of Lori's death rippling through time and space to a logically unrelated point. It is not cause-and-effect because Carl is not doing it to honour Lori's beliefs, and she has been dead for a long time at this point. Rather, this moment where Siddiq mentions doing something so considerate for his dead mother constellates the mother archetype for Carl because of his experiences with his own mother.

Despite Carl's death and Rick's departure removing the male hero identity, it is only the hero as a male figure which vanishes, for Rick still has another child, the younger Judith. Judith, having been a background character, is especially foregrounded during Carl's death scene in 8.9.²⁶ As Carl says his dying goodbye to Judith, we see Judith's face from his point of view, as though even we, the audience, are inaugurating and accepting her to carry the image which has brought us through eight seasons. Carl tells her to honour Rick, though not

¹⁹ 8.1, 2017.

²⁰ 8.1, 2017.

²¹ 8.1, 2017.

²² 8.8, 2017.

²³ 8.8, 2017; 8.9, 2018.

²⁴ David Hopkins, 'The Hero Wears the Hat', in *Triumph of The Walking Dead: Robert Kirkman's Zombie Epic on Page and Screen*, ed. by James Lowder (Dallas: Smart Pop/Benbella Books, 2011), pp. 201-16.

²⁵ 8.9, 2018.

²⁶ 8.9, 2018.

always, as sometimes children must show parents the way. This message paves the way for the fact that in Judith's narrative, there is no dominance of ego or self, but a synthesis of old and new. Crucially, Carl also gives Judith Rick's old hat, telling her it was Rick's before his and now it is hers; having it always kept Rick with him.²⁷ This passing on of the hero's hat literally transfers the hero's costume, and symbolically the hero's role, to Judith. Finally, Carl also tells Judith that before Lori died, she told him he would beat this world; he did not, he says, but Judith will.²⁸ This is confirmation not only that the male hero line is being removed in favour of Judith, but also of what we suspected back in the first cycle: that Judith's symbolic birth and Lori's symbolic death mean it is Judith who will lead us to something truly new. It is also another acausal connection between Lori's death and the transfer to Judith: Carl has this poignant moment formally bequeathing her the hat and setting her up as person to take over precisely because of a memory of something Lori said before she died. Thus, it sets Judith up to be not just a union of ego and self as they exist in the story that is the seven cycles, but a new ego in her own story.

Then, Rick leaves. We will not be discussing his departure in detail in this thesis because our methodology suggests we decentre the ego, which we have already been doing, of course, by focusing on other characters and tracing the presence of the self. It is enough here to know that he departs after sacrificing his bridge in an inferno to stop walkers and conceive the sixth rebirth cycle.²⁹ It is noteworthy that he leaves at the end of the fifth cycle since the number five denotes a striving for "the goal and completion of physical existence".³⁰ As a representation of the ego, his departure indicates that the localised, defined, material aspect (remember Mansfield and Spiegelman's theory that particles equate to consciousness) of this narrative psyche is essentially complete. Moreover, the destruction of the bridge indicates the removal of liminal space; there is no longer a need for a means of connection between the ego and self, since they are about to become one. Furthermore, the bridge explosion causes Rick to fall into the river, a metaphor for joining the conscious with the unconscious, since water is a common symbol of the unconscious. It is not an overwhelming or assimilation by the self, however, for Rick does not drown, but is picked up by a mysterious helicopter from the riverbank and flown out of the story: an ascension.³¹ Neither the characters nor the audience know who has taken him or where he has gone; he is simply gone, having ascended into the sky via a mysterious power, a metaphor for becoming divine that reinforces the union with the self.

Now the present-day on-screen fades into an older, more overgrown one, further indicating that a merging is happening, and a time jump of six years takes place before our eyes. The final thing we see as this cycle becomes the next is an older Judith, now young girl rather than a toddler, wearing a checked shirt and cowboy boots, toting a gun and heroically saving some strangers.³² The strangers ask who she is and there is a dramatic moment as a western-style trill plays, then Judith picks up Rick's old hat, places it pointedly and almost

²⁷ 8.9, 2018.

²⁸ 8.9, 2018.

²⁹ 9.5, 2018.

³⁰ Edinger, *Ego and Archetype*, p. 219.

³¹ 9.5, 2018.

³² 9.5, 2018.

ceremoniously on her head and answers “Judith...Judith Grimes”.³³ Now wearing the hero costume, showing the audience the action and saving strangers, Judith is now the hero. Yet it is not hero as we know it. Judith is a mixture of values; she is not Rick in miniature, as we will see. Judith is not who she was either; she is essentially a new character since she has been a baby in the background until now and this scene ages her and introduces Cailey Fleming. Thus, Rick and Judith have merged to create something new: the ego and self have synthesised, and Judith is the third product, the child of that union. Thus, in addition to being able to view Judith as symbolic of the self as a divine principle and a process of unity or wholeness, discussed above, we must now add another angle to this metaphor: Judith is also a transcendent being in that she is the result of the process of unity – the next level of integration which will be an ego in its own right and give rise to more pairs of opposites. Like the infinity loop and the narrative structure of *The Walking Dead*, Judith, therefore is yet another metaphor for the self as a multifaceted, in-motion system.

Neumann views patriarchy as an antithesis to the maternalism inherent in pre-Christian religion and believes progress will be a necessary merging of the two³⁴ and, indeed, this is a union we are also seeing here. Passing Rick’s iconic costume to Judith means he is commemorated but unseated; his heroism still exists but it is transformed by the way she ‘wears’ it. The tension between psychic opposites leads to a ‘living third thing’³⁵ and baby Judith was it, and holding that tension produces “a symbol which is both a synthesis of the opposites, yet something which transcends them both”:³⁶ older Judith, the show’s new hero. Immediately there is a clear clue that Judith mixes not just Rick’s values, but also the female empowerment of the post-apocalyptic, post-Lori world: she wears not only a gun as a weapon, but also a Samurai sword, like Michonne.

It is immediately clear upon Judith’s takeover what is different about her world: diversity, coupled with another drive to empower women.³⁷ The group of strangers rescued by Judith is four strong, confident and capable women and one man,³⁸ and introduces four new women of colour as dominant characters: Yumiko (Eleanor Matsuura), Magna (Nadia Hilker) and sisters Connie (Lauren Ridloff)³⁹ and Kelly (Angel Theory). Yumiko and Magna are in a

³³ 9.5, 2018.

³⁴ Rowland, *Jung: A Feminist Revision*, p. 57.

³⁵ Kalsched, *The Inner World of Trauma*, p.144.

³⁶ *Ibid.*, p. 145.

³⁷ The pass over for season nine and beyond to new showrunner Angela Kang, a woman of Korean ethnicity, mirrors Judith’s narrative takeover and gives rise to changes such as the improved diversity. Division of power behind the scenes has been an issue, as almost everywhere else. Since Kang’s takeover representation of women and diverse ethnicities amongst the directors and writers has increased so much since season eight: of seven writers only one was a woman, Kang herself, and of eight directors, only one was a woman too. This is fairly representative of the entire series to that point, though it has to be said that was a particularly bad season. In season nine, however, there was a radical change. Of twelve directors, six were women, and they were a pointedly diverse bunch ethnically too. Of ten writers, four were women. In season ten the ratio of directors drops a bit: three of eight are women, but the writers’ ration is almost even, with five female writers out of a total of eleven. These figures show that the takeover by Judith was really a holistic takeover and truly a rebirth for the show.

³⁸ The man, Luke (Dan Fogler), is also a positive representation for men, being not incapable of protecting himself but also someone who pre-apocalyptic masculinity would have considered a ‘beta male’. A slightly chubby and geeky former music teacher who is not at all threatened by the strong women around him, he is also a welcome addition.

³⁹ Lauren Ridloff is deaf herself, so Connie also constitutes representation for disabled actors.

relationship, adding further LGBT+ characters, and providing representation for the LGBT+ community among people of colour. Connie is also deaf, which finally introduces the first disabled character⁴⁰ and, again, the fact that she provides representation of disability for people of colour is especially pleasing. Connie is quickly established as one of the most capable individuals in the show, constructed as a sort of ‘the new group’s Daryl’, which makes a clear stand that disability is not lack of ability. Kelly is a pointedly androgynous character, not just because of the actor’s genderqueer appearance, but also because Kelly is male in the original comic book.⁴¹ Insisting the new group are welcomed by her community, Judith takes Magna’s hand to entice the wary strangers to enter Alexandria: she is literally leading diversity and powerful women into the story by the hand.⁴²

A further difference this group brings with them is a revitalisation of shared leadership.⁴³ When Gabriel asks who their leader is, they are surprised and ask why he thinks they have one. Indeed, the new group make decisions by taking frequent, quick votes by show of hand.⁴⁴ Alexandria itself is now governed by an especially diverse council. Two members are characters we do not recognise, which tells us that new people, previously not well trusted by the characters, have become leaders. The former Saviour Laura (Lindsay Register) is on the council, indicating that former enemies can be forgiven and become leaders too. Half of the six-member council is a person of colour: Michonne, Gabriel and Siddiq, who represent both African and Middle Eastern ethnicity. Half are also women, and there is a gay person too: Aaron. At the other communities, leadership is also shared and diverse through the whole time from Judith’s takeover to the latest episode. Jesus and Tara (both gay) are key leaders at Hill Top, but gradually Daryl, Yumiko and Magna join into what becomes an informal council. Ezekiel (Khary Payton), a black man, and Carol run another community, the Kingdom, and yet another, Oceanside, is an entirely female settlement that does not explicitly have one leader. A new antagonistic group, the Whisperers, is introduced which has a female leader, Alpha, meaning one-person leadership becomes exclusively a ‘baddies’ ideology. Moreover, the very notion of having any formal leaders at all is critiqued by the informality of Hill Top and Oceanside’s structure, reinforced by Daryl’s reply to Alpha asking who the Hill Top leader is: “what the hell does it matter?”.⁴⁵

The change in leadership, new characters and takeover by synthesis-Judith of the hero’s role causes female characters to dominate the narrative, meaning there is also scope for a further gender-based critique. The issue of paternity is raised again, for example. Rosita is now in a relationship with Gabriel but had become pregnant by Siddiq shortly before. When Gabriel is thinking of not raising another man’s child because it is not the best thing for the child, Eugene, who is also in love with Rosita, intervenes on her behalf, convincing Gabriel that the decision of what is best for the child is Rosita’s only and that it is stupid to give up love and family for something as trivial as paternal rivalry.⁴⁶ Rosita, Siddiq and Gabriel get together amicably to move forwards, with Eugene also a strong presence in their lives.

⁴⁰ Not counting Hershel and Aaron, who lost limbs as part of the action.

⁴¹ Moreover, Angel Theory is both queer and hard of hearing, consisting superb representation to take us into a new future.

⁴² 9.6, 2018.

⁴³ Maintaining shared leadership after the prison’s destruction proved difficult.

⁴⁴ For example, 9.10, 2019.

⁴⁵ 9.11, 2019.

⁴⁶ 9.12, 2019.

Particularly when contrasted with the fuss made by Shane over Judith's paternity, this type of pro-women socio-political change characterises the gradual but resounding change that has been taking place. The changes characterising the post-Lori, Judith-led world contradict the prevailing criticism in scholarship that female characters are traditional and disempowered. They also disprove Simpson's claim that moves by women into the male arena are generally punished by the story after Rick offers Michonne to The Governor.⁴⁷ On the contrary, not only is Michonne rewarded for her warrior status by accessing power within the group's community, as discussed in chapter three; not only do women move into the male arena to the extent that they effectively take it over, as shown in the promotional shot for season five, but they are rewarded for it by increased rights and power, dominating the narrative for example.

One of the few positive voices amongst the existing literature, Gauthier, who recognises the inherent change that characterises the series, insists the series plays with, and confronts, the tensions existing between falling back on the old and forging a path towards the new.⁴⁸ This is especially apt considering Jung says of the child archetype that it is future flowing into past and vice versa, [...] it connects us to our roots so that we do not run towards the future so fast that we fall.⁴⁹ This summarises the union which has taken place since Lori gave birth to baby Judith, which has now created this older Judith, since Judith is now a mixture of past, present and future. She embodies the values represented by the aesthetic of Rick's sheriff costume, which in turn relates her to the past through its similarity to a cowboy outfit, a connection flowing to the past that is reiterated by the western trill as she puts on the hat. Yet she also embodies the future: she will 'beat this world' according to Carl, she channels the empowerment of female characters since Lori's death, she has her whole life ahead of her. Furthermore, Jung's comment might also apply to the infinity loop we posited in chapter two. The connection between the first half and second symbolises past and future flowing together, and our particular mapping of it onto the storyline of Lori's death reinforces this, since it amounts to ego and self flowing together, as we have seen. Jung felt that the naivety and closeness to the unconscious that came with childhood allowed the child to paint a better picture of the self,⁵⁰ and that we all have in us "an eternal child, something that is becoming, is never completed [...] the part of the human personality which wants to develop and become whole".⁵¹ We have seen in Judith how this is the case. Through her developmental process from a miraculous baby to the product of a union who ushers in change yet whose journey is not complete, Judith has helped us visualise the self as an eternal process of unity inexorably bound with the unconscious, as represented by our infinity loop.

⁴⁷ Simpson, *The Zombie Apocalypse Is Upon Us!*, p. 37.

⁴⁸ Gauthier, *Negotiating Community in the Interregnum*, p. 547.

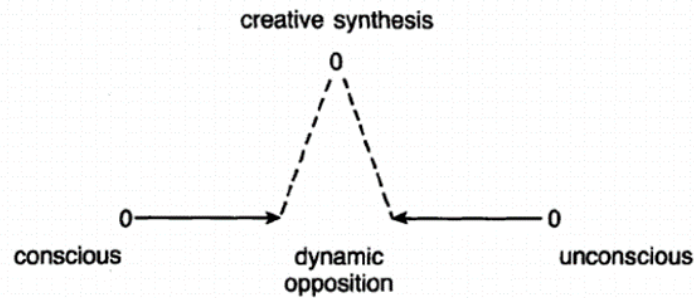
⁴⁹ Jung, *The Psychology of the Child Archetype*, pp. 97-99.

⁵⁰ C. G. Jung, *Memories, Dreams, Reflections*, ed. by Aniela Jaffe, trans. by Richard and Clara Winston (New York: Random House, 1963), p. 244.

⁵¹ Luke, *The Jerusalem Bible: The Gospel According to Saint Luke* (Garden City, NY: Doubleday, 1966), p. 169 fn, cited in Wesley, *The Divine Child*, p. 446.

Like Judith, the infinity loop is therefore a synthesising⁵² symbol. Seen as symbolic of the self, it shows the self as being a process of unity; it is a representation of the transcendent function, an image of “dynamic opposition” in which new content is born from thesis and antithesis.⁵³ In her exploration of the transcendent function and Hegelian dialectics, Solomon posits the image in figure 20⁵⁴ as a representation of the synthesising process, which might be called a more basic version of the infinity loop we have seen in this study.

Figure 20: Basic representation of the synthesis



What was three (each half respectively and the whole, or pre- and post-Lori’s death and a change in gender roles), now becomes one, which is both all those three and something new.

Jung writes:

One day I was leafing through the catechism hoping to find something besides the sentimental-sounding and usually incomprehensible as well as uninteresting expatiations on Lord Jesus. I came across the paragraph on the Trinity. Here was something that challenged my interest: a oneness which was simultaneously a threeness.⁵⁵

The infinity loop is linked to the trinity, of course: as a union of opposites, it “resolves the conflict of the state of two”.⁵⁶ Moreover, it is not just a three which is also a one in the sense mentioned above in Jung’s comment. Rather, it is also a joining of the number 3, since it is literally two opposite threes lain flat and connected (figure 21), an incestuous coupling which echoes the incestuous union described by Huskinson, to which she also alludes as the

⁵² Although Jung avoided comparison with Hegel and was even scathing about his ideas, Solomon (*The Transcendent Function and Hegel's Dialectical Vision*) has shown that the transcendent function and dialectics are fundamentally the same thing. It works to replace conscious and unconscious with thesis and antithesis. Indeed, as someone who studied Hegel at university before Jung, I was surprised and confused to see little to no reference to dialectics in Jung’s work. This is why this work uses union and synthesis interchangeably.

⁵³ C. G. Jung, *Definitions* in *CW Vol. 6*, p. 480, cited in Solomon, *The Transcendent Function and Hegel's Dialectical Vision*, pp. 79-80.

⁵⁴ Solomon, *The Transcendent Function and Hegel's Dialectical Vision*, p. 80.

⁵⁵ Jung, *Memories, Dreams, Reflections*, pp. 52-53.

⁵⁶ Edinger, *Ego and Archetype*, p. 184.

Dionysian self due to Dionysius' birth according to some sources by Zeus and Persephone. Note this association with the God of madness, because we will soon be able to link this symbol of the self to chaos theory.

Figure 21: Infinity created from three



Although what we are pictorially getting in this union is 8, mathematically we are getting 6. This is not coincidental: the number six is linked in meaning to 'marriage'.⁵⁷ Edinger speculates convincingly that this association stems from the six-pointed star produced by combining the triangular symbols of fire and water, meaning that conflict is implied in synthesis,⁵⁸ which we know it is from the battle between old values and new. Moreover, we could view this marriage and conflict as that between fire and ice, which links the synthesis pertinently with creation via Norse mythology, in which the world was made when the worlds of fire and ice met. Further, Wesley mentions that the feminine principle, anima, facilitates "receiving and transforming both the fire energy of the sun and flowing water".⁵⁹ In chapter two we considered that Lori can be seen as an anima manifestation in that she mediates between ego and self, which tallies perfectly with Wesley's description. In mediating this union, Lori has helped to channel the powers of fire and water into creation: the Judith we see after the time jump and the world she represents.

4.2 Archetype and Chaos

This section will look more closely at how science, especially quantum physics, can help us visualise the dynamic process and multi-faceted system that is the self. In particular, this section will look for a way to understand how the two halves of the infinity loop, which we have made allegorical for conscious and unconscious, merge into one system between which energy can flow. We have seen *that* the union happens, but *how* does it happen?

In quantum physics, the process of opposites making a whole is called complementarity, and chaotic systems lead to order.⁶⁰ It has been said that "[t]he contradictions between coherence and chaos are a classic example of the *coincidentia oppositorum*, the coincidence of opposites, in which antithetical concepts give a more comprehensive picture than either alone".⁶¹ Chaos theory stipulates that linked, dissipative structures are unstable and sensitive systems which "may undergo spontaneous, irreversible self-organization to higher levels of complexity— order out of chaos".⁶² Robertson has observed that there is incredible

⁵⁷ Edinger, *Archetype of the Apocalypse*, p. 114.

⁵⁸ *Ibid.*, pp. 114-15.

⁵⁹ Wesley, *The Many Faces of the Feminine Wesley*, p. 381.

⁶⁰ Larry Dossey, 'Coherence, Chaos, and the *Coincidentia Oppositorum*', *Explore: The Journal of Science and Healing*, 6.6 (2010), 339-45 <10.1016/j.explore.2010.08.006> (p. 339).

⁶¹ *Ibid.*, p. 342.

⁶² *Ibid.*, p. 339.

similarity between chaos theory, alchemy and the emergence of consciousness: they can all be described as (1) a series of steps in which the results of each step are “fed back” into the next step; (2) a descent into chaos; (3) the appearance of sparks of light in the chaos; and (4) a full emergence of consciousness.⁶³ Robertson writes

[c]haos by its very nature has no structure, yet it potentially contains all structure. At some point, the alchemists saw little points of light appear in the darkness. They would appear, then disappear back into the darkness, the chaos. At some unpredictable point, one point no longer disappeared.⁶⁴

For Jung, this was the emergence of consciousness⁶⁵ and both alchemists and Newton agreed they were related.⁶⁶

Chaos, therefore, sounds a lot like the endless expanse behind the infinity loop. Strengthening this idea, Robertson adds “[t]he alchemical image for the darkness, the chaos, that precedes the light of consciousness is the *nigredo*. It is described as “black, blacker than black,” with the additional comment, “and so it is an infinity”.⁶⁷ Also, since we cannot perceive how all the aspects of the self are connected by an overarching structure, as discussed in relation to Fordham’s work, chaos sound like the self. If chaos is analogous to the self, then the points of light must be analogous to something that appears from and disappears back into it: archetypes, to which we return shortly.

Chaos theory developed in the 1960s when

Edward Lorenz, a meteorologist at MIT, programmed a simple model of the weather. Numbers representing initial weather conditions were input to the program, which then calculated what the weather would be after some interval of time. These results were fed back as initial conditions for the next run, and so on. Using this technique, the computer could predict weather conditions over an extended period of time. [...] one day he came into the lab, intending to continue the run from the previous day. In order to ensure that the results were continuous, he input the initial positions from the middle of the previous day and went off to some other task. He expected that the computer would reproduce identical results from the previous day, then continue on from that point.⁶⁸

But it did not. Lorenz discovered that tiny changes (in this case he had input numbers to the 3rd decimal and the computer was working off 6 decimals) made huge differences in a system which continuously fed the data back in to produce new situations; it was a tiny difference in the first feedback loop, but as it went round and round it got bigger.⁶⁹ This is a key tenet in chaos theory: it is all about feedback, which creates change and keeps complex

⁶³ Robertson, *Scintillae of Light*.

⁶⁴ *Ibid.*, p. 123.

⁶⁵ *Ibid.*, p. 124.

⁶⁶ *Ibid.*, pp. 126-27.

⁶⁷ *Ibid.*, p. 133.

⁶⁸ *Ibid.*, p. 130-1.

⁶⁹ *Ibid.*, p. 131.

systems intact.⁷⁰ This likens it to both the process of becoming self and the infinity loop representation we have seen, since “[t]he relationship between consciousness and the unconscious is a continuous feedback loop in which each is constantly informing the other”, traditionally understood through the symbol of the uroboros.⁷¹ Chaos theory, like the self, uses analogy to explain itself: the baker transformation. That is, when kneading dough, one repeatedly stretches it out and folds it back on itself.

This process has the effect of separating pieces of the dough that originally were close together. Eventually all the points of the dough are separated into an unpredictable pattern. If this process were continued infinitely, the pattern that formed would be what chaos theory calls a *strange attractor*; that is, no point of the dough ever returns to its original position, yet the overall structure is retained.⁷²

This is the process that transforms old into new; the word constantly used to express this in science is ‘emergence’, (though neither science nor psychology nor mysticism can yet explain how the emergence happens).⁷³ This folding out and back is therefore “the process that must go on before new consciousness can emerge from the unconscious”,⁷⁴ i.e., in this thesis’ metaphor, before the next circle or loop (which we have said is actually one and the same, a morphing, in-motion process) can emerge.

During their own feedback loop, alchemists reported seeing flashes or “scintillae of light” in the nigredo, which Jung considered to be their projected visions of an inner emergent process, about which he concluded “the archetypes have about them a certain effulgence or quasi-consciousness, and that numinosity entails luminosity”.⁷⁵ Jung, therefore, considered the spark that brings change to be archetypal. Also linking the spark, the archetype and this process of folding, Hubback posits that

the spontaneous nature of the internal dynamism of the self which produces deintegration and reintegration movements should be seen as archetypal. The lively, or creative, quality of this archetypal spontaneity can be described in the image of the spark.⁷⁶

Van Eenwyk has also theorised convincingly that chaos theory and the process are analogous, in that the psyche constitutes a self-powered ‘feedback loop’ wherein content is emitted and re-enters, like sound waves leaving a microphone, entering space, and then re-entering the microphone, and then space, etc.⁷⁷ A feedback loop is an equation which works

⁷⁰ Robertson, *Scintillae of Light*, p. 132.

⁷¹ *Ibid.*, p. 132.

⁷² *Ibid.*, p. 134

⁷³ *Ibid.*

⁷⁴ *Ibid.*, p. 135.

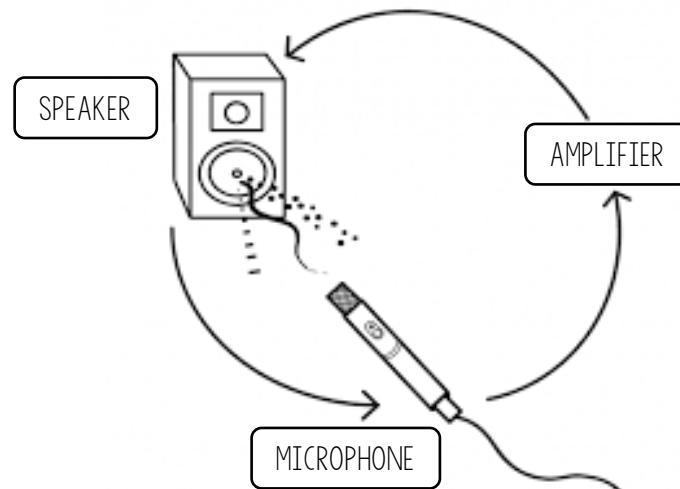
⁷⁵ C.G. Jung, ‘On the Nature of the Psyche’ (R. F. C. Hull, Trans., Original work published 1954), in *The Collected Works of C. G. Jung Vol. 8 The Structure and Dynamics of the Psyche*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1969, repr. 1975), pp. 159-236 (p. 191), cited in Robertson, *Scintillae of Light*, p. 134.

⁷⁶ Judith Hubback, ‘The Changing Person and the Unchanging Archetype’, *Journal of Analytical Psychology*, 35.2 (1990), pp.111-23 <10.1111/j.1465-5922.1990.00111.x> (p. 121).

⁷⁷ Van Eenwyk, *Archetypes: The Strange Attractors of the Psyche*, p.3.

back on itself “so that the result of any one computation becomes the basis for computation of the next”.⁷⁸ Van Eenwyk claims that the “feedback loop intensifies the interactions between ego and unconscious, in effect ‘pushing’ the system [and] when the tension between consciousness and the unconscious reaches a certain intensity – chaos ensues”.⁷⁹ Moreover, “just as surely as pushing the system will generate chaos, maintaining the pressure ensures that the chaos will generate patterns that recapitulate the original tension that started the whole thing off”.⁸⁰ A series of loops based upon each other and instigated by chaos is, of course, the entire narrative structure of *The Walking Dead*, as we established in chapter two. Van Eenwyk posits that archetypes, or the sparks that allow the next loop, or consciousness, to emerge, are analogous to unstable saddle points, which break up “the linear flow of consciousness” and allow orbits to move around indeterminately and chaotically before returning.⁸¹ Matthews adds, “the behavior of strange attractors led to further understanding of “bifurcation points,” which “correspond to points of instability at which the system changes abruptly and new forms of order suddenly appear”.⁸² The ensuing “chaotic systems stretch and fold back on themselves” which means their outcome, though not random, is too complex to predict long-term; “they are feedback loops that build upon themselves”⁸³ and tiny changes effect huge changes.⁸⁴ In other words, two things interact to create another thing; this is a dynamic system that goes on unpredictably and infinitely; it is archetypes that bring the interaction about. Figure 22 shows a simple (but unfortunately two-dimensional and static) sound feedback loop.

Figure 22: Audio feedback loop



⁷⁸ Van Eenwyk, *Archetypes: The Strange Attractors of the Psyche*, p. 3.

⁷⁹ *Ibid.*, p.11.

⁸⁰ *Ibid.*, p.11.

⁸¹ *Ibid.*, p.22.

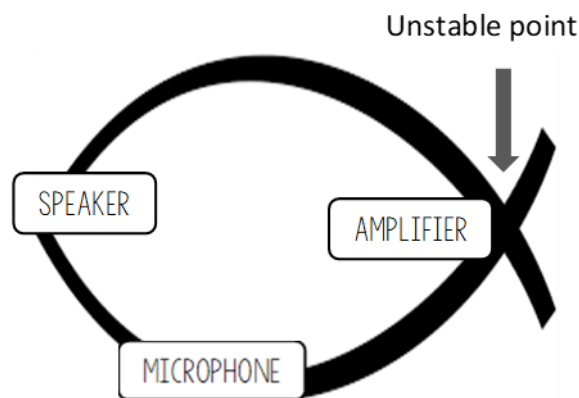
⁸² Fritjof Capra, *The Web of Life* (New York: Anchor Books, 1996), pp. 134 and 137, cited in Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, pp. 490-91.

⁸³ Van Eenwyk, *Archetypes: The Strange Attractors of the Psyche*, p.18.

⁸⁴ *Ibid.*, p.19.

The speaker and the microphone are surely the opposites: the input and output. They are the conscious and unconscious in this metaphor. It is they who drive the system into a continuous loop, just as it is the psychic opposites whose reciprocal relationship drive the self as a process, or the infinity loop. However, Van Eenwyk does not give the amplifier enough credit. It is the amplifier which intensifies, not the loop itself, as Van Eenwyk claims; that is the amplifier's precise job: to intensify the sound. This intensification is comparable to the affective nature of the experience of the self. Change happens – chaos ensues – at the amplifier. It is interesting that Van Eenwyk missed this given that he does recognise that the chaotic, indeterminate systems which split off from the first system, or loop, are made possible by archetypes, which he equates to unstable saddle points. Indeed, the amplifier is the unstable point in this metaphor; it is the point on the loop where there is a split in the linear flow and the new system shoots off. Figure 23 illustrates:

Figure 23: Unstable point creates a new system



In mathematics and related scientific disciplines, this image is known as a separatrix, which “marks a boundary between phase curves with different properties”.⁸⁵ However, to a Jungian eye it is obviously the fish symbol, a complex symbol of the divine and, therefore, the self. And, of course, it is also the infinity loop in formation; the point where the one circle separates into two (though we have established that it is also still just one: the motion makes it possible for it to be both circle and infinity loop). As the spark which pops in and out of the chaos, and as the concept that allows us to communicate with our unconscious, the archetype is a bridging concept. The speakers need the amplifier to be able to output sound that is loud enough and of a high enough quality to serve its purpose, just as consciousness needs the archetype to make unconscious content clear enough to understand by manifesting it in imagery that can be related to mythic and other universal analogies. Indeed, this precise process is called *amplification* by Jungians. A similar way to understand it is to think of radio waves. They are always there in the expanse, but we need antennas to hear them. It is especially pertinent that we are able to see the archetype, which we established in chapter one is potential, as a bridging principle. That is, the word

⁸⁵ Eric W. Weisstein, ‘Separatrix’, *MathWorld-A Wolfram Web Resource*, <<https://mathworld.wolfram.com/Separatrix.html>> [accessed 2 December 2020].

'potential' is itself a linking word: "it has two Latin roots, potis or latent power, posse, to be able, from which we get our word "possible"". ⁸⁶

Just like the microphone and speakers in the audio loop visualisation, the relationship between conscious and unconscious is reciprocal. Certainly, content must be coming from the microphone for any meaning to be made, as the unconscious must manifest its imagery. Just as certainly the speaker must be turned on to receive the sound, just as consciousness must be listening to the archetype to find meaning in it. For individuation to happen, that is, the ego must pay attention to intrusions from the unconscious and be aware that individuation is happening.⁸⁷ Returning to Mansfield and Spiegelman's work on light waves, it is the case that "[p]rior to observation [...] the light is in a state of objective indefiniteness".⁸⁸ Mansfield feels that individuation "precisely parallels" the act of measuring the quantum system.⁸⁹ This means that "[t]he observer's point of view completes the circuit within otherwise random juxtapositions";

the vast universe depends on the presence of an observer to certify its spontaneous acts of random purposefulness. The fact that disciplines as unrelated as physics and psychology concur on this criterion demonstrates that the need for a witness to mirror the action is a design attribute of reality itself, rather than being a novel feature of either physics or psychology in their limited earthly sense. Wherever we go, the universe is designed to notice and echo our own idiosyncratic responses to it [... therefore] the witness constellates the meaning that lies latent between externally unrelated events.⁹⁰

Trying to describe this in motion: when the initial circle sends its strands off at the unstable point and becomes the 'fish', that is the image creating its reflection and antithesis; when the strands meet again at the other side, it is synthesis: the image has been reversed but the meaning has also merged into something which transcends the two: the infinity loop. It is ego turning its attention to the unconscious, looking inside itself for meaning, just as the characters do in the first rebirth cycle. When the second circle is closed, it is wholeness; wholeness *is* synthesis, which *is* individuation, but, and this is crucial, wholeness is not static or finished. On the contrary, it is infinite and has infinite potential, both to loop within its own infinity symbol, and to split off again, creating more loops ad infinitum.

Similarly, Rossi has asserted based on his clinical observations that the nonlinear dynamics of a patient's dream "may be illustrated as a branching [...] process representing the interaction or dialogue between her conscious and unconscious", the process of unity we have been calling the self and the infinity loop, and now also consider analogous to the principle of complementarity.⁹¹ Rossi explains that "[s]pontaneous bifurcating transformations in dream imagery are critical phase transitions iterating important

⁸⁶ Kalsched, *The Inner World of Trauma*, p. 141.

⁸⁷ Von Franz, *The Process of Individuation*, p. 162.

⁸⁸ Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, p. 292.

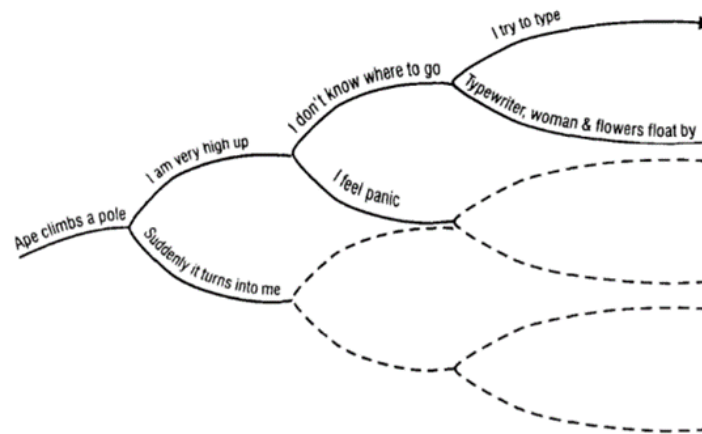
⁸⁹ *Ibid.*, p. 293.

⁹⁰ Payne-Towler, *Synchronicity and Psyche*, p. 75.

⁹¹ Ernest Lawrence Rossi, 'The Co-Creative Dynamics of Dreams, Consciousness, and Choice, *Psychological Perspectives*, 38.1 (1998), 116-27 <10.1080/00332929808403354> (p. 117).

psychological choice points and developments that provide conditions for self-reflection and the expansion of awareness and individuation” (original emphasis).⁹² This is illustrated in figure 24⁹³ below.

Figure 24: Branching, or bifurcations, from choice points in dreams



Note that the potentially infinitely occurring loops are not in a line like the wave diagrams or series of seven cycles but expanding out into what we have been calling the expanse. This will be interesting to remember in the next chapter. Rossi considers the lower part to represent the unconscious and the upper the conscious,⁹⁴ though that falls back into the idea of layers – in reality this process is not two-dimensional or static and both conscious and unconscious are in many positions simultaneously. The points where the next loop grows are choice points where there is an intentional and conscious ego response to stimulus in the dream.⁹⁵ That is, the points where the loops form new loops is where the ego meets archetypal imagery. This upward-moving pattern was interpreted by Rossi of indicative of strong intentionality, but a divergent pattern is also possible, for example in frightening dreams.⁹⁶

Figure 24 is a simple visualisation of a few choices. Rossi shares my concern with the inadequacy of static, two-dimensional visualisation, however, and refers to the Feigenbaum scenario to explain how we might visualise a far more complex dream.⁹⁷ The Feigenbaum scenario is that where numbers are fed back in and back in so many times that they produce so many branching off points in so many ways that after a few emergences it looks totally chaotic.⁹⁸ Rossi writes,

[t]he Feigenbaum model appears to provide an intriguing visual picture of the alternating dynamics of divergence and convergence that characterize the infinite

⁹² Rossi, *The Co-Creative Dynamics of Dreams, Consciousness, and Choice*, p. 118.

⁹³ Ibid.

⁹⁴ Ibid., p. 118.

⁹⁵ Ibid.

⁹⁶ Ibid.

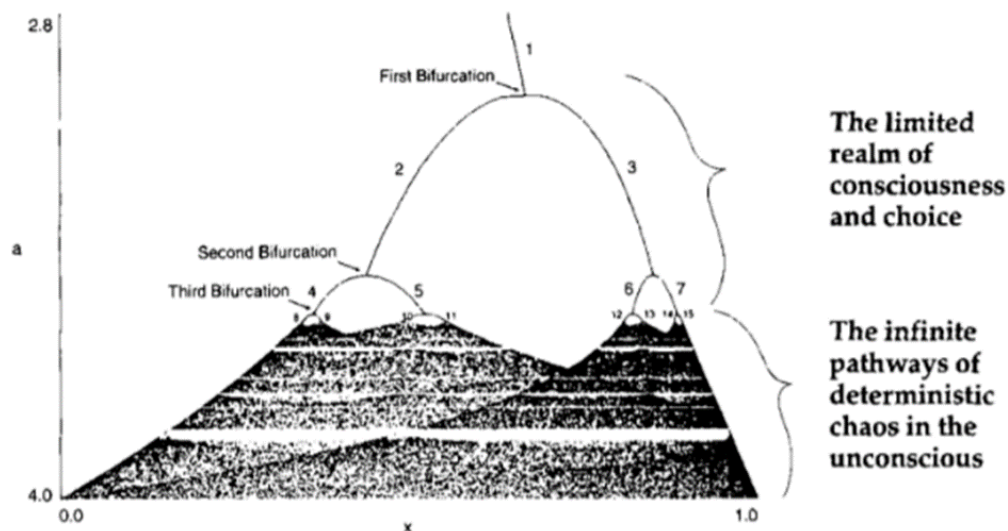
⁹⁷ Ibid., pp. 124-25.

⁹⁸ Ibid.

patterns of identity creation and the evolution of consciousness [which could be] another little bit of evidence that chaos theory offers a comprehensive means of integrating modern depth psychology with current leading-edge developments in mathematics, physics, and biology.⁹⁹

Figure 25¹⁰⁰ gives as good a representation of this as possible in two-dimensions, but, of course, on the page it is questionable how useful it is as a symbol. Rossi notes that the black is the nigredo.¹⁰¹

Figure 25: Feigenbaum scenario



What can be seen clearly at least, is that after about *seven* choices (yes, really), what develops becomes too complex to make out. Rossi thus speculates that perhaps consciousness has developed as “a way of coping with the potential infinity of the nonlinear dynamics”, limiting our perception to about seven manageable choices.¹⁰² Rossi also compares the emergences to bubbles “bubbling up” from the unconscious; they are “islands of consciousness”.¹⁰³ It seems almost beyond the realm of plausibility that this quantum physics principle, the dreams of Rossi’s patients and the narrative structure of *The Walking Dead* all have the same underlying structure of seven new emergences that are like bubbles or islands appearing, but here we are. Could the Feigenbaum scenario even explain why the series is being brought to a close in its current form after seven rebirth cycles?

The fact that the Feigenbaum image is not (at least) three-dimensional to us here is a deficit. In chapter two we discussed the fact that waves are moving processes and saw how one cycle of a wave could be seen as a circle, an infinity loop or half an infinity loop because the whole shape is only created in motion; if a diagram only shows the wave at one point in time, we do not see the whole shape, thus, to see the whole we have to picture it as a

⁹⁹ Rossi, *The Co-Creative Dynamics of Dreams, Consciousness, and Choice*, p. 124.

¹⁰⁰ *Ibid.*, p. 124.

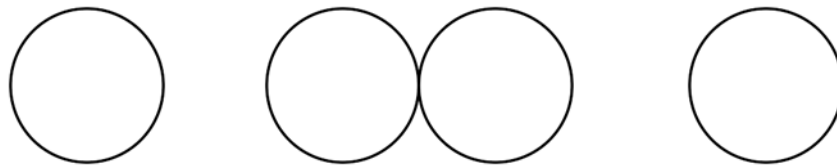
¹⁰¹ *Ibid.*, p. 125.

¹⁰² *Ibid.*, p. 126.

¹⁰³ *Ibid.*

process. Thus, unless we are working with a moving image we might expect that the union which has taken place between Rick and Judith would return the infinity loop to a single circle, since ego and self should now have the same centre.¹⁰⁴ If we combined traditional Jungian thought and this thesis' infinity image, therefore, we might posit the process to look like figure 26.

Figure 26: Possible but static representation of the process



This is both correct and not correct, however, because that is a static and two-dimensional conception of what is happening. It does not, for example, communicate the fact that the union is greater than the sum of its parts, and is therefore a new ego. The metaphor of Judith communicated that better above, but an even better abstract representation of this process can be found by watching the animation from *Quantum Waves visualized in 3D* by Steve Spicklemire of the University of Indianapolis,¹⁰⁵ which shows how we are dealing with a moving process that is a constantly morphing circle and an infinity loop. It is a holistic system that is constantly folding out and back in on itself. Thinking back to Fordham's theory in chapter two, it was stated that the idea that there is an incompatibility in the self stems from not seeing it as a process in motion. Singer makes a similar complaint that

[t]he concept of the autonomous archetype as initiator of psychic processes tends to produce a dualistic model of the psyche in which ego and archetype are posed as diametric opposites, with relations between them being transacted by psychic energy or 'libido'. This model is based on a nineteenth-century one of classical physics deriving from the notion of matter as consisting of *solid bodies* in empty space being moved about by 'energy'. [...] Some of the findings of modern physics [place the] archetype in a more fluid context, avoiding the rigorous determinism that stems from a psychology strongly influenced by a mechanistic view of nature and the psyche.¹⁰⁶

Singer feels quantum physics can help us understand the transformational process, including by showing us that we must see it as a process rather as fragmented parts.¹⁰⁷ Indeed, the visualisation in the video both illustrates Fordham's suggestion of de- and reintegration and also shows how it is compatible with a conception of the self as made up of many aspects that might seem contradictory but are nevertheless part of the same

¹⁰⁴ Weisstub, *Self as the Feminine Principle*, p. 444

¹⁰⁵ Steve Spicklemire, *Quantum Waves Visualized in 3D*, online video recording, YouTube, 12 February 2011, <<https://www.youtube.com/watch?v=imdFhDbWDyM>> [accessed 27 November 2020]. Particularly watch from 1:00 to 2:40.

¹⁰⁶ Singer, *The Use and Misuse of the Archetype*, p. 3.

¹⁰⁷ *Ibid.*, p. 4.

system in motion. It shows how Judith can be both the union and the new consciousness at the same time. It is important to stress again that, as stated in chapter one, it is not being suggested that any of these symbols or visualisations are what the self looks like, for we cannot see it as it truly is. The animation in the video above, our infinity loop symbol and all we have yet to discuss are all just a visual representation; a way the human mind can partially understand it.

Writers approaching the system from other scientific points of view, such as biology and neuroscience, have expressed similar observations, lending credence to the increasing inescapability that matter and psyche are the same. Knox, for instance, explains that the brain is a self-organising system, supporting my brain analogy in chapter two:

[d]evelopmental research supports the view that new meaning is constantly being created as a central part of the process of psychological development. For example, some cognitive scientists are finding evidence that information is repeatedly *re-analysed and re-encoded into ever more complex forms* of representation, in pace with the increasing cognitive capacities of the human brain during the course of development [my emphasis].¹⁰⁸

Additionally, Knox points out that “[s]ymbolic understanding is therefore a constant two-way process”¹⁰⁹ and that Jung recognised this in the transcendent function – the union of opposites which gives rise to new meaning: “mind and meaning emerge out of developmental processes and the experience of interpersonal relationships rather than existing *a priori*”.¹¹⁰ Thus, although meaning is not innate, the potential to construct it *is*, and since the brain powers itself like a feedback loop, the potential we have to construct meaning is basically unlimited, or infinite. With regards to two-way systems, Knox reminds us that the brain functions on interplay between the newer neocortex and the more primitive part,¹¹¹ thereby suggesting that even the brain is a union bringing forth a divine child.

Moreover, Shulman mentions that “complexity theory is a significant development of evolution after Darwin. Evolved nature is not so much a competition between competing species, as Darwin originally envisaged; it is more like successive, ever more interpenetrating environments. These complex adaptive systems (CAS) interact in ways so complex that they cannot be mapped or traced with the usual linear cause-and-effect methodology”.¹¹² Shulman continues: “[r]ather, the interpenetration of CAS stimulates evolutionary change by the emergence of new ‘wholes’ that appear to be more than the sum of their parts”.¹¹³ Anthropologist Jeremy Narby (whose publishing house is incidentally named Phoenix – an acausal connection to this study of rebirth?) has even posited that the

¹⁰⁸ Jean Knox, ‘From Archetypes to Reflective Function’, *Journal of Analytical Psychology*, 49.1 (2004), 1-19 <10.1111/j.0021-8774.2004.0437.x> (p.6).

¹⁰⁹ *Ibid.*, p.11.

¹¹⁰ *Ibid.*, p.16.

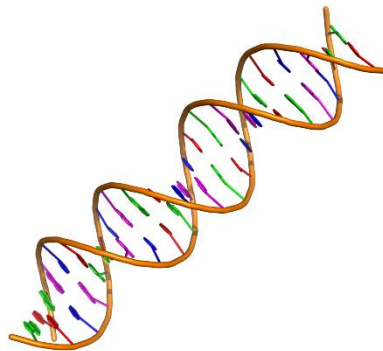
¹¹¹ Jean Knox, ‘Response to Erik Goodwyn’s ‘Approaching Archetypes: Reconsidering Innateness’, *Journal of Analytical Psychology*, 55.4 (2010), 522-49 <10.1111/j.1468-5922.2010.01863_1.x> (p.527).

¹¹² Helene Shulman, *Living at the Edge of Chaos: Complex Systems in Culture and Psyche* (Zurich: Daimon Verlag, 1997), p. 91.

¹¹³ *Ibid.*

common and powerful visions of snakes experienced by people under the influence of powerful hallucinogens like the indigenous American ayahuasca amount to contact with a cosmic reality (which a Jungian would call the self), which he persuasively argues is the same thing as the DNA double helix, the foundational structure of our biology.¹¹⁴ We saw in chapter two how the transformational snake image, with its motion of flipping forward and back on itself, can be seen as both a symbol of the self as a process and of the process of waves in motion, of course. What Narby does not mention is that superficially the DNA double helix (figure 27)¹¹⁵ is exactly the same structure as a wave and a dynamic feedback system. And, obviously, the infinity loop repeated ad infinitum, which demonstrates excellently that, although it might seem like I am in charge of driving the infinity loop model which links all the interacting, overlapping metaphors presented in this thesis, the reality is that it is driving itself, constantly and synchronistically popping up and forcing new layers of complexity. The self is its own master.

Figure 27: DNA



Since we have flown much higher in our spiralling analysis than earlier, or got much further with the cloth we are weaving, let us now revisit shadow encounters to examine how the role of the archetype which has been discussed interacts with *The Walking Dead*.

4.3 Rick's Shadow Integration

Typically the first archetype to be noticed by the consciousness, the shadow starts individuation, and since individuation is a process of tension and dialogue, to integrate it is to neither identify with it nor to give in, but to struggle with it, then stop being at war and make it a part of you.¹¹⁶ Ego and shadow are in conflict but must work together so that the ego can “master and assimilate” that dark part of itself.¹¹⁷ A further apparent contradiction in this relationship is that projection – that “[t]he ego is convinced that the traits peculiar to

¹¹⁴ Jeremy Narby, *The Cosmic Serpent: DNA and the Origins of Knowledge* (Phoenix: London, 1999).

¹¹⁵ Wikipedia, ‘Nucleic Acid Double Helix’, *Wikipedia* <https://en.wikipedia.org/wiki/Nucleic_acid_double_helix> [accessed 26 January 2021]. Let it once again be clear that this basic website has only been used to easily access a common image, not for information. This is a common image that scarcely requires a reference, in fact – a quick internet search will reveal many more examples.

¹¹⁶ Casement, *The Shadow*, p. 100.

¹¹⁷ Henderson, *Ancient Myths and Modern Man*, pp. 119 and 121.

the shadow are to be found in others”,¹¹⁸ making it ‘not me’ - is both the symptom and the cure. That is, the shadow is activated through projection, becoming seemingly autonomous to the ego,¹¹⁹ meaning consciousness is now able to observe it, which we saw above is what gives it meaningful form. Yet, projection is also “[t]he main obstacle to integrating the shadow” precisely because it makes it seem autonomous. All unconscious content is experienced in projection, of course, but the problem with the shadow is that it is often by nature an entity which “is stubborn and difficult to overcome”¹²⁰ because it relates to devilishness, destruction and death.¹²¹ Jacobi writes that the unconscious

appears first in projection as an attribute of an outward object or person. If the unconscious complex is so markedly “split off” as to take on the character of an entity (often of a menacing nature) assailing the individual from outside, or if it appears as an attribute of an object of outward reality, such symptoms occur as may be observed in persecution mania, paranoia, etc. This object may either belong to the actual outside world, or it may merely be thought to come from outside “but actually stems from within, from the psyche.”¹²²

Projection happens when “content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object”¹²³ and is therefore the objectification or personification of an archetype so that one observes it in others,¹²⁴ convincing the person at first that it is ‘not me’. It is the “qualities and impulses [I] denies in [myself] but can plainly see in other people”,¹²⁵ “values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one’s own life”.¹²⁶ The ego gradually realises (hopefully) that it must re-integrate those qualities in order to function.¹²⁷ This is essential because doing harm, wishing evil and making mistakes forces development for the good if you are aware enough to reflect on those faults; you cannot develop by avoiding your shadow attributes, but rather must accept them as part of you.¹²⁸ The devil is Lucifer the light bringer, after all.¹²⁹ Further, because archetypes speak with meaning, the thing that caused the split is also the thing that heals it, for example in inoculation the virus causes the immunity.¹³⁰

We have already seen several incarnations of Rick’s shadow, but none is more difficult than Negan, the head of antagonistic group the Saviours, who is surely the series’ most notorious (and popular) villain. When the Saviours literally beat their way into the group’s lives during

¹¹⁸ David Tacey, *The Jung Reader* (London and New York: Routledge, 2012), p. 143.

¹¹⁹ Casement, *The Shadow*, p. 94.

¹²⁰ Tacey, *The Jung Reader*, p. 143.

¹²¹ Gary L. Harmon and Louis A. Woods, ‘Jung and Star Trek: The *Coincidentia Oppositorum* and Images of the Shadow’, *Journal of Popular Culture*, 28.2 (1994), 169-84 <10.1111/j.0022-3840.1994.2802_169.x > (p. 177).

¹²² Jacobi, *Complex/Archetype/Symbol in The Psychology of C. G. Jung*, p. 16.

¹²³ Jung, *Concerning the Archetypes, with Special Reference to the Anima Concept*, p. 60.

¹²⁴ Harmon and Woods, *Jung and Star Trek*, p. 170.

¹²⁵ Von Franz, *The Process of Individuation*, p. 168.

¹²⁶ *Ibid.*, pp. 170-71.

¹²⁷ Harmon and Woods, *Jung and Star Trek*, pp. 172-74 gives a concise but clear account of this process in another cult television series: Star Trek.

¹²⁸ Birkhäuser-Oeri, *The Mother*, p. 39.

¹²⁹ *Ibid.*, p. 40.

¹³⁰ Harmon and Woods, *Jung and Star Trek*, p. 174.

the labour phase of the fourth rebirth cycle, we are witnessing Huskinson's self as violent other as the unconscious invades the conscious, and the subsequent war between them and the group is a war between shadow and ego. It is such a complex relationship that a full study could be written of only shadow interaction in the series, but the scope of this thesis is to link the relationship to our discussion of the nature of the self, therefore we will be brief in establishing that Negan is a shadow projection so we can return to our main thread. After the encounter in the clearing in which Glenn and Abraham are killed, which might be interpreted as the act of killing off male characters who might threaten to return the group to patriarchal norms after Rick's individuation,¹³¹ Negan and Rick are constantly and obviously projecting their own devilishness, death and destruction onto each other. That is important: like the infinity loop, it is a reciprocal relationship between ego and self. Rick blames Negan for the war between them because he 'started it' by killing Glenn and Abraham and now wants to enslave them. Negan blames Rick for it because some of the group killed some Saviours a while back and Glenn and Abraham's deaths were revenge. Rick sees Negan as a threat to his system at Alexandria and Negan sees Rick as a threat to his system. Negan continuously blames Rick for his own actions, for example, he periodically has a member of the group killed to punish Rick's disobedience and makes a big deal out of telling Rick the killing was his fault, not Negan's, as though Rick himself is the killer, stressing that Rick made him do it. Interestingly, Negan himself does not carry out these killings, but delegates the task: another splitting off showing that even Negan believes these qualities to be autonomous to him.

A key way that the show constructs them as two sides of the same coin who are seeing themselves in each other is by blurring the line between their independent identities. For example, visiting Alexandria in 7.4,¹³² Negan demonstrates his power over Rick whilst also metaphorically turning Rick into him, and vice versa. He has Rick hold his iconic baseball bat wrapped in barbed wire, Lucille, as he walks around Alexandria pompously, knowing that Rick will want to use it but will not. The scenes of Rick following Negan around with his weapon while Negan orders him around and mocks him illustrate the tension of opposites which is taking place: Rick is acting obediently but both Negan and the audience know he is fizzing with rage inside. Negan then watches a video of Rick's from a time when he was living outside of a community and life was very difficult and mocks his wild beard. When Negan next visits Alexandria, he shaves off his own beard in front of the mirror in Rick's house, metaphorically turning himself into Rick.¹³³ The use of the mirror in this scene conveys the reflection that is happening between them and also alludes to self-awareness, hinting that this relationship amounts to connection with the self and paying the needed attention to it to give it form. Later he role-plays as Rick, making himself at home in Rick's house, sitting on the porch drinking lemonade with Carl, with Judith on his knee, and cooking dinner for Carl and Judith and sitting at the head of the table like the patriarch. In fact, Negan's definite affection for Rick's children also shows how they are two sides of one. In these scenes, Negan is trying to connect with the other side and playing with the notion of reintegration, although both are still too resistant for that.

¹³¹ Daryl and Aaron were also there but neither might be thought of as a threat to the synthesis of old and new.

¹³² 7.4, 2016.

¹³³ 7.8, 2016.

The tension between them eventually escalates into a chaos from which both the fifth cycle's rebirth phase and Rick's own rebirth through individuation 'bubble up'. Rick and Negan fight brutally one on one before the labour episode of the fifth cycle.¹³⁴ This time it is Rick who 'becomes' Negan. Rick takes Lucille and attacks Negan, carrying her over his shoulder and swinging her menacingly like Negan does. Upon taking hold of Lucille, or grasping the fact that the values he sees in Negan are really in him, Rick's personality is transformed into Negan's: cocky and confident, making crude or jokey comments which humiliate, anthropomorphising Lucille. Their fight is an explosive spectacle: Rick sets fire to the building by setting fire to Lucille and uses her to beat down doors and walkers. The building starts to collapse under them even before it catches fire and they beat each other psychotically, deranged and frenzied. This destruction is indicative of the projection dissolving: they have created a simulation of sorts in which the one entity is split into two, and the tension has now become so intense that a new loop is about to be created from the system: Rick's own rebirth. Their chaotic energy recalls the coming together of two entities which are too linked to exist together in the same space, like you might imagine the chaos that would ensue if you went back in time and met yourself. It can be linked to nuclear fusion: as the nuclei to be combined near each other (ego and self), the force becomes stronger, ultimately leading to fusion and the creation of immense energy. This allusion likens the pair to the sun, showing how this encounter is a numinous experience. The split caused by the projection of the shadow is about to heal, therefore, and we can, indeed, see how what caused it is constellated in Rick's mind and allows it to heal.

That is, in the clearing when Negan killed Glenn and Abraham, Rick managed to remain surprisingly calm and was not willing to acknowledge Negan's authority. Negan himself saw this in Rick, therefore in order to convince Rick to accept that Negan was a part of his life now, Negan gives Rick an axe and tells him to cut off Carl's arm or he will kill again. Rick does not have to go through with this because it has the exact effect Negan intends: it breaks Rick. Psychologically speaking, it forces Rick, via a violent, affective act, to pay attention to Negan as a manifestation from his unconscious. Equally, it creates a complex consisting of Negan and Carl. Later, shortly after Rick and Negan's fight, Rick finally brings himself to read a letter Carl wrote to him from his deathbed.¹³⁵ In the letter, Carl implores Rick to end the war and find a way to live in peace with Negan, and make a life worth living for Judith, who is still a toddler. Here, then, we see the unconscious speaking to Rick in another guise: the child archetype, who we mentioned a while ago is predisposed to understand the self, intervenes to help the ego, Rick, understand that, by waging war it, too, embodies the qualities it has hitherto believed to be in the shadow, Negan. The child encourages Rick towards the individuation that will see his union with Judith take place and create a new world with her values. Again, mirror symbolism plays a role. Immediately prior to Rick's reading the letter, Rick and Morgan, the first living person Rick met after waking up in the apocalypse in episode one, who took Rick in and helped him, deceive some scared Saviours into believing they will spare them if they co-operate, but slaughter them bloodily as soon as they have got what they needed from them.¹³⁶ In the aftermath, Rick asks Morgan why he saved him all those years ago, bringing in a stranger to where his son was instead of letting him die outside in the street. Morgan poignantly replies that he saved him

¹³⁴ 8.12, 2018.

¹³⁵ 8.14, 2018.

¹³⁶ 8.14, 2018.

because his son was there, rather than despite it, showing that the men they used to be wanted to inspire their sons to be good people regardless of risk; that raising them to love was the most important thing. This moment constellates the complex that contains Negan and his son Carl; Rick, bloody and a mess, looks at himself in a smashed mirror, reflecting how split his personality has become and how hard it is to himself. Later, cleaned up, he takes Carl's letter to read it for the first time. As he does so, he sees himself clearly in an unbroken mirror, reflecting that this letter holds change that will make him whole and look like his real *self*.¹³⁷ The letter brings about massive transformation. Rather than killing Negan in the final battle as he has always said he would, Rick wins the fight by slitting Negan's throat but lets him live and takes him prisoner. The opening of Negan's throat might be seen as un-barriered communication between ego and shadow, the moment the two halves of the infinity loop merge. Taking Negan prisoner is indicative of reintegration: Rick takes Negan to his jail cell in Alexandria, locking him back inside Rick's own mind.

There is an element to this which is especially numinous and illustrates the archetypal role as a spark of emergence or unstable point precisely. Throughout the whole of season eight, we see arbitrary, repeated flashes of a single scene which remains decontextualised and ambiguous until the final episode of season eight, that featuring the labour of this cycle. This is an editorial choice not taken before or since. The scene features a serious and tearful Rick sitting under a tree in the bright sunlight. Each time we see it from a slightly different angle, or see slightly more of the scene. In the episode in which Carl dies, we hear Rick under the tree speaking to himself striking, biblical-sounding, gospel-like words: "my mercy prevails over my wrath",¹³⁸ which reinforces that Rick's relationship with his shadow is intimately connected to Carl. It transpires that the scene is that of the final moment of Rick and Negan's battle, in which Rick slits Negan's throat but lets him live and reintegrates his shadow; we see the scene in full immediately after Negan is taken away to be imprisoned. Afterwards, Rick slumps in shock to the bottom of the tree and cries, bright light on his face, while speaking the words quoted above like a spell, and the rebirth phase which contains Rick's complete individuation, and therefore his union with Judith discussed above, begins. That the moment of Rick's connection with the self occurs under a large, mature tree echoes the fact that: "[a]n ancient tree or plant represents [...] growth and development of psychic life".¹³⁹ The tree is the "psychic centre [...] reconciling such opposites as above and below" and symbolises the self.¹⁴⁰ Robertson, whose work on alchemy and chaos theory was so illuminating earlier, claims "[p]erhaps the single most important core belief of alchemy is contained in the phrase "as above, so below,"", a phrase that also might be applied accurately to chaos theory and quantum physics (though he does not mention that it is also a key belief in paganism).¹⁴¹ Matthews, who agrees with the idea of the archetype as the emergence, choice or chaos point occurring "when transformation, arising out of destruction, is possible",¹⁴² links the chaos point directly with shadow encounter, in fact. Discussing the pervading sense of doom in the real world, Matthews insists we must accept

¹³⁷ 8.14, 2018.

¹³⁸ 8.9, 2018.

¹³⁹ Henderson, *Ancient Myths and Modern Man*, p. 153.

¹⁴⁰ Birkhäuser-Oeri, *The Mother*, p. 144.

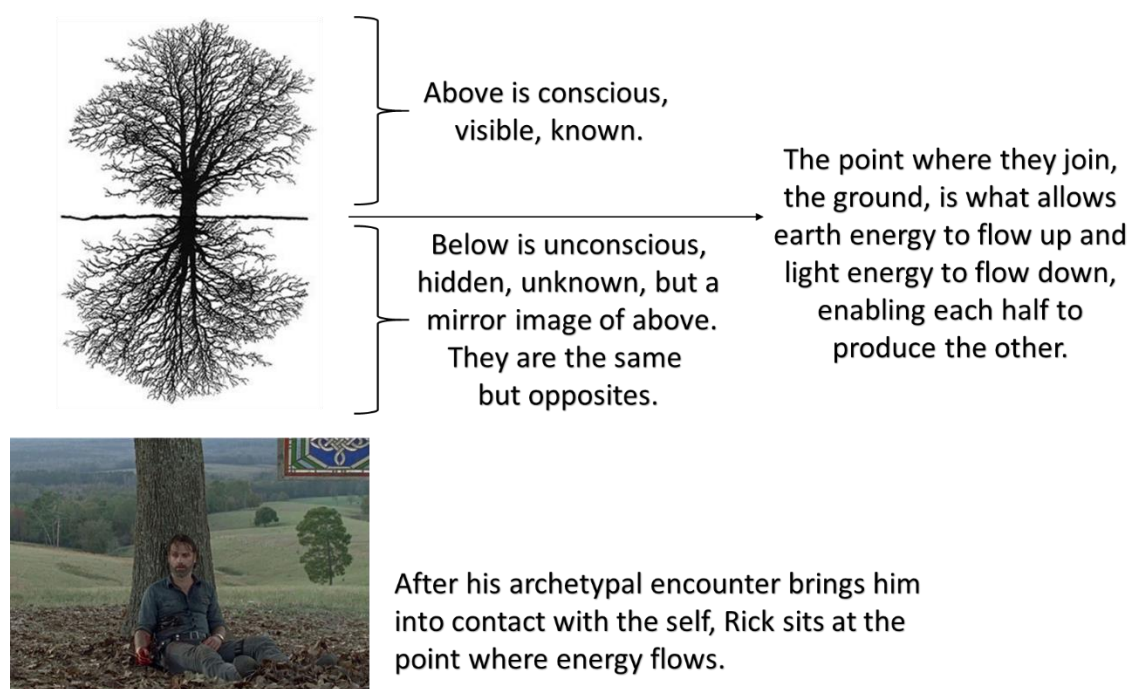
¹⁴¹ Robin Robertson, 'As Above, So Below', *Psychological Perspectives*, 57.4 (2014), 403-25 <10.1080/00332925.2014.962940> (p. 406).

¹⁴² Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 482.

the destruction we cause, i.e., deal with our shadow, so we can reflect on our behaviour and choose a new future: “[t]he chaos point—a choice point— is going to happen. We can move either into breakdown—or—breakthrough”.¹⁴³ That is, either we continue to dissociate from our shadow’s actions, such as environmental abuse, and it will break society down, or we can reintegrate our shadow, admit the doom comes from us and thereby choose to connect with our self and use the destruction break through into a new rebirth cycle of our own and become a phoenix ourselves.¹⁴⁴

As Rick sits on the ground against the trunk in the emotional aftermath of his transformation, it is as though he is part of the tree: the part where the roots below meet the plant above. If we consider the tree an image of above and below - the visible consciousness and the unconscious roots in the dark, under the surface - this means that Rick, who has just this moment had a violent, numinous encounter with his shadow that has brought him into contact with the self and is filled with archetypal energy, sits in the exact place where the unstable point was in the chaotic system and the place where the choice point was in the dreams of Rossi’s patients. Figure 28¹⁴⁵ illustrates:

Figure 28: As above, so below; Rick is the bridge



What is more, this correlates directly with our infinity loop metaphor, as shown in figure 29. Remember that, since it is a morphing, moving process, there is no such thing as the right way up. What is more, this is the precise place where Lori’s death was located on the timeline and infinity loop derived from it in chapter two: an archetypal death, rebirth and

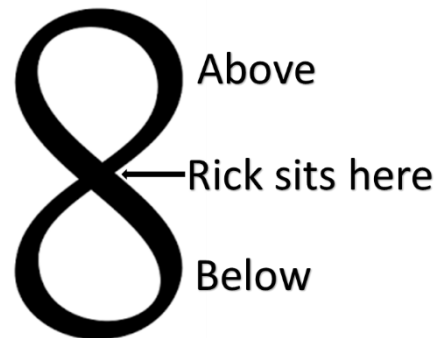
¹⁴³ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, p. 490.

¹⁴⁴ Ibid.

¹⁴⁵ Series image forming part of figure 28: copyright AMC 2018.

anima encounter that instigated mержence with the self and chaos, in this case a complete reversal in gender norms.

Figure 29: Archetypal spark on the infinity loop



This illustrates the archetypal aspect of the self, and also ties into a way it might be understood as central, since it is central in the loop. This demonstrates what Ulanov means by “[t]he Self is neither wholly conscious nor unconscious but orders our whole psyche, with itself as the mid-point or axis around which everything else revolves. We experience it as the source of life for the whole psyche”.¹⁴⁶ That is, the self as manifested in archetypal form straddles conscious and unconscious, which revolve around it via the loop.

In this chapter we have seen that Judith, as the killer *within*, is a key part of the enlargement that happens. Judith is comparable to Christ and the miraculous or divine child, and, therefore, to the self, due to the exceptional circumstances of her birth and upbringing and being powerful enough to channel major change. Judith can be seen as a physical representation of both the first rebirth and the self that presided over the second half of development: the self that was the violent other, the afternoon where the values were reversed and the second half and expanse on the infinity loop. Though Judith herself is not an important character for a while, the effects she brings are pervasive: gendered norms continue to be challenged and change, as exemplified by Carol’s action hero rescue at Terminus, and the women, far removed from the cowering of season one, being positioned as main fighters leading the way into Alexandria while Rick holds Judith at the back.

We established that union is expressed symbolically as the rebirth of the obsolete king from his incestuous union with his mother, which here means that of Rick with both Judith and Lori as the mother archetype. Carl’s death allows Judith to take over the hero image when Rick leaves, which begins the completion of the union. Although he has almost always shared it, Carl is especially seized by that hero image immediately before his death, particularly through pointed hat wearing, which indicates the hero. When Carl dies all the hero he has been carrying passes back to Rick, so when Rick leaves it removes the male hero line. As Carl dies, Judith is foregrounded and symbolically passed the hero image via the hat

¹⁴⁶ Ann Belford Ulanov, ‘Jung and Religion: The Opposing Self’, in *The Cambridge Companion to Jung*, ed. by Polly Young-Eisendrath and Terence Dawson, 2nd edn. (Cambridge: Cambridge University Press, 2008), pp. 315-32 (p. 316).

and told she will beat this world. Moreover, when Carl tells her sometimes children must show their parents the way, she is being set up to soon become the synthesis of old and new. These events seem to be effected acausally by Lori's death, in that Carl is bitten helping Siddiq to honour his mother because of his own experiences with his mother, and Carl bequeaths Judith the hat thinking of something Lori once said.

Rick leaves after five cycles, meaning the goal of physical existence is complete, and he flies away to the divine realm, joining with the self. Judith thereafter becomes not just a union of ego and self as they exist in the story that is the seven cycles, but also a new ego in her own story - Rick and Judith have merged and Judith is a product of the union: baby Judith was the third thing and older Judith is that which also transcends it all. There is a time jump to the older Judith wearing the hero costume and introducing herself with a western trill. She is the hero but not as we know it, however. She is not a mini-Rick, but a mixture and yet something new: she carries a sword as well as a gun, and she is a new actress playing a new character. Judith immediately leads diversity and strong female characters in by the hand, and shared leadership is also revitalised in her world, with a council at Alexandria and groups of leaders in the other communities until Hill Top basically dispenses with the idea of leaders at all. Female characters now dominate the narrative and the paternity issue is raised again well.

As a synthesis, Judith embodies past flowing into future, showing that she is a manifestation of the child archetype, which is particularly close to the self. She is therefore also the flowing of ego into self. Through her developmental process from a miraculous baby to the product of a union who ushers in change yet whose journey is not complete, Judith helps us visualise the self as an eternal process of unity inexorably bound with the unconscious, as represented by our infinity loop, a symbol of synthesis, the transcendent function and the trinity. The infinity loop is a three that is also a one, both as a whole that is more than its parts, and literally, as two opposite 3s joined to make one symbol. Mathematically this gives us six, which amounts to marriage and the conflict of synthesis, therefore can also be linked to the creation by fire and ice.

In quantum physics, the process of opposites making a whole is called complementarity, and chaotic systems lead to order, making it a direct parallel to depth psychology. The similarity between chaos theory, alchemy and the emergence of consciousness is stark: they all entail a series of steps in which the results of each step are "fed back" into the next step, a descent into chaos, the appearance of sparks of light in the chaos and an emergence. Moreover, chaos is nothing yet it contains everything, equating it to the expanse behind the loop, which is also the self. This means that that which emerges from it must come from the self, or expanse: archetypes.

Chaos theory was developed by Lorenz when he discovered entering the same data did not produce the same results because the tiniest changes made big changes when fed back in. Feedback is a key tenet in chaos theory: it both creates change and keeps complex systems intact; information is fed continuously round in a circle until a tiny change makes something different happen, causing an unpredictable image to form. This system is called a strange attractor. Similarly, alchemists saw sparks in the nigredo in their own feedback loops, which Jung considered archetypal. This means that the feedback loop is a constant process of

archetypal de- and re-integration. This is comparable to a sound feedback loop, where chaos ensues when the feedback reaches a certain intensity, at which point sudden change breaks the linear flow and allows another system to emerge, and it all stretches and folds back on itself. This point where change occurs is the spark in the nigredo, the archetype and an unstable saddle point: different fields but all seeing the same thing. It may all be boiled down to the fact that two things interact to create another thing in a dynamic system that goes on unpredictably and infinitely, and it is archetypes that bring the interaction about. In the audio loop metaphor, the output and input are the opposites and we have argued that the amplifier is the saddle point, the source of the intensity that splits the linear flow, or the archetype which allows the encounter with the self. Indeed, Jungian thought calls relating content to meaning *amplification*. When the linear flow splits it creates a separatrix, or fish symbol, or infinity loop in formation, all the same thing and all the self, and the archetype is the bridging concept. Furthermore, in all these images, the relationship between the opposites is reciprocal: in the audio loop, for instance, there has to be sound and something to receive it. Likewise, in quantum physics, particles must be observed to become a wave, meaning that measuring the quantum system is comparable to individuation. When the initial circle sends its strands off at the unstable point and becomes the separatrix, the image is creating its own reflection and antithesis; when the strands meet again at the other side forming the infinity loop, it is synthesis: the image has been reversed but the meaning has also merged into something which transcends the two. It is ego turning its attention to the unconscious, looking inside itself for meaning, just as the characters do in the first rebirth cycle. When the second circle is closed, it is wholeness; wholeness *is* synthesis, which *is* individuation, but wholeness is not static or finished. On the contrary, it is infinite and has infinite potential, both to loop within its own infinity symbol, and to split off again, creating more loops indefinitely, like the series' narrative.

Rossi has observed this same process in patients' dreams, where bifurcations appeared at choice points. There is an issue in that static, two-dimensional imagery cannot represent this. The Feigenbaum scenario is better, but we have still had to reproduce it on the page. It shows, though, how everything is limited to about seven manageable choices, meaning that the series' narrative, Rossi's patients' dreams and quantum physics are linked, as unbelievable as that might seem. When the union happens you might reasonably expect the infinity loop to go back to a circle, but again this flat, still image does not show process in motion – a three-dimensional visualisation of quantum waves shows a morphing circle and loop which clarifies how it is a process that is simultaneously a circle and an infinity loop, however. With the help of quantum physics we must see the self as a whole, not fragmented, to understand how it can be sum and parts at the same time, and how Judith can be both the union and the new at same time. We have also noted how other science has also observed similarities between psychic and material reality: the brain powers itself like a feedback loop; evolution happens in an interpenetrating way where new types emerge; snake visions brought on by hallucinogens could be DNA (and the infinity loop).

Finally, this chapter explored the shadow and the archetypal role in the above process. The shadow appears in projection, causing you to believe your own traits belong to others; the shadow is a devil you must work with and re-integrate in order to develop. When the Saviours beat their way into the narrative, it is an experience of the self as violent other. The relationship between Rick and Negan is reciprocal: they are each others' shadows. They

blame each other for their own actions and frequently embody each other, such as when Negan role-plays as Rick in his house and Rick carries Lucille. Moreover, they have a frenzied fight like nuclear fusion which likens them to the sun and brings numinosity to their experience of each other. Carl's dying letter acts as the child archetype speaking to Rick encouraging him towards union, of which peace with Negan, or integrating his shadow, is the first step; Rick cannot see himself clearly in the mirror before reading it but can afterwards, showing it has brought him closer to the self. Rick spares Negan, thereby integrating his shadow in a highly numinous scene which has tantalised us with its mystery, is filled with scintillae of light and contains powerful, biblical-sounding words. At the moment of integration Rick sits at the base of a tree, strongly affected. This is the point where above and below meet - the bridging point, saddle or choice point, the middle of the infinity loop: again, these are all the same thing – the point where another system emerges. This is the role and location, for want of a better word, of the archetype.

Chapter five will bring together and develop what we have established about waves, particles and archetypes to show how the expanse behind the loop, the self, the psychoid and quantum fields, amongst other things, are all the same concept: infinite potential. It will thus explore *how* and *from where* the archetype appears at the saddle point and also look in more detail at acausality, which we have mentioned in relation to Lori's death.

5. Synchronicity, Self and Quantum Physics

We have seen the psyche is a feedback loop where chaotic points cause new emergences to form and that the point of emergence, the moment when consciousness and the unconscious merge and create something new, is denoted by the archetype, which appears to provide an affective experience at the point where one half of the infinity loop meets the other. A key question remaining to us is the same one which bothers Mills: “how do they [archetypes] arise? In other words, what is the mechanism or process that precedes their appearance in consciousness? If archetypes are self-activating, then they must emerge from their own ground”.¹ Mills’ answer starts off plausible: it “must undergo internal division via splitting by its own hands”² and the other must play a part.³ As we have seen in the case of shadow projection, qualities from the personality must split apart to bring the archetype to consciousness, and this means an encounter with an other. However, Mills is critical of Jung to the point of scathing, declaring himself to be

especially perplexed by his use of the term ‘psychoid’, which he leaves *undefined*. The notion of the psychoid has no formal text; it remains unsupported. It has no argument, and is therefore meaningless in itself when used as a quasi-theory, something that lacks a conceptual framework. In my opinion, the concept of the psychoid is a mythic invention. It has no logical or rational justification at its foundation. It is merely an invented term used to capture ambiguity with a slight twist of sophistication couched in unfamiliar language dressed up to appear profound.⁴

This chapter aims to show that this comment is unjustified as it is dramatic. Although Jung himself did not define the psychoid, which is likely neither possible nor desirable anyway, it does not lack a conceptual framework and is not an invented notion. Once again, looking to quantum physics expands our understanding. It is time now to address the expanse behind the infinity loop and bring together the things that have been said about waves and particles.

It is little wonder that Jung could not define such concepts as the psychoid, since we simply cannot perceive them: “[t]he unconscious is unconscious to consciousness because consciousness is bounded by spatio-temporal limits, and because consciousness is dependent on the sense organs, but the psyche is infinite”.⁵ Indeed, Jung was clear that the collective unconscious is “a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad...where I am indivisibly this and that”.⁶ This chapter will

¹ Jon Mills, ‘The Essence of Archetypes’, *International Journal of Jungian Studies*, 10.3 (2018), 199-220 <<https://doi.org/10.1080/19409052.2018.1503808>> (p. 213).

² Ibid.

³ Ibid., p. 217.

⁴ Jon Mills, ‘Jung’s metaphysics’, *International Journal of Jungian Studies*, 5.1 (2013), 19–43 <[doi:10.1080/19409052.2012.671182](https://doi.org/10.1080/19409052.2012.671182)>, cited in Jon Mills, ‘Jung as philosopher: Archetypes, the Psychoid Factor, and the Question of the Supernatural’, *International Journal of Jungian Studies*, 6.3 (2014) 227-42 <<https://doi.org/10.1080/19409052.2014.921226>> (p. 236).

⁵ Corbett, *Is the Self Other to the Self?*, pp. 674-75.

⁶ Jung, *Archetypes of the Collective Unconscious*, in *CW 9.1*, p. 21.

address that infinity and indivisibility as it relates to quantum physics, as well as explore what that has to do with the archetype, which seems so far to just appear from nothing at the base of the tree.

Valadas Ponte and Schäfer (henceforth Ponte and Schäfer) have studied this subject in depth, discovering “arguments that force us to believe, that the empirical world is an emanation out of a cosmic realm of potentiality”.⁷ Ponte and Schäfer’s exploration of the topic has made them very supportive of Jung and the difficulty of explaining the concepts he was understanding, saying he was courageous to have put forward his ideas against a backdrop of what amounts to matter-focused totalitarianism, especially the concept of archetypes, which are powerful and real even though they have no mass and are invisible, like particles;⁸ and quantum physics is proving him right that the material and psychic worlds are probably the same thing.⁹ In quantum physics, the basis of the material world is sub-atomic: non-material forms that

form a realm of potentiality in the physical reality, and all empirical things are emanations out of this realm. There are indications that the forms in the cosmic potentiality are patterns of information, thought-like, and that they are hanging together like the thoughts in our mind. Accordingly, the world now appears to us as an undivided wholeness, in which all things and people are interconnected and consciousness is a cosmic property.¹⁰

Ponte and Schäfer explain that “the electrons in atoms and molecules aren’t tiny material particles, little balls of matter, but standing waves or forms” and “[a]ll atoms consist of a positively charged nucleus, which contains most of the mass of an atom, and of electrons, which are somehow arranged in the space surrounding the nucleus”, but the electrons are not particles once they enter an atom, but a wave.¹¹ Thinking back to the infinity loop, we theorised that the ‘rim’, that makes up the loop, (i.e. the solid shape as opposed to the central voids that make up the halves), equates to conscious and unconscious content respectively, moving round and round; we also said the loop was symbolic of waves, and also that the self was also to be found in the expanse behind the loop, which had an unknown relationship with the rim. “[T]he nature of [the waves formed by electrons once they enter an atom] is that of probability waves, meaning they “are empty and carry no mass or energy, just information on numerical relations” - they have no form; they are not form; they are just potentials for form,¹² like we established archetypes most likely are in chapter one.

The notion of potentiality is a crucial one in this topic. Both depth psychology and quantum physics hold that there are empty, undefined states of future possibilities; that their control of empirical phenomena is all that leads to acceptance (which is not universal) that they are

⁷ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 601.

⁸ *Ibid.*, p. 602.

⁹ *Ibid.*, p. 608.

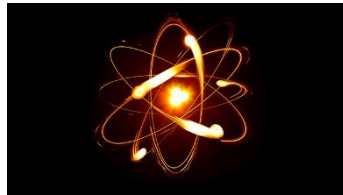
¹⁰ *Ibid.*, p. 602.

¹¹ *Ibid.*, p. 603.

¹² *Ibid.*

real.¹³ For depth psychology that means archetypes; for quantum physics it means waves of probability formed by electrons entering an atom, which, of course, is represented visually as in figure 30,¹⁴ the coherence of which with the moving infinity loop hardly needs pointed out. Note that this particular image even seems to unknowingly show the sparks coming from the nigredo.

Figure 30: Atom visualisation



In his aforementioned work on chaos and alchemy, Robertson also pointed out that everything, i.e., the whole of the chaos, or blackness – infinity itself - exists “*in potentia*” (original emphasis).¹⁵ The alchemists were seeing in the sparks the yet-unformed infinite potential of physical and psychic reality.¹⁶ Therefore, since archetypes emanate from, or even *are*, the collective unconscious, this infinity of potential that constitutes reality is analogous to the collective unconscious. Indeed, Jung writes that “[t]he unconscious [...] is as natural, as limitless, and as powerful as the stars”¹⁷ and calls the psychoid, or *unus mundus* the “potential world of the first day of creation”.¹⁸ Thus, the collective unconscious “is a realm of immeasurable breadth and depth. From the very beginning of its development, it is the inner equivalent of Creation, an inner cosmos as infinite as the cosmos outside us”.¹⁹ It is “an unending depth of experience that is beyond “dialogue” in the ordinary sense; it is not so much a matter of relating to *an other* but, rather, to an indeterminate and undifferentiated *otherness*” (original emphasis).²⁰ And since the self’s aspects encompass archetype, indeed the original archetype perhaps, a master copy after which all the others are stamped, and unconscious, it is also reasonable to say that this infinite cosmic expanse of potentiality is the self. In fact, Jung also writes that the self has “no knowable boundaries” and “encompasses him on all sides, fathomless as the abysses of the earth and vast as the sky”.²¹

¹³ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 609.

¹⁴ Chris Lee, ‘Shaking electrons brings atoms to standstill’, *Ars Technica*, 3 April 2015 <<https://arstechnica.com/science/2015/03/bathing-atoms-in-light-to-make-them-cool-off/>> [accessed 5 December 2020].

¹⁵ Robertson, *Scintillae of Light*, p. 133.

¹⁶ *Ibid.*, pp. 134-35.

¹⁷ Jung, *Approaching the Unconscious*, p. 103.

¹⁸ C. G. Jung, ‘The Conjunction’ (R. F. C Hull, Trans.), in *The Collected Works of C. G. Jung Vol. 14 Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1970), pp. 457-553 (p. 537).

¹⁹ Jacobi, *Complex/Archetype/Symbol in The Psychology of C G Jung*, p. 59.

²⁰ William Smythe, ‘The Dialogical Jung: Otherness within the Self’, *Behavioral Sciences*, 3.4 (2013), 634-46 <10.3390/bs3040634> (p. 642).

²¹ C. G. Jung, ‘Answer to Job’ (R. F. C. Hull, Trans. Original work published 1952), in *The Collected Works of C. G. Jung Vol. 11 Psychology and Religion: West and East*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1969), pp. 355-470. (p. 470).

Ponte and Schäfer call this concept “the realm of potentiality”²² and “a background of potentiality”,²³ which links it further to the expanse behind the infinity loop. The collective unconscious is thus that realm of potentiality that contains the massless waves that give rise to material apparition.²⁴ Ponte and Schäfer explain that when we see an electron, we see its manifestation as a material particle at a specific position in space, but inside the atom and when it is “on its own”, for instance inside a vacuum, its form is not a particle, but a wave.²⁵ Once a wave it “has become a nonmaterial and invisible form and, since waves are extended in space, it has no specific position in space, but many potential positions”; waves are “in a state of potentiality” (original emphasis) and since they become massless and cease to exist at a specific point in space, we must conclude that they leave the empirical world.²⁶ Ponte and Schäfer’s theory is clearly compatible with that of Mansfield and Spiegelman outlined in chapter two that consciousness and unconscious are analogous to particles and waves. Specifically, Ponte and Schäfer argue that archetypes and quantum wave functions, or molecular wave functions, are the same thing²⁷ and “that the entire visible world is an emanation out of a non-empirical cosmic background, which is the primary reality, while the emanated world is secondary”.²⁸ Ponte and Schäfer also link this concept to chemistry, since chemical reactions are driven by wave forms of reacting molecules that dictate what shape the reaction will take; put another way, there is an unseen, unknowable thing that causes certain forms to appear: archetypes and their image manifestations.²⁹

The patterns that are created by the relationship between waves and particles are more like thoughts than things, therefore it is not unreasonable to posit that the universe, or this infinite expanse of potentiality we have been discussing, is a mind, or indeed, the *unus mundus*, or psychoid.³⁰ Physically, the shapes that form appear materially, psychically they appear as thoughts,³¹ Contrary to Mills’ complaint that the psychoid is not real, therefore, Ponte and Schäfer conclude

that there is a non-empirical realm of reality, that doesn’t consist of things, but of forms [though they would be better served with the phrase ‘potentials for forms’]. These forms are real, even though they are invisible, because they have the potential to appear in the empirical world and act in it. They can do this in two ways: they can find consciousness as thoughts in our mind; and actualize as material structures in the external world. Thus, the conscious and empirical world is an emanation out of a realm of mind-like forms, and quantum physics is a form of psychology, the psychology of the cosmic mind. In the same way Jung’s psychology is also a branch of physics; that is, the physics of the mental order of the universe³² [and] the quantum

²² Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 605.

²³ *Ibid.*, p. 608.

²⁴ *Ibid.*, p. 610.

²⁵ *Ibid.*, p. 604.

²⁶ *Ibid.*, p. 605.

²⁷ *Ibid.*, esp. p. 610.

²⁸ *Ibid.*, p. 605

²⁹ *Ibid.*, p. 609.

³⁰ *Ibid.*, p. 605

³¹ *Ibid.*, p. 610.

³² *Ibid.*, pp. 613-14.

phenomena corroborate Analytical Psychology in the sense that the invisible layer of reality is not only the source but also the goal of our human significance.³³

That the reality is both the source and goal clarifies how the self can be the expanse of totality, the process of unity, the source of archetypal content and also have a sense of centrality, if centrality is taken to mean importance.

The realm of potentiality is also analogous to the quantum field: an underlying, fundamental structure we only perceive by seeing its particles in an excited state. Focusing on the concept of transference, the mutual process in clinical analysis where meaning is created between two parties, Mansfield and Spiegelman show how this exchange happens in a sort of acausal, interactive field comparable with the quantum field.³⁴ In classical fields, interaction is causal, or predictable: the same object and the same measurement gives you the same results and particles are independent.³⁵ However, “quantum fields are invisible, nonspatial, nontemporal, probabilities [sic] for acausal manifestation”.³⁶ They are also nonlocal, an exceptionally mysterious quality, i.e., what happens in one instantaneously affects another without any perceivable exchange in information or energy; there is an “interdependence between separate parts” - no matter how far apart they are, they are not independent.³⁷

Therapy is pervaded by a vague notion of field but this is a field where meaning changes and is created via an invisible dialogue, which Mansfield and Spiegelman equate to the quantum field. That is, “quantum fields are *potentials* for manifestation in spacetime”; they are abstract and unmeasurable and there are no details, only probabilities.³⁸ At this level, “nature is inherently indeterminate” and therefore acausal; although there is structure, the same causes and conditions do not always produce the same effect.³⁹ Many different images incarnate archetypal meaning due to this field’s acausality and the archetype appears in both sides, analyst and analysand, just via different images.⁴⁰ This means that imagery which is not logically linked, but is linked, is being organised by archetypes.⁴¹ Thus, expanding their theory that the unconscious equates to waves, Mansfield and Spiegelman theorise that archetypes are the quantum field, and manifestations perceptible to consciousness are the excited particles. Therefore, Mansfield and Spiegelman posit figure 31 as a visualisation of the quantum field as it relates to therapy, though obviously it is a two-dimensional, static one that misleadingly implies clear demarcation between areas of the psyche;⁴² it also possesses clear similarity to the infinity loop.

³³ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 615.

³⁴ Mansfield and Spiegelman, *On the Physics and Psychology of the Transference as an Interactive Field*.

³⁵ *Ibid.*, pp. 188-89.

³⁶ *Ibid.*, p. 192.

³⁷ *Ibid.*

³⁸ *Ibid.*, p. 191.

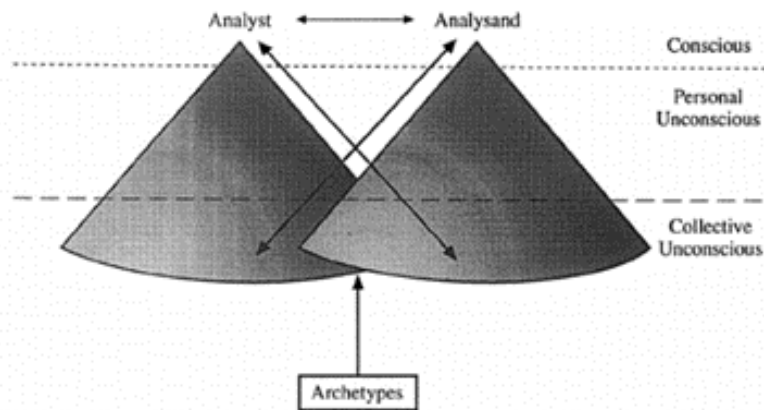
³⁹ *Ibid.*, p. 192.

⁴⁰ *Ibid.*, p. 198.

⁴¹ *Ibid.*, p. 199.

⁴² *Ibid.*, p. 195.

Figure 31: Quantum therapy field



Quantum fields are a massless nothing, therefore. They are, as stated, a realm of potentiality, from which particles might emerge. All we know about them, we know from observing the particles, not from observing the field itself. One thing we do know from observing the particles, or archetypal image manifestations in consciousness, is that we are seeing nonlocal connections. That is, those particles, or images, no matter how far apart in logical meaning, or space, are linked; they remain connected and act as though they are one thing, unrestricted by light or the material world.⁴³ This means that “[t]he infinite may manifest itself within consciousness in the form of numinous experiences and as synchronistic events, which emerge out of a realm of the psyche that is timeless and spaceless, or in which time and space are relative”.⁴⁴ The quantum field, or psychoid, is therefore the source of acausal synchronicity.

Since our consciousness today is so bound up with notions of materiality, we expect objects to be related by cause and effect, which gives us the impression we make things happen, or have power than we do; it is an ego-inflation – we must accept that we “do not control the always-moving energy of the world”.⁴⁵ Jaffé explains that “Jung’s investigations on parapsychology [imply] that *synchronistic events are manifestations of an archetype*. In other words: the archetype is their ‘organizer’”(original emphasis).⁴⁶ Although “[i]t may be difficult to imagine how archetypes can organize not only our inner world but outer events as well. Jung’s answer is that archetypes are *psychoid*-both physical and psychical”, meaning that “Jung conceived of synchronicity as an explanatory principle to deal with meaningful acausality”.⁴⁷ Synchronicity, as alluded to several times,

is when two events, or an event and a psychic state, occur separated by time or by space, or by both, in ways that resist conventional notions of causality for

⁴³ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 604.

⁴⁴ Corbett, *Is the Self Other to the Self?*, pp. 674-75.

⁴⁵ Woods, *Voices from the Shadows*, p. 425.

⁴⁶ Aniela Jaffé, *Apparitions and Precognition* (New Hyde Park, NY: University Books, 1963), p. 192, cited in Robin Robertson ‘Synchronicity in a New Light’, *Psychological Perspectives*, 43.1 (2002), 92-109 <10.1080/00332920208403535> (p. 102).

⁴⁷ Robertson, *Synchronicity in a New Light*, p. 103.

explanation. They are therefore linked by meaning not mechanism, and this form of connection is an additional principle to causality, not its opposite.⁴⁸

Synchronicity is an acausal principle, then, complementing causality, whose effects are linked not by cause, but by apparently coincidental meaning.⁴⁹ There is a latent meaning that makes itself known, not in a purposeful way, but through coincidence and bypaths.⁵⁰ Meaning thus transcends time and space; because there is a numinosity in the experience of perceiving this coincidental meaning, this is the moment the archetype breaks through to consciousness.⁵¹ “Synchronicity reveals an order of meaning that exists beyond our awareness, an order that is not created by consciousness but is rather presented to it as a sort of “revelation” in the synchronistic event”.⁵² Equally, quantum-level waves (archetypes) are “not directly observable in a single measurement”, rather, light behaviour must be inferred from “a series of particle measurements”.⁵³ It must be a series because particles have no properties alone; they only exist in relation to other particles, at which point they form a wave.⁵⁴ This is analogous to the two halves of the infinity loop forming the wave cycle, or the conscious and unconscious meeting because the archetype has bridged them, or pre-apocalypse norms battling new values, and merging into a synthesis in Judith, because Lori as anima and Judith as the divine child bridged them. It also tallies with psychological complexes – both they and particles forming a wave are meaning in association.⁵⁵ It also means that meaning is the same thing as relatedness: meaning is unity and the existence of unified things.⁵⁶ Something this thesis does not have the scope for but is an essential next step for this research is exploring what all the meaning we are finding in the relationship between depth psychology and quantum physics can tell us about the self as the feminine principle. Given that Eros might be understood as relatedness – the arrow that connects the archer and ‘archee’ – this aspect of the topic could be a thesis in its own right.

Moreover, “[c]oincident with the eruption of meaningful synchronicities in the life of an individuating ego, there are often massive downloads of existential free-range insight that *emerge like new islands in the ocean*” (my emphasis).⁵⁷ This imagery tallies with both the infinity loop as a dynamic process in motion and the series of seven rebirth cycles which we saw emerge: new rounds appearing in the expanse of the realm of potentiality, or quantum field. In the case of the sixth rebirth cycle that emerged shortly after Rick’s shadow integration and union with Judith, the following synchronicities, or series of particles,

⁴⁸ Susan Rowland, ‘Jung, the Trickster Writer, or What Literary Research Can Do for the Clinician’, *Journal of Analytical Psychology*, 51.2 (2006), 285-99 <10.1111/j.0021-8774.2006.00588.x> (p. 291).

⁴⁹ Hansueli F. Etter, ‘Synchronicity and “Being Endowed with Meaning”’, *Psychological perspectives*, 63.1 (2020), 106-17 <10.1080/00332925.2020.1739469> (p. 109).

⁵⁰ *Ibid.*, p. 111.

⁵¹ Murray Stein, ‘From Symbol to Science: Following a Process of Transformation’, *Jung Journal*, 9.1 (2015), 7-17 <10.1080/19342039.2015.988060> (p. 18).

⁵² *Ibid.*

⁵³ Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, p. 294.

⁵⁴ Werner Heisenberg, *Physics and Philosophy* (New York: Harper and Bros, 1958), pp. 44-50, cited in Gammon, *Window into Eternity*, p. 12.

⁵⁵ Gammon, *Window into Eternity*, p. 12.

⁵⁶ *Ibid.*, p. 13.

⁵⁷ Robert Aziz, *C. G. Jung’s Psychology of Religion and Synchronicity* (Albany, NY: State University of New York Press, 1990), cited in Payne-Towler, *Synchronicity and Psyche*, p. 79.

amongst others, created existential meaning for Rick about his own capacity to wage war, ultimately leading to the emergence of the sixth 'island' as Rick departs for the divine realm, or the greatest existential insight of them all:

- Carl witnessed Lori die and had to stop her reanimating-Carl was touched by Siddiq's attempt to honour his mother and was accidentally bitten and also died.
- Carl wrote a letter to Rick imploring him to find peace-Rick has a conversation with Morgan about sons that reminds him of how he used to parent-Rick is able to understand and respond to Carl's words.
- Having been given his father's hat at a young age, it has a latent hero symbolism for Carl-the audience also sees the hat this way due to the show's intertextual western genre-giving Judith the hat means she becomes the hero.

It is not surprising that such numinous and affective meaning is being inferred during interactions with Carl and Judith, since the divine child, explored earlier as an aspect of the self, is also potential symbolised, meaning that, as the most transformational incarnation of the divine child in the series, Judith is symbolic of the self not only as the unconscious archetypal content that catalyses transformation – the second half of the infinity loop; not only as a process of unity – the infinity loop - but also as the realm of potentiality from which archetypal meaning emerges – the expanse behind the loop. Moreover, the way she is a key part of the synchronistic events mentioned above, not necessarily the main point of interest but, if these particles were buttons she would definitely be a thread connecting them all up through the middle (her role in Lori's death, Carl's concern for Judith's future in his letter, the transfer of the hero identity), make her also analogous to both centrality and an organisational principle in her role as the self.

Synchronicity can thus be considered the language of the archetype, and, like any language, it needs both reference to previous use and meaning, and both a speaker and interlocutor to be a successful tool of communication. Salman puts it:

central metaphor is dialogue between consciousness and unconscious process. This dialogue is dependent on both self-regulating feedback systems between autonomous unconscious phenomena and the ego's development, as well as the imaginative and creative interplay between subject and object, psyche and matter.⁵⁸

Corbett explains how Matt Blanco posits a sort of language of the unconscious, a language of metaphor and symbol based upon a different kind of logic – symmetry - where two images exist in the same space (though we know from quantum physics it is a nonlocal realm) and symbolically mean, therefore, the same thing, such as boss and father.⁵⁹ This seems contradictory and impossible to the ego, which relies on time and space. Moreover, according to Blanco, says Corbett, "the unconscious treats any object as belonging to a larger class of objects that is a subset of an even larger class which is in turn a subset of a wider class *ad infinitum*",⁶⁰ bringing us to the idea that this realm, or the psychoid, is not just infinity, but also what we might call patterned, i.e., one thing inside another, inside

⁵⁸ Salman, *The Creative Psyche*, p. 58.

⁵⁹ Corbett, *Is the Self Other to the Self?*, pp. 675-77.

⁶⁰ *Ibid.*, p. 677.

another, inside another forever, like concentric circles. It is also indicative of the mother, therefore, conjuring to mind as it does Neumann's conception of the uroboros as being a mother containing a child.⁶¹ It makes the expanse the "the matrix of life",⁶² the blueprints that are the source and destination of the ego, stretching out and folding back on itself in a feedback loop,⁶³ containing within it the seed of the next generation, that contains within it the seed of the next generation, and so on forever. This equates the realm with Von Franz's metaphor for the self mentioned in chapter one, of the pinecone that contained the seed for the next tree, which contained the next, and so on. Von Franz found that allegorical for wholeness as it relates to the self: it is *potential* wholeness, but it needs other factors to bring the wholeness about, just like the quantum field. Indeed, the example given of these 'sets' of meaning is that of the mother, which might also mean milk, therefore nourishment, therefore a bakery, meaning bakery could mean mother for some individuals.⁶⁴ This is another piece of evidence that future study must investigate this topic as it relates to the feminine principle. After all, because she is the beginning, the mother is the unconscious.⁶⁵

And, crucially,

[t]he concept of infinite sets means that any subset can be equated with the whole set itself. [...] The potential of the whole is included in any part of the whole. [...] I am a man, part of the human race, part of the animal kingdom, part of nature, and so on – the set becomes infinite. All these components of the set are interchangeable.⁶⁶

In other words, no matter how disparate aspects of the self seem, they are indeed smaller parts of an identical whole: the psychoid, which is the same thing as a quantum field, and also the same thing as the self, because everything that is part of the psychoid is the same thing as it because they are just subsets of the whole. This also means that wholeness and acausal effect are the same thing. Synchronicity, therefore, suggests that reality is undivided.⁶⁷ Ponte and Schäfer call division an illusion,⁶⁸ adding that the etymology of religious, which is a linked word due to the numinosity of the experience with the bridging archetype, is 'to reconnect' or 'reunite'.⁶⁹ Reality has the potential to be differentiated, but it exists in a state of union.⁷⁰ Corbett and Whitney put it eloquently:

Within a dualistic world view, there are two egos in the room – patient and therapist; but from the perspective of the non-dual world view, there is only the superordinate field of Consciousness or the Self. Within this perspective, there is a unity of patient and therapist. There is a well-known Jungian idea that the

⁶¹ Colman, *The Self*, p. 14.

⁶² Tacey, *How to Read Jung*, p. 19.

⁶³ Ibid.

⁶⁴ Corbett, *Is the Self Other to the Self?*, p. 677.

⁶⁵ Tacey, *How to Read Jung*, p. 19.

⁶⁶ Ibid.

⁶⁷ Lionel Corbett and Leanne Whitney, 'Jung and Non-Duality: Some Clinical and Theoretical Implications of the Self as Totality of the Psyche', *International Journal of Jungian Studies*, 8.1 (2016), 15-27 <10.1111/1468-5922.12346> (p. 17).

⁶⁸ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 605.

⁶⁹ Ibid., p. 606.

⁷⁰ Mansfield and Spiegelman, *Quantum Mechanics and Jungian Psychology: Building A Bridge*, p. 27.

therapeutic pair are synchronistically meeting aspects of themselves, and from a non-dual point of view this happens because *'they' are different expressions of the same Self* [my emphasis].⁷¹

Indeed, Jung used the term 'individuation' precisely to express that a person becomes "a psychological 'in-dividual', that is, a separate, indivisible unity or 'whole'"; whereas classical science renders that contradictory or impossible, quantum physics turns it on its head.⁷² It is not only space which is undivided, of course, but also time: "Aziz asserts that the motive, energy, and continuity that drive the stages of a synchronicity are supplied by the completed event. In other words, the determiner of both form and meaning in a synchronicity comes from the future",⁷³ making it a sort of reverse causality. As Payne-Towler says, "[t]he Self is intent on attracting ego's energy toward the eventual completion of the work of the archetype" and "the ego experiences itself plodding forward in time, always just emerging from the past, while the tractor beam of synchronicity locks in on the ego from outside of time, or the direction we are inclined to call the future".⁷⁴ This means that the archetype's essential bipolarity means it integrates what is behind with what is to come; it points backwards and forwards.⁷⁵ Put another way, it is a reciprocal relationship, a continuous process in motion; it is content flowing all around the infinity loop and you need the whole to have the parts. If the reader will recall, this is exactly how we were able to describe and visualise the child archetype at work in the process of synthesising the old values with new and creating Judith as a young girl.

Taking the notion of infinite parts of an identical whole, which is the same principle as 'as above, so below', Robertson has applied another part of chaos theory to get a visualisation of what this cosmic reality might look like: fractals, which is essentially the tenet that the whole is made up of smaller versions of itself.⁷⁶ Returning us to the notion that chaos leads to order, Robertson explains that

Fractals present a view of the natural world that is not as regular and continuous, as mathematics previously had done, but as irregular with discontinuities—a nature composed of fragments. But surprisingly there is a new order that we begin to see when we look at nature as fragmented: The fragments combine over and over to make the wholes.⁷⁷

This is exemplified with a simple example, a Koch snowflake – a snowflake made up of more and more triangles – in figure 32:⁷⁸

⁷¹ Corbett and Whitney, *Jung and Non-Duality*, p. 20.

⁷² Jung, *Conscious, Unconscious and Individuation*, p. 275; Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 606.

⁷³ Aziz, *C. G. Jung's Psychology of Religion and Synchronicity*, cited in Payne-Towler, *Synchronicity and Psyche*, p. 84.

⁷⁴ Payne-Towler, *Synchronicity and Psyche*, p. 84.

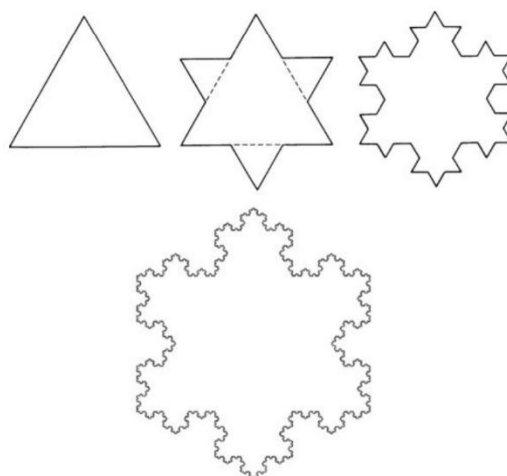
⁷⁵ Jacobi, *Complex/Archetype/Symbol in The Psychology of C G Jung*, p. 65.

⁷⁶ Robertson, *As Above, So Below*, pp. 415-21.

⁷⁷ *Ibid.*, p. 415.

⁷⁸ *Ibid.*, p. 416.

Figure 32: Koch snowflake fractal



Working with fractals, Mandelbrot and colleagues produced evidence that suggests that continually feeding fractal data back into itself (a feedback loop) can at least mimic, if not explain, how nature constructs shapes like coastlines, trees, clouds and rivers,⁷⁹ leading Robertson to conclude that

[t]he new insight that chaos theory and fractals provide on the ancient idea of “as above, so below” is that there may be beautiful variations on a theme that emerge without any way of predicting what they will be. One might even speculate that this is because both the universe and the psyche itself are actually fractal.⁸⁰

This is surely a material illustration of Edinger’s comment that “[e]very archetypal image carries at least a partial aspect of the Self. In the unconscious there is no separation of different things. Everything merges with everything else” and is only visible when you are conscious of it.⁸¹ This suggests that we could represent the psychoid and everything in it visually by adding more and more infinity loops to our infinity loop in every direction and dimension ad infinitum. As Singer points out, if everything is in process and changing, which we know it is because it is a morphing, multi-dimensional feedback loop, categorisation and division is unnecessary – it would be better to see the archetype as a grid (one of many) in which we can organise data about reality, like latitude and longitude on a map.⁸² Knox, too, shares this view likening the archetypal field to an “image schema”: “[t]he abstract pattern itself, the image schema, is never experienced directly, but acts as a foundation or ground plan”, implying archetypes are a sort of matrix,⁸³ i.e., the quantum field. This raises the issue that the notion of ‘as above, so below’ is misleading, because the unconscious cannot be

⁷⁹ Benoit Mandelbrot, ‘How long is the coast of Britain? Statistical Self-Similarity and Fractional Dimension’ *Science*, 156.3775 (1967), 636–38 <10.1126/science.156.3775.636>; Benoit B. Mandelbrot, *The Fractal Geometry of Nature* (New York: Freeman & Co, 1977); Ed Regis, *Who got Einstein’s office? Eccentricity And Genius At The Institute For Advanced Study* (New York: Addison-Wesley, 1987), cited in Robertson, *As Above, So Below*, pp. 415-20.

⁸⁰ Robertson, *As Above, So Below*, p. 421.

⁸¹ Edinger, *Ego and Archetype*, p. 38.

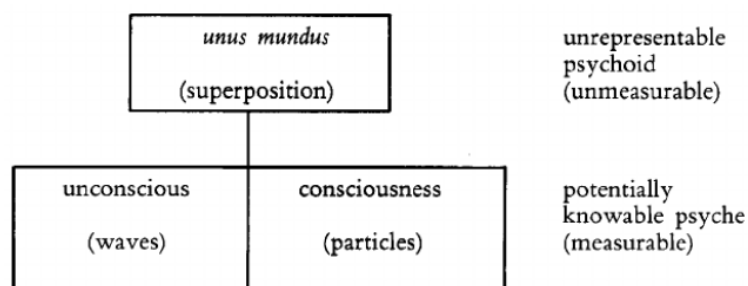
⁸² Singer, *The Use and Misuse of the Archetype*, p. 13.

⁸³ Knox, *From Archetypes to Reflective Function*, p. 10.

literally located below the consciousness,⁸⁴ since there is not space and time on this grid. In a quotation cited earlier, Jung specifically stated there was no above or below, in fact. However, this is only the case with a visualisation like Edinger's one circle on top of the other, which is static, two-dimensional and requires a linear interface.⁸⁵ This thesis posits that psychic reality is both in motion and multi-dimensional and effectively non-existent without observation, therefore it is clear no fixed strata is implied.

To highlight that the unifying psychoid can be understood as multiple aspects of the self, consider that it makes sense to equate it with the fourth principle to space, time and causality: spacetime, or the fourth dimension.⁸⁶ The realm of potentiality, the archetypal quantum field, the fourth in the trinity, the expanse behind the loop – they are all metaphors for the aspect of the self that is the other. And yet, the psychoid is ultimately indivisible from the meaning it helps create, since its nonlocal, massless, unobserved state make it a whole and that whole is made up of smaller versions of itself. Thus, the psychoid can also be understood as the synthesis, or sum of the parts, as shown in figure 33, where the top, combined part is the psychoid and the bottom are the psychic opposites:⁸⁷

Figure 33: Psychoid as synthesis



In figure 33, the synthesis and or psychoid are the same and are connected to the psychic process of unity at the place where the archetype bridges them: the base of the tree, the unstable point or the centre of the infinity loop. For that is what the bottom half of figure 33 is, of course, but in square form. Therefore, in the infinity loop model, the expanse behind the loop is a metaphor for the quantum field, or psychoid. It has no features at all, but the archetypes, or particles, appear out of it to bridge the conscious and unconscious, or form the wave. Even though it might seem like that realm is not real because it has no conceptual framework in psychology, quantum physics has a framework that strongly suggests that it is.

One particularly interesting angle taken to all this (though it still does not posit the infinity loop as a metaphor for the self) is that of using it to explore and represent epochal transformations in time: real rebirth cycles. Kiehl, a physicist with eclectic interests, including depth psychology and art history, has convincingly argued the history of human

⁸⁴ Jacobi, *Complex/Archetype/Symbol in The Psychology of C. G. Jung*, p. 59.

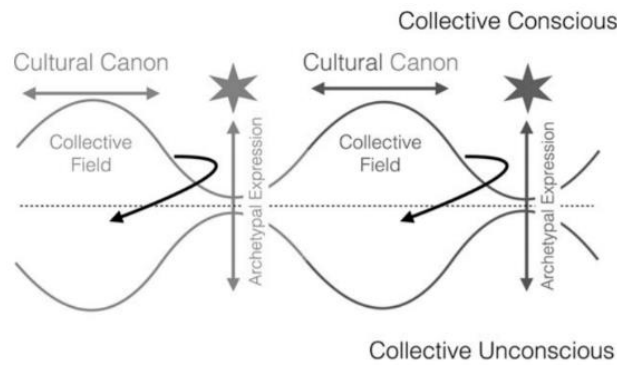
⁸⁵ Ibid.

⁸⁶ Etter, *Synchronicity and "Being Endowed with Meaning"*, p. 109.

⁸⁷ Mansfield, *The Opposites in Quantum Physics and Jungian Psychology: Part II*, p. 294.

artistic expression can be represented by figure 34⁸⁸ (though obviously it continues as long as human history does), which is yet another infinity loop, or complete wave cycle. Indeed, it is a theory of cultural waves.

Figure 34: Cultural epoch transformation



As can be seen, Kiehl also attributes the point that one emergence becomes another to archetypal manifestation bridging the conscious and unconscious from the background expanse. Kiehl has even picked up on the spark seen by consciousness, as represented by the stars. Kiehl explains

the upper portion of the figure shows waves of cultural canons that develop, endure, and then dissipate over time. The lower curve represents the compensatory activity of the collective unconscious. At certain times in history, denoted by the arching arrows, collective conditions affect the collective unconscious and give rise to archetypal expressions that rejuvenate the collective, here denoted by the vertical arrows. These expressions appear in the form of affectively laden artistic creations, here denoted as stars. Each transition in history is rooted in a new expression.⁸⁹

Although the figure suggests that the previous canon fades across some period of time, it is important to note that thematic elements from previous periods carry into new waves of culture, reflecting Jung's idea that individuals and the collective contain the cumulative effects of past cultures.⁹⁰

Not to mention the idea that the system is a feedback loop. Kiehl specifically sees the history of consciousness as a series of rebirths, during which either psyche or matter is the zeitgeist, and the other one is hidden in the unconscious being 'worked on'. Epochs alternate between psyche and matter, for instance art history shows that it was psyche that was conscious, or the zeitgeist, in the middle ages, whereas in the renaissance it was matter.⁹¹ Kiehl's application of these ideas precisely illustrates Rowland's definition that

⁸⁸ Jeffrey Kiehl, 'The Evolution of Archetypal Forms in Western Civilization', *Psychological Perspectives*, 59.2 (2016), 202-18 <10.1080/00332925.2016.1170499 > (p. 207).

⁸⁹ Ibid.

⁹⁰ Ibid., p. 208.

⁹¹ Ibid., p. 209.

“archetypes link actual symbolism to psychic functioning through time and space”⁹² and supports Goodwyn’s argument that recurrent motifs in all societies function as ‘resonant attractors’ that can be empirically studied in the narrative field and offer evidence for the existence of innate archetypes (but not archetypal images, only the potential for them).⁹³ In a similar application of this system to real-world development, Etter asserts that between the

Cretaceous period and the Palaeogen period, destruction and creation—a pair of opposites—happened at the same time. The clash with the meteorite evoked an enormous creative destruction. Creation and destruction often belong together in synchronistic moments.⁹⁴

This brought forth almost all mammalian life; therefore, evolution is based on incredible coincidences, but it is not random, as is thought – rather, crises arise and we develop from them as if towards higher evolution; we cannot see the causality because the links are acausal, but it is ordered nevertheless.⁹⁵ Such applications to scenarios where, even though we do not understand the causality, we can still see tangible, material evidence that a dynamic process is at work really help us to see that “the collective unconscious is that active agent which creates the ‘sense of continuity’, the subject, in coming to consciousness”,⁹⁶ that “wholeness is realized for a moment only”⁹⁷ and that the individual psyche is inseparable from society’s psyche and his or her psychological state depends upon its psychological state.⁹⁸ We have seen that to be the case in our analysis of *The Walking Dead*, where the narrative is a constant process of rebirth going on in the background and that process leads to Rick’s individuation, but also where wholeness was a single moment at the base of the tree. Additionally, the background rebirth process was inexorably linked with the development of individual characters. This thesis has shown this to be case from mostly Lori, Judith and Rick’s points of view, but other characters are also rich sources of psychological insight, perhaps even more so. Indeed, it is essential in my opinion that future study looks at what Carol and Daryl can teach us.

This chapter, the way we have woven *The Walking Dead* into our exploration of the relationship between depth psychology and quantum physics, and Kiehl’s paper taken together show Hogenson’s view to be correct: “the archetypes do not exist in some particular place, be it the genome or some transcendent realm of Platonic ideas. Rather, the archetypes are the emergent properties of the dynamic developmental system of brain, environment, and narrative”.⁹⁹ This chapter supports Rowland’s concise summary of the Jungian conception of the unconscious as “independently powerful” and “the notion that

⁹² Rowland, *Jung, the Trickster Writer*, p. 28.

⁹³ Erik Goodwyn, ‘Recurrent Motifs as Resonant Attractor States in the Narrative Field: A Testable Model of the Archetype’, *Journal of Analytical Psychology*, 58.3 (2013), 387–408 <10.1111/1468-5922.12020>.

⁹⁴ Etter, *Synchronicity and "Being Endowed with Meaning"*, p. 112.

⁹⁵ *Ibid.*, pp. 112-14.

⁹⁶ Miller, *A Jungian Textual Terroir*, p. 17.

⁹⁷ C. G. Jung, ‘The Symbolism of the Mandala (R. F. C. Hull, Trans.)’, in *The Collected Works of C. G. Jung Vol. 12 Psychology and Alchemy*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn, (Princeton: Princeton University Press, 1968, repr. 1977), pp. 96-223. (p. 214).

⁹⁸ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 17.

⁹⁹ George B. Hogenson, ‘The Baldwin Effect: A Neglected Influence on C.G. Jung’s Evolutionary Thinking’, *Journal of Analytical Psychology*, 46.4 (2001), 591-611 <10.1111/1465-5922.00269> (p. 607).

the unconscious could function as autonomous of the ego, is capable of astounding creativity, and would always remain, at least partly, mysterious, is, I suggest, the foundation of Jung's psychology".¹⁰⁰ As Knox asserts, "[a]rchetypes are not 'hard-wired' collections of universal imagery waiting to be released" or "innate ideas" but rather a foundational "source of symbolic energy":¹⁰¹ the potential to form meaningful ideas.

Most importantly, it shows both that the self can be both the parts and the sum without contradiction, and that Mills' assertion that the psychoid concept is without foundation is unjustified: it is the defining structure of quantum physics. However, in a way both Mills and Fordham are also correct, testifying to the unknowability and complexity of this system that is material and psychic reality. For example, although we have established that there is a clear conceptual framework for the psychoid in the quantum field, neither depth psychology nor quantum physics can really explain the actual mechanism by which the archetype appears from the expanse. We know it speaks in a symbolic language of synchronistic coincidences stemming from affect and association but not how that process truly works. And that is probably as it should be. Moreover, although it is surely undeniable that material and psychic reality is undivided, meaning that there is no incompatibility in understanding the self as a multi-aspect phenomenon, encompassing whole, part, archetype, unconscious, potential, infinity, process of unity, other, consciousness, centrality and an organisation principle, it is also clear that this morphing, in-motion dynamic system regulated by archetypal manifestation that we have theorised to exist undeniably constitutes

a primary self integrate, present at birth, which, on meeting a correspondence in the environment, commences a rhythmic cycle of deintegration and reintegration. [And t]he ego, as the conscious element of the self, is attached to the entirety of the archetypal contents of the self for, otherwise, no experiencing would be possible.¹⁰²

All that remains is to point out that these issues we have gone to pains here to demonstrate were understood by previous peoples long before even classical science was conceived of. Ancient peoples saw "the *unus mundus* as dividing into parts, such as subject and object [conscious and unconscious], in order to bring a state of potentiality into actuality",¹⁰³ for example, and Ponte and Schäfer refer us to Indian sages, who "invented the allegory of the water pots, which are filled with water and placed into the sun: You can see the sun in each one of them, but there is only one sun. Similarly, you can find consciousness in countless human minds, but there is only one consciousness: the Cosmic Consciousness", *consciousness*, of course, meaning etymologically *knowing together*.¹⁰⁴

This chapter has explored, as far as is possible, how and from where archetypes emerge. Mills' rather dramatic assertion that the psychoid has no conceptual framework has been shown to be false. That is, Ponte and Schäfer's work posits that the material world

¹⁰⁰ Susan Rowland, 'Jung's Cultural Writing and *Modern Man in Search of a Soul* (1933): Spiral Essays and Performing Symbols', *International Journal of Jungian Studies*, 2.1 (2010), 21-31 <<https://doi.org/10.1080/19409050903498329>> (p. 23).

¹⁰¹ Knox, *From Archetypes to Reflective Function*, pp. 4-5.

¹⁰² Fordham, *The Empirical Foundation and Theories of the Self*, cited in Samuels, *Jung and the Post-Jungians*, p. 84.

¹⁰³ Salman, *The Creative Psyche*, p. 59.

¹⁰⁴ Ponte and Schäfer, *Carl Gustav Jung, Quantum Physics and the Spiritual Mind*, p. 611.

emanates from a realm of potentiality and that quantum physics is proving Jung right. The quantum world is a subatomic reality from which the material world emanates and both quantum physics and depth psychology consider potentiality crucial, maintaining that there are empty, undefined states of future possibilities, that their control of empirical phenomena is all that leads to acceptance (which is not universal) that they are real. For depth psychology that means archetypes, the collective unconscious, the self and the psychoid; for quantum physics it means waves of probability formed by electrons entering an atom - massless waves that give rise to material apparition, quantum wave functions and the quantum field; for alchemy it is chaos and the sparks in the nigredo; in the infinity loop it is the expanse. Thus, the psychoid is never-ending, yet-unformed potential in every direction – the cosmic mind. Although Jung did not posit a clear framework for the psychoid, physics does – forms do appear from the quantum field; it is real.

The realm of potentiality is especially analogous to the quantum field: an underlying, fundamental structure we only perceive by seeing its particles in an excited state; it is a realm of interdependent meaning. In therapy it is the field where meaning is created when analyst and analysand's psyche's meet. The imagery it creates is not logically linked, but is nevertheless linked through organisation by archetypes, whose manifestations are perceptible to consciousness like the excited particles. All we know about quantum fields, we know from observing the particles, not from observing the field itself, as this is impossible, like knowing the self. One thing we do know from observing the particles, or archetypal image manifestations in consciousness, is that we are seeing nonlocal connections. That is, those particles, or images, no matter how far apart in logical meaning, or space, are linked, albeit acausally. This is synchronicity – the language of the archetypes, a language of symbol, metaphor and numinous, coincidental meaning that exists only in relationship; like particles, which must also be measured in relation to another, meaning is made in relatedness. This means we must accept we do not have all the control, for archetypes have much. It was stated that, as well as the self, the divine child is potential symbolised, so it is not surprising that the child archetype is instrumental in the acausal meaning we have inferred; indeed, Judith links it all, making her a central, organisational principle: the self.

Acausal meaning exists in sets and subsets that give rise to the realm as an infinite pattern of a whole inside a whole inside a whole, etc. No matter how disparate aspects of the self seem, they are indeed smaller parts of an identical whole: the psychoid, which is the same thing as a quantum field, and also the same thing as the self, because everything that is part of the psychoid is the same thing as it because they are just subsets of the whole. This likens it to the mother that contains the potential for offspring forever, and we impressed the need for future study to examine the self as we have come to understand it as the feminine principle. Synchronicity, therefore, suggests that reality is undivided; that division of the parts is an illusion, not just in space, but time too. The concept of fractals further supports this, positing that the whole is made of smaller versions of itself. This means we could represent the psychoid and everything in it visually by adding more and more infinity loops to our infinity loop in every direction and dimension ad infinitum, creating a grid, or matrix. Application of this research shows there are cultural waves throughout human history and that archetype is the bridge there too. The history of consciousness is namely conceived of

as a feedback loop, or a series of rebirths, during which either psyche or matter dominates. Evolution also occurs in the same acausal, looping way.

Archetypes can therefore be said to emerge from a dynamic system in a realm of infinite potential by being observed in relation to synchronistic images and occurrences. Despite this clarity and the definite conceptual framework that exists for it, no discipline can explain how and why the psychoid definitely exists and the self can definitely be both sum and parts, however, and this is probably desirable.

6. Conclusion

It is now time to bring this thesis to a close. This conclusion will be in three parts: first, I will summarise what we have argued and established and provide answers to the research questions; second, I will evaluate what has been achieved against the research aims and also evaluate the methodology; finally, there will be some closing words to keep the reader thinking.

6.1 Summary

This has been a complex and interdisciplinary paper. We have dealt with difficult concepts from two quite different disciplines, as well as gender and screen studies, and yet it has been shown, surely beyond doubt, that those two disciplines are not only intimately related; they are the same. *The Walking Dead*, depth psychology and quantum physics are also all linked in a meaningful way by the infinity loop, despite there being no logical link between them. As such, although this thesis has been a textual analysis, it is not the case that it simply expands its text of interest, *The Walking Dead*. Rather, the text also expands the theory used to analyse it; by design, it has been a reciprocal relationship just like the infinity loop. It is accepted that the interlinking, overlapping, complex ideas presented have meant there is sometimes a slight sense of stopping and starting with the various different threads. However, do remember that weaving does necessitate such a method. Hopefully the reader can agree it has created a rich, strong cloth.

We started by situating the study in its textual, cultural and methodological context, systematically criticising a plethora of existing papers on gender in *The Walking Dead* and outlining some essential aspects of Jungian thought in chapter one. We especially took most of the existing studies to task for their simplistic and cynical discussions that were more like descriptions than analyses. Aiming to show that a deeper analysis would lead to radically different conclusions about the series portrayal of gender, in chapter two we explored an overarching theme of recurring, cyclical rebirth throughout the series that turns the narrative into a phoenix, constantly being burned down only to rise again reborn. We also discussed how Lori's death is symbolic of a shift from ego development to self development and how that relates to the self, which enabled us to posit that the self may be visualised as the infinity loop.

We wanted to find out how the narrative can be conceived of as a series of rebirths. We therefore established that rebirth is a total dismantling, a death in order to bring forth new life, which can only happen through sacrifice, destruction, especially through fire, and the acceptance of loss and despair. A unique approach of this part of the analysis was to consider that metaphorical rebirth would take place amidst metaphorical pregnancy. Applying that to the series, it quickly became clear that the narrative to date may be broken down into seven cycles of rebirth, though we also suggested that the process of being reborn was potentially infinite, since it is only this particular guise of *The Walking Dead* franchise which will end after seven cycles. Each rebirth cycle was comparable to a pregnancy. There was first a phase of conception, during which the old was burned away in an inferno and a sacrifice was made, usually a child: returning the first fruits to God. Then,

there was a gestation, characterised by a focus on individual characters and sub-plots rather than major action or an overall plot; it is a period of character development, as gestation develops the unborn child. Afterwards, there is a labour: a difficult struggle, usually to emerge from a place analogous to the birth canal. Finally, the rebirth takes place, a phase characterised by something new and continuous action serving an overall plot. Placing the rebirth cycles together in a chain allowed us to see individuation as a narrative. The act of identifying individual cycles as part of a wider narrative structure showed how the self might be seen as wholes within a whole.

We also wanted to know how Lori's death (and therefore Judith's birth) can be understood as a symbolic death of patriarchal norms and an introduction of and transfer to a new female value, how this can be understood as representing a violent shift from ego-domination to connection with the self, and how can that be represented visually by the infinity loop. It was explained how Lori was a personification of oppressed but complicit women under patriarchy, completely symbolising the patriarchal norms and structures of the pre-apocalyptic world. It was posited that the combination of the apocalypse and Lori's death caused a waking up that shifted the world from a time where the ego was dominant to a time where it had contact with the self. This also meant a shift from pre-apocalyptic patriarchal norms to a post-apocalyptic new feminine value as the values Lori stood for died with her and Judith came into the world.

It was explained that many clues from this time indicated the coming of the self, such as a subtle eye over the title shot becoming clearer with time. From that, a timeline of *The Walking Dead* as though it was a day was put forward, with an ego time in the morning and a self time in the afternoon. Lori's death was located in the middle, a noon. Given the affective nature of Lori's death, it was woven in that this shift was also a rebirth, taking place superimposed over the others. We drew especially upon Huskinson's paper on the self as violent other to show how this event was the breaking of the unconscious into the conscious. And yet it was also undeniable that it was a reciprocal relationship, where the ego also pushes into the self. From this, we transferred the timeline into circles, since that was how the seven rebirth cycles appeared, and it gave us the infinity loop. Since the timeline of morning and afternoon was a meeting of opposites, the infinity loop was understood as symbolic of the transcendent function, where each half symbolised the unconscious and consciousness respectively, with, it was suggested, ego and self in the central 'voids'. It was shown via this image that the self can be understood as second half of the loop, the centre of that half, the whole infinity loop itself and also the expanse behind it, broadly comparable to archetype, centrality and organisational principle, process of unity and other. It was emphasised that the self must be seen as a process: the infinity loop gave rise to moving content, swirling, as it were, around it. Finally, we dipped our toe into the sea of physics, seeing how consciousness and the unconscious can be seen as analogous to particles and waves, and saw there was an incredible similarity between the infinity loop image we had created and depictions of waves. As such, it was stressed that we must see the self as a moving, dynamic system or process.

In chapter three we explored the first rebirth cycle as an archetype, seeing how it was an example of subjective transformation through enlargement of the personality, which had an incredible knock-on effect on socio-political gendered norms. We wanted to know which of

Jung's types of rebirth experience was depicted in the first cycle and it was quickly clear that it was enlargement, which entails looking inside you to find potential you already have. At the time it stood out less, but now that we have looked at the realm of potentiality and the self in detail, we can say that what is meant by that is opening yourself up to communication with the self. We saw how the prison, with its connotations of being 'in' was a metaphor for this. We also wanted to know what the effect on gendered norms was. It was explained how Rick's one-man leadership fails and, following two shadow encounters and an anima encounter, he relinquishes leadership in favour of collective rule. This meant a dramatic change and it was brought about by Rick looking to his self. It was also shown that the nature of work and economy changes dramatically with the downfall of capitalism. This meant that the division of labour was no longer based on gender. Alongside this, women had become capable, confident fighters and no longer needed protection from the men. The economic change also highlighted the radical potential of working-class men to threaten patriarchy and become allies of feminism. This was especially clear in Daryl's rebellion against his own norms of frenzied masculinity. Finally, we wanted to know how Michonne's introduction contributed to these changes in gendered norms. We saw that Michonne is an immensely capable and independent woman, and outstanding fighter, who is perhaps the toughest character. As such, she arrives in the labour phase to directly replace Lori when she dies. An analysis of Michonne as a representation of a recently-constellated archetype – the female warrior – was given, based upon Nelson's study of this archetype in other fiction. It showed that Michonne is vital, passionate, intensely committed and has a unique power in the form of her iconic katana, which she uses to despatch walkers with the finesse and power of a video game character. Michonne is a strategic thinker, skilled and is part of pseudo-wild world in which her focus is looking after her loved ones. She is empowered by the political implications of choice when she rejects the idyllic looking but rotten Woodbury for the prison, where she becomes a leader.

In chapter four we discussed the union of self and ego as it may be understood via a synthesis of old and new values by passing the hero identity over to Judith, who leads us into a new world after Rick leaves. We wanted to know how we could see Rick and Judith's development as a union, and how that relates to the infinity loop. First, we explored Judith's birth as a miraculous child, a divine child archetype and symbol of the self and saw how she was as instrumental in the process of change as Lori. It was shown how the changes in gendered norms that began in the first rebirth cycle continue, as women become ever more powerful, such as in the case of Carol's Terminus rescue and the women leading the group into Alexandria. We saw how Carl's death caused the hero symbolism to pass to Judith because that and Rick's departure removed the male hero line and Judith was given the hat that carries the hero image. We also hinted that this was acausal: stemming from associations in Carl's mind between honouring one's mother and Lori's death. Judith is not just a hero in Rick's image however, but a synthesis of the union that began when Lori died. When Rick leaves, ego and self merge, as do Rick's aesthetic and Judith's values. After the time jump, young girl Judith enters the narrative as the product of that union, yet something new in her own right. Judith's world is one where she leads in a new, diverse, female-dominated group of characters and where leadership gradually fades as a way to organise the community. Judith is thus the child archetype that bridges past and future into a harmonious present. Moreover, she is a manifestation of the self and the transcendent function, meaning she is the same thing as the infinity loop.

We also wanted to investigate how Rick's shadow integration illustrates the role of the archetype in the union and how chaos theory can cement our understanding of this process. We saw that chaotic systems are feedback loops, which can also be illustrated by an audio loop, that feed data back in repeatedly, which causes tension that eventually makes another system emerge, making chaotic systems analogous to individuation and rebirth. The tension of opposites destructs the circuit, and a new circuit flows out into the expanse. This can be visualised with the infinity loop. Moreover, at the point where this emergence happens, archetypes manifest themselves and bridge the two halves. In chaos theory this is an unstable saddle point, which can also, perhaps better, be conceived of as the amplifier in an audio loop: a variable that intensifies the feed. Linked to this, it was asserted that an inability to grasp how the psyche might also be such a dynamic system arises from seeing it as static or two-dimensional, which is too simplistic because it does not convey the state of being in constant progress. However, a visualisation of the quantum wave can remedy that. Rick's shadow integration following the war with Negan can illustrate this excellently, since immediately after this numinous, affective encounter, in which Rick finally accepts the war is coming from him, thereby accepting his shadow, Rick slumps to the base of a tree. Thus, he sits, filled with archetypal energy, at the chaos point, or point where a new system shoots off, because the tree is a primal symbol of 'as above, so below'. This means that the shot of Rick at the base of the tree is also analogous to the infinity symbol, which is a simple abstraction of the tree of life.

In chapter five we discussed synchronicity and quantum theory, which demonstrates that material and psychic reality are the same, undivided thing. We wanted to establish what synchronicity is and how it relates to quantum physics and *The Walking Dead*, how archetypes communicate and what the relationship is between waves and particles. We started by saying Mills' suggestion that the psychoid has no conceptual basis is incorrect and can be proven incorrect by quantum physics. To show this, we had a lot of complex exploration of the relationship between depth psychology and quantum physics. We saw that some scholars feel that both psychic and material reality is what could be called a 'realm of potentiality', and even that the entire observable world is an emanation from a non-empirical background reality. We know that archetypes are potential and, indeed, the realm of potentiality is comparable with the collective unconscious, self, psychoid and expanse behind the infinity loop, which the chapter argues are the same thing. It was explained how quantum fields are a massless, formless, nonlocal realm from which particles emerge when excited. The field can only be known, and even then only partially, by measuring several particles in relation to each other, which is a wave. Excited particles emerging from a realm of potential and forming a wave are comparable to the sparks that alchemists saw in their nigredo, and also to archetypal image manifestations appearing in the conscious mind from apparently nowhere. The field, or background reality, is both the source and destination of significance. The field from which particles emerge is an acausal one – the particles are always related no matter how far apart they are. This field is where interactions happen between archetypes, or particles, who manifest in a perceivable way but whose relationships are acausal and illogical. They are also reciprocal relationships, however, since meaning is constructed by measuring a series of particles; alone they have no meaning. This also means that they are in relation with the observer, who is also instrumental in creating meaning.

This makes the realm further comparable with the self since archetypes also communicate in this way, which is a synchronistic, metaphorical language of coincidences, illogical links and associations. What we established about synchronicity that link it to quantum physics might be summarised by Furlotti's words, which incidentally come from her paper that likens the Red Book to a thread to be traced, reflecting that Jungian discussion is a process of threading:

several factors must be present for an event to be synchronistic. First of all, there must be an interest in the observer's mind, and with that interest comes a heightened affect. Affect emerges from archetypes, which are the *a priori* ordering principles of nature, the world, and the psyche. When an archetype is activated, energy is put in motion that does not adhere to the laws of causality, or time and space. Instead, it moves in its own way between psyche, or the unconscious, and matter, or reality. Jung calls this movement *acausal*.¹

Thus, rather than sequentially, events happen simultaneously, and can be meaningfully linked, not limited by time and space, meaning that movement from energy to matter is fluid.²

That is, a symbolic meaning is formed in relation between seemingly unrelated entities, for example, bakery might mean mother by association with milk and nourishment. Crucially, this means that the whole and the parts are the same thing, since these sets of words can be created indefinitely, and traced back to a source, just like a pinecone can create all seeds for every next generation. Indeed, the whole is undivided and transcends time and space; however disparate a self function seems, it is part of the same system. Fractals show how one thing can be created from infinite tiny versions of itself. Understanding the self in the sense of a quantum field thus shows how it is possible for the self to be both whole and all the various parts without there being an incompatibility. The self, as Hubback says, is a dynamic force, ever driving the process of individuation; it is not going to be wholeness in the way we traditionally think of the notion.³ This thesis has been able to add to that assertion that what wholeness means for the self might be said to be infinite potential for growth by the state of everything within a master thing, rather than the perfection, completion and harmony.

What is more, since the whole is made up of the parts, there is considerable scope to suggest this cosmic realm of potentiality containing all the functions can be represented visually by repeating the same image that represents the smaller parts ad infinitum. Thus, using our imagery, material and psychic reality can be visualised with the abstraction of infinitely repeating infinity loops. That both potential and infinity have caused everything to revolve around them shows that our psychic reality is infinite potential and potentially infinite. This marries not just Jungian thought and quantum physics, but also ancient

¹ Nancy Furlotti 'Tracing a Red Thread: Synchronicity and Jung's Red Book', *Psychological Perspectives*, 53.4 (2010), 455-78 <10.1080/00332925.2010.524112> (p. 460).

² Ibid.

³ Judith Hubback 'The Dynamic Self', *Journal of Analytical Psychology*, 43.2 (1998), 277-85 <10.1111/1465-5922.00025> (esp. pp. 283-85).

wisdom. Of the notion of the cosmic reality, the realm of potentiality, as a matrix of repeated, connected symbols, Matthews comments that “[t]he message of the Self, as I now see it, hear it, and practice it, is much larger than my limited personal obsessions. Everything is interdependent. The ancients intuited this connectedness in the image of Indra’s net, in which the jewels at each node reflected all of the other jewels” and being connected and truly feeling this interconnectedness is a key part of holding the tension and being able to imagine a future which is not just destruction.⁴

If psychic reality is infinite potential then, so is our material reality. The view of reality as continuous rebirth cycles that are quantum waves where the archetype bridges from one cycle to the next has been applied convincingly to the history of art, showing that each epoch is a new emergence. This shows how intimately bound up our reality is with our cultural productions, in this case *The Walking Dead*, and our individual psyches. In the series, what is going on psychologically for the characters affects their material reality, and the same is true for us in reality.

The acausal realm where significance comes from relationship has impacted *The Walking Dead* narrative in the sense that meaning constellates around Carl and Judith – not surprising since the child archetype is potentiality. Carl’s presence and agency in Lori’s death made him help Siddiq honour his mother by freeing souls, which led to Carl’s own death, which led Carl to write to Rick to plead for peace for Judith’s future, which led Rick to face the fact that he was the one waging war to protect his son and integrate his shadow; which led to Rick’s individuation and departure, which led to Judith taking on the hero identity and synthesising into a mixture of old and new. And somewhere in there something made Rick and Morgan discuss the past and remind Rick that he used to want to teach his son to love, not to fight, which makes him see his spilt self in the mirror, which makes him responsive to the content in Carl’s letter, which ends the war and leads to Rick’s departure, which leads to Judith, the synthesis, taking over. And so, the chaotic, illogical system leads to order: it is self-regulating, an organisation principle that is also the archetypal realm, a process of unity and a whole.

The uncanny similarities between quantum physics and depth psychology surely lead to an undeniability that material and psychic reality is the same, undivided realm where the whole is the sum of its parts, meaning that there is no incompatibility in understanding the self as a multi-aspect holistic, dynamic system, encompassing whole, part, archetype, unconscious, potential, infinity, process of unity, individuation, other, consciousness, centrality and an organisation principle. Moreover, this system is powered by a reciprocal relationship between opposites, be it self and ego, I and other, acausally connected particles arising from the quantum field, pre-apocalyptic gender norms and post-apocalyptic ones or Rick and Judith. Similarly, we have seen this represented in a range of imagery that seems at first unconnected, but has been shown to actually be the same thing - the infinity loop, the day timeline, Judith, classical wave interference, quantum wave functions, Rick at the base of the tree, the atom, DNA, an audio feedback loop, chaotic systems – we have found meaning that is so multi-layered that all these things are the same and all of them are at once the self and all its aspects. A key aspect of this understanding is that this is a morphing,

⁴ Matthews, *Apocalypse Now: Breakdown or Breakthrough?*, pp. 487-88.

in-motion, multi-dimensional dynamic system regulated by archetypal manifestation. This raises the question again of whether 'image' or 'manifestation' are the right words for the thing that takes shape from the archetype. Physics calls it a particle, which becomes a wave when other particles are present. Wave at least conveys that the function is in motion. I posit that, taking the use of *Vorstellung* into account, either performance, or even narrative, might be better terms.

Yet it is equally true that we cannot really explain how that manifestation works, which is good. As Mansfield and Spiegelman put it, quantum physics "affords a *symbolic*, non-reductive means of approaching the problem of the opposites in depth psychology and, in particular, deepens our understanding of the psychoid *unus mundus*" (original emphasis).⁵ This thesis has resoundingly supported that hypothesis. We do not seek to reduce the unknowable to the mundane, to take away its numinosity, but rather to expand the way we look at it by looking from three angles at once – Jungian though, quantum physics and *The Walking Dead*. What we have done is walked around the subject in order to get a multi-angled, moving, three-dimensional view, rather like we have been painting a cubist work; this has been our Jungian, circular argument. Although I posit the infinity loop as a visualisation of the self, it should be clear that I view it, not only as one among many, but even that I believe it shows that *everything* can be a symbol of the self, since everything is part of the self.

In the process of this Jungian analysis it has been shown through a socio-political interrogation of gender within a theme of long, continuous change that *The Walking Dead* is a narrative space where patriarchal norms are challenged and replaced. The cynical, even hysterical, claims made about the show's poor attitude to women and promotion of autocratic one-man rule in the majority of previous scholarship on the matter have been exposed as unjustified. Rather, the problematic attitudes of the earlier episodes functioned to establish pre-apocalyptic patriarchal norms and turn Lori into a personification of them so that the post-apocalyptic world the narrative explores could reverse and challenge those norms via a symbolic death and an overall, transformational theme of dynamic change. Indeed, since language and definition themselves are used by patriarchy "to exert control over the meanings of the world", any depiction of what appears true actually not being true – a contradiction - is a challenge to that authority.⁶ The narrative itself has been shown to be a symbol of the self: a holistic, self-regulating system of constant change via unity, as one rebirth phase feeds into another and back on itself via chaotic points. This alone is a challenge to established norms, since a depiction of the status quo in "a constant state of disruption" threatens the dominant ideology.⁷ Linked to this, the infinity loop visualisation helps illustrate meaning in the series' tagline. That is, the time of ego domination is the true uncivilised time of bare survival; when the self awakens in the afternoon, it is time to start making a real life - 'in a world ruled by the dead, we are forced to finally start living'. The synthesis of the two halves, the infinity loop, is life as a dynamic system that pushes us ever on to rebirth.

⁵ Mansfield and Spiegelman, *The Opposites in Quantum Physics and Jungian Psychology: Part I*, p. 268.

⁶ John Fiske, *Television Culture* (London and New York: Routledge, 2011) p. 186.

⁷ *Ibid.*, p. 184.

Finally, we have developed an infinity loop metaphor that is strangely (one might say acausally) congruent with Norton's of the archetypes as riverbeds: we can perceive them but not the volume of water that flows through them, which itself changes; they might dry up but can be reflooded anytime; we can perceive the image of the river but not the energy that runs through it.⁸ These riverbeds and our infinity shape are one and the same. Indeed, the constantly recurring infinity loop is one of several synchronicities throughout this work: 'Phoenix' as the name of a publishing house and the recurring number seven, for example.

6.2 Revisiting Aims and Method

The general aims of this thesis were, broadly:

- To contribute to the growing fields of Zombie Studies by taking the different approach to a zombie apocalypse narrative of analysing the human survivors and the world they inhabit, and thereby offer insight into post-disaster society to help people to conceive of an uncertain, difficult future as a necessary stage in rebirth to something better and hopeful.
- To challenge the common perception that television is not a rigorous line of academic enquiry.
- To work in tandem with the arts to both contribute to Jungian screen studies and update the bank of meaningful stories available to Jungians.
- To help Jungian Studies sit more comfortably alongside empiricism and modern understanding by looking at the concept of the self.
- To show that it is possible to take both Jungian thought and socio-political concerns together and not find them mutually exclusive.

This thesis has been an investigation into long-term change in a post-zombie-apocalypse world which has demonstrated that the human survivors and human society are, in many ways, better off post-disaster. Rather than a nihilistic portrayal of the end, *The Walking Dead* is a hopeful portrayal of the beginning, as the characters finally start living. Rebirth is destructive, chaotic and difficult, but in this case we see how it leads to a total change in gendered norms which empowers both women and working-class men, dismantles top-down leadership structures and offers the opportunity to take the most inspiring bits from what was and merge them with new, progressive values. It shows that our future could be an opportunity to destruct and reconstruct. Moreover, it has surely been unequivocally shown by the interweaving of the series with quantum physics and depth psychology that this television series can not only be linked to complex, rigorous academic topics, but it can actually illustrate and enhance them. Rather than a 'low' cultural text unworthy of scholarly attention, as some might believe, the series is a complex source of hope for the future which taps into the positive side of change in a way which, properly researched and applied, could serve to ease growing anxieties about our near-future and help us prepare for it.

⁸ Sarah D. Norton, 'Arctic Calving: Birthing a New Vision of the Earth Through the Symbol of Ice', in Brodersen and Glock (eds.), *Jungian Perspectives on Rebirth and Renewal*, pp. 231-41 (p. 231).

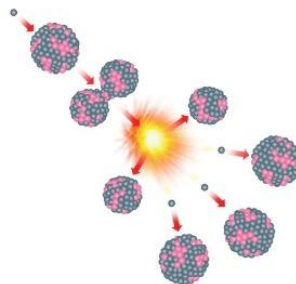
This is the first Jungian study of *The Walking Dead* excepting my own two more limited published works⁹ and also the first application of Miller's broad methodology, to my knowledge. Therefore, it opens up a new text to Jungian screen studies, which in turn makes that text available as a meaningful, modern story to all Jungians. The investigation of the self throughout the thesis shows that Jungian thought can complement empirical study. The demonstration that archetypal rebirth by enlargement is achieved by a dramatic change in gendered norms, and that this develops further with the union of ego and self shows that Jungian thought and socio-political concerns are complementary, not in opposition. This thesis has applied Miller's usefully open-ended and prescriptive method to provide its Jungian analysis. This meant, firstly, treating the text as something in and of itself, a holistic system in which all the elements interact with each other to create a whole, rather than decontextualizing parts. This entails seeing the text as the sum of its parts rather than performing isolated close readings of particular characters or storylines. It also means considering what the parts are and how they relate to each other: not just characters and narrative, but also, for example, cinematography, mise en scène, input from the actors, creators and audience and editing. By taking the narrative as whole and a holistic system of interacting parts – rebirths – before considering any one aspect, this thesis was able to trace the unconscious of the text and see how individual characters, storylines and technical choices were smaller parts of a bigger whole that are interdependent and interacting to create the whole. Indeed, it is precisely this approach which has allowed the thesis to posit the infinity loop as allegorical for the self and find meaning in the relationship between the self and quantum fields. I contend that this thesis has applied that aspect of Miller's method especially well. Moreover, the complex but fascinating, and unique, insight we have gained in doing so show that this aspect of Miller's method is extremely useful and is to be recommended.

The second part of the method was to be aware of and expose the excess, i.e., all that which is peripheral, disrupts the ego and counteracts the sense of continuity, thereby exposing contradictions. This means discussing that which is not centre-stage and the effect it has on what is, particularly the way it highlights oppositions to what meaning seems obvious. A key aspect of this thesis has been to show how rebirth and related change disrupts the ego, Rick/pre-apocalyptic patriarchal norms, by shifting to a time when the self/post-apocalyptic progressive norms is in contact with it. We saw that Rick's leadership fails and is replaced by collective leadership, and that he ultimately leaves and is replaced as the hero by merging into a union with Judith, who totally counteracts the sense of continuity in that she ushers in a time of new values, but, additionally, those values blend the old and the new, meaning that past and future flows together and removes even the concept of continuity, re-positioning the text into a spaceless, timeless realm of potentiality. Our close analyses of Lori, who died some time ago, and Judith, who has been a baby in the background until recently, brought the periphery into focus, as did our continuous investigation into the expanse behind the loop, which equated to the self, the psychoid and the quantum realm of potentiality. The constant rebirth was another factor in disrupting the continuity and

⁹ Emma Buchanan, 'Social Change and Gender in AMC's *The Walking Dead* Through Renewal and Infinite Rebirth', in *Culture: Raise 'Low, Rethink 'High'*, ed. by Emma Buchanan (Berlin: Logos Verlag, 2020), pp. 171-92; Emma Buchanan 'Dynamic Growth and Infinite Feminine Potential in *The Walking Dead*: Carol Peletier's Narrative Journey', in *Exploring Depth Psychology and the Female Self: Feminist Themes From Somewhere*, ed. by Leslie Gardner and Catriona Miller (London and New York: Routledge, 2021), pp. 159-74.

certainly exposed contradictions, showing both that destruction is actually creation, and that what seemed obvious was actually not the case – *The Walking Dead* world is not one where sexism and patriarchal norms are promoted, despite scenes like the laundry one in season one. Again, this thesis has applied this aspect of Miller’s method successfully, and, again, this success highlights how useful and astute the method is. One thing that is worth thinking about for the future, is how to decentre the ego without talking about it a lot. Although we have undoubtedly decentred Rick and the patriarchal structures he represents, it is also true that we discuss him often. One answer might be to suggest that this aspect of the method would benefit from a close reading of other major characters. It was the original intention of this thesis to include a chapter providing a detailed exploration of Carol, the longest-running female character, but word limit prevented it. This highlights another small issue with Miller’s method, which is that, in looking at the whole and all the interacting parts, it is extremely difficult to narrow down what to include and to find space for so many different aspects of the text. Perhaps we would be best to view Jungian screen analyses as also parts of a bigger whole, thereby acknowledging how limited each paper is. Several times throughout the thesis, I mentioned areas that I feel are essential for future study – Carol, Daryl and the self as the feminine principle. This is because I feel my research here is an incomplete picture of a whole without them. Moreover, we have merely scratched the surface of science’s insight into all this. For example, although Jung originally posited the relationship between depth psychology and quantum physics on the basis of archetype and atom, we have not really considered the atom at all. In some ways this could be considered another way in which this thesis decentres the ego. But it really must be done. Splitting the atom is obviously analogous to the process of rebirth by many systems coming from one system, as figure 35¹⁰ shows. Nor have I mentioned chemistry, which assuredly has its own identical processes.

Figure 35: Splitting the atom



The third part of Miller’s method entailed expanding upon, or opening, the text; not reducing it, but exploring beyond the literal image to paraphrase meaning and imply multiple meanings, and showing how the ego is not the whole. This means making the meaning bigger and more complex, rather than narrower and clearer. It entails finding layers of meaning in the symbolism. In exploring the relationship between the text, the self and quantum physics, this thesis has expanded upon the text. That is, it has made it possible to infer layers and layers of interacting meaning. It has turned the literal image in the text

¹⁰ How It Works Team, ‘How to Split and Atom’, *How it Works*, 30 May 2012
<<https://www.howitworksdaily.com/how-to-split-an-atom/>> [accessed 29 November 2020].

into a representation of rebirth and the transcendent function, and this has been paraphrased multiple times: we have established that the narrative, the self, quantum fields, a realm of potentiality, the unconscious, all the various faculties associated with the self, chaos theory, archetypal rebirth, Judith, the union, and much more are all different ways of phrasing the same concept. As mentioned above, the ego has been shown to be a small part in a bigger whole. This thesis has therefore found the third aspect of Miller's method illuminating and useful, and has applied it with success. A particularly commendable aspect of this methodology is that it more of a set of guidelines that allows a broad interpretation. This is essential in a Jungian approach because of the weaving that is also part of the methodology – the discussion is a creative process that will inevitably go in directions only the writer's unconscious understands, which is crucial because we need to allow the unconscious to guide us in order to find meaning. If I was to follow a more prescriptive and rigid methodology with a fixed framework I would be unable to allow my unconscious to drive the process in a reciprocal relationship with my conscious mind, therefore my ability to find meaning would be greatly reduced and a more limited view of the text would emerge.

More loosely than Miller's method, we also established that it would be a circular argument that would take some time to become clear and entailed weaving a multi-layered fabric made of varied strands that were interdependent yet sometimes contradictory (another image of cosmic reality). Moreover, taking Hockley's work into account, we said this thesis would not overly rely on canonical texts, but rather seek to 'think' in a Jungian way by seeing meaning as arising in relationship. Indeed, we have spent more time on newer, post-Jungian papers than traditional texts, though we have not neglected them. In finding insight in the relationship between the text, the self and quantum physics, this thesis has been quintessentially Jungian in thought. Given that we have arrived at this clear conclusion, it is reasonable to say I have woven the threads of the fabric together skilfully and managed to provide overall clarity, to the extent that there can be clarity, in the end. A woven analysis can be hard to read, and I appreciate the reader's patience, but it is undeniable that such an analysis gives especially good insight by circling the subject so many times and in so many ways that you get a moving, live, three-dimensional view rather than a static, two-dimensional one. Thus, this study has been a chaotic, dynamic system in its own right (so it seems I was intentionally devious after all) but we know now that that is what leads to growth.

Revisiting our specific research questions, then, we can see, firstly, that a Jungian analysis of a popular disaster narrative such as *The Walking Dead* can help us understand and organise ideas and fears pertaining to a possible near-future apocalyptic event and explore possible changes in human civilisation by showing that such an event can be a rebirth into something much better, especially if we look within ourselves and create a new civilisation that resolves key inequalities. Secondly, a Jungian approach to *The Walking Dead* shows that the series challenges gendered norms because it allows us to uncover a rebirth into a time of post-patriarchal norms. Given how radically differently this thesis views gender in the series to the bulk of existing literature, it is certain that Jungian thought gives considerable scope for feminist revision of texts. What is more, that revision does not just work together with socio-political factors – it relies on them. The infinity loop may be conceptualised as a symbol of the self as a dynamic system insofar as it shows the emergence of opposites

which enter into a reciprocal relationship with another and achieve a synthesis. Thus, the loop is a metaphor for the process of unity and growth. Furthermore, the various other aspects of the self may be applied to it sensibly and compatibly: centrality, archetype, unconscious, totality and other. *The Walking Dead*, the notion of self and quantum physics link together with the infinity loop in that it is possible to discern comparable structures across all three areas, which can all, therefore, be mapped onto the loop. As mentioned above, they all paraphrase the same thing. This relationship offers insight into the nature of the self, in that it suggests the self is one holistic, dynamic system; an undivided whole, which is also a process, with the potential for differentiation. For this reason, the various parts are unproblematically part of the whole.

Moreover, a study of *The Walking Dead* can contribute to television studies and Jungian screen studies by showing that a television texts are a rich source of insight and can sit alongside and complement rigorous, complex scholarship. Therefore, Jungian studies of television texts greatly expand the mythological pool for Jungians to draw from. This is the clinical application of this thesis. Frankly, I do not believe that patients are still coming up with clear, obviously mythological images such as were frequently exemplified by Jung, for example, “[a] naked young girl with a wreath of flowers in her hair appears, riding on a white bull” (original italics).¹¹ Nor do I even believe that many people ever would, or could. Exposure to the sort of imagery and ancient tales that could provoke such images, or at least the ability to articulate them in this way, is inexorably bound up with class. It is necessary to remove this barrier to the unconscious by drawing upon modern stories in therapy, as Tacey says. The positive rebirth uncovered in the series’ post-apocalyptic society demonstrates exactly what Tacey means when he asserts that no institution is equipped to save us from the consequences of secular society, only the prophetic vision of individuals might, meaning the arts is a key area.¹² Indeed, the visual and accessible nature of the screen makes it a good mirror, without which no self-analysis or self-reflection can take place.¹³ Lastly, Miller’s conceptual framework for a Jungian textual analysis can be applied very successfully to provide a rigorous study, and its open-endedness avoids reductivism.

Finally, although it was not put forward as a methodology, chapter one outlined that three key characteristics of quantum physics could be valuable for depth psychology. First, that it is holistic.¹⁴ Second, that it is a systems theory; it suggests the world is made up of many interacting dynamic systems – wholes making a whole.¹⁵ Third, it is ecological, i.e., not separate from its environment, and neither intrinsic nor extrinsic meaning is posited as the truth; or: we form archetype and it forms us.¹⁶ It is clear that it is precisely these three characteristics that have allowed us to conceptualise the self as a holistic, dynamic system that both expands out infinitely, and reduces down, to identical systems, or wholes within wholes, and relies on interaction with conscious observance via the archetype, which bridges the conscious and unconscious. Thus, the self is everything and its components.

¹¹ Jung, *The Psychological Aspects of the Kore*, p. 195.

¹² Tacey, *How to Read Jung*, pp. 102-04.

¹³ Bassil-Morozow and Hockley, *Jungian Film Studies*, p. 28.

¹⁴ Singer, *The Use and Misuse of the Archetype*, pp. 10-11.

¹⁵ *Ibid.*, p. 11.

¹⁶ *Ibid.*, pp. 11-12.

6.3 To Finish

What are we to make of the fact that we need chaos and conflict to be reborn into a new, better time? Harmony is the same thing as coherence, meaning respectively ‘joint’ and ‘sticking together’, implying that “elements are stuck or joined together in a unified, smoothly functioning whole”,¹⁷ which we have seen in the self. Coherence and harmony *are* important. Calming. Desirable. However, evidence suggests that order “can sometimes be pathological, that chaos can be necessary for health and longevity, and that the loss of chaos is involved in aging”.¹⁸ Data shows that healthy hearts beat in unpredictable rhythms whereas diseased or aging ones beat predictably and orderly.¹⁹ Therefore, health *is* chaos. In fact, in an analysis of research into health disorders, “[m]any so-called ‘disorders’ turned out to be exactly the opposite. The problem was *too much* order”,²⁰ meaning that “in some conditions it’s the order that is the disorder. All that is healthy is not coherent, and all that is coherent is not healthy”.²¹ Dis-order is therefore the wrong word for such conditions.²² We can surely agree, then, with the comment that “[n]o wonder Jung was later to tell me with a laugh that he could not imagine a fate more awful, a fate worse than death, than a life lived in perfect balance and harmony”.²³

We must not avoid the chaos and conflict, or try to deny a part of us wants disaster to come, then. Rather, we must accept them as a creative destruction, from which a healthy future can rise like a phoenix. Further, we must remember that the physical and psychic worlds are the same fundamental system, therefore the physical effects of the chaos that we are currently seeing in extremis – environmental catastrophe, COVID-19, political upheaval – are coming *from us*. It is our collective shadow being allowed to run amok because we will not accept it is part of us. We must accept that the severe affective experience we are having, especially in the case of environmental crises, which has turned into a sort of religion, testifying to its numinosity, is a chaos point, or choice point. We are therefore on the verge of seeing a new system emerge. To breakthrough to it we must accept the shadow’s actions as part of us and reintegrate them. Like Rick, we must realise we are part of the problem and master but accept that problem, ceasing to project it onto the world and locking it away in our mind’s jail, like Negan, where we can visit it but not be dominated by it. It will be a labour, because without that there will be no birth, but we must do it, and soon. We should find solace in the fact that afterwards we can rest at the base of the tree of life and nurture that which has been born into a better society than we have now. This is the hope that comes from this thesis. It might look like we are going backwards just now, but we are not, because we are in a system that essentially is a moving circle, morphing out into an infinity loop and back again. Thus, going backwards is a part of going forwards, just as it was in the

¹⁷ Ary L. Goldberger and others, ‘Fractal Dynamics in Physiology: Alterations with Disease and Aging’, in *PNAS: Proceedings of the National Academy of Sciences*, 99.suppl1 (2002), 2466-72 <10.1073/pnas.012579499>, cited in Dossey, *Coherence, Chaos, and the Coincidentia Oppositorum*, p. 340.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Kathleen McAuliffe, ‘Get smart: Controlling Chaos’, *Omni*, 12.5 (1990), 43-48, 86-92 (p. 88), cited in Dossey, *Coherence, Chaos, and the Coincidentia Oppositorum*, p. 341.

²¹ Dossey, *Coherence, Chaos, and the Coincidentia Oppositorum*, p. 341.

²² Ibid.

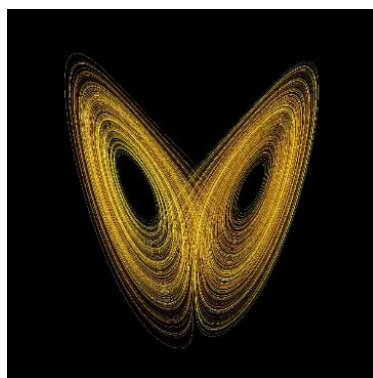
²³ Laurens Van der Post, *Jung and the Story of Our Time* (New York: Random House/Vintage, 1977) pp. 76-77, cited in Dossey, *Coherence, Chaos, and the Coincidentia Oppositorum*, p. 343.

series, where patriarchal norms had to be vividly exposed before they could be defeated. The cycle is a revolution, both in the sense that it is a feedback loop, and in the sense that it will bring us powerful change.

The recurring, cyclical theme of rebirth in the series depicts a possible post-apocalyptic near-future in a state of constant renewal, meaning that we can still imagine the course of human history, not fixed and finished as Fukuyama feared, but as indeterminate: not really known or defined, but potentially infinite and carrying infinite potential, like psyche and matter itself. The end of history is Judith, symbol of rebirth and a synthesis of past and future, inheriting the hero image and leading us into her post-patriarchal world of diversity, empowerment and a new, inclusive leadership ideology. There is no need to fear the apocalypse: not only is the end is far better than we thought, but is not The End. And besides, rebirth is undeniably inevitable.

Finally, we said in chapter two that the butterfly is one of the most poignant symbols of rebirth. In chaos theory, the sensitivity in the system to small changes which go on to create big changes is called the butterfly effect. This is due to the resemblance of the graphic plotting of Lorenz's data of chaotic feedback system, discussed in this thesis, to a butterfly flapping its wings (figure 36).²⁴ The reader will need no encouragement at this stage to see that it is an infinity loop. The Lorenz butterfly could be rebirth itself, stretching its wings and soaring off after its triumphant emergence from the cocoon, into a new life. Moreover, the etymology of the Greek word 'psyche' is 'butterfly' and, linked, the word 'soul' has its roots in 'quick-moving, twinkling, iridescent', making it a moving life-force.²⁵ And so, we can view our infinity loop as the psyche being reborn as part of a dynamic system in motion, and fluttering into its new life as content rushes around it, sparking with potential like the alchemists' nigredo. If we are heading towards inevitable apocalypse, it must give us hope, reduce anxiety and release our potential to see that what is revealed in the ashes *beside the dying fire* might be a butterfly and not a zombie.

Figure 36: Lorenz butterfly



²⁴ Wikipedia, 'Butterfly Effect', *Wikipedia*, <https://en.wikipedia.org/wiki/Butterfly_effect> [accessed 12 January 2021]. N.B. Wikipedia has only been used for its image, not for information. This is a common image that scarcely requires a reference, in fact – a quick internet search will reveal many more examples.

²⁵ C.G. Jung, 'Basic Postulates of Analytical Psychology' (R. F. C. Hull, Trans., Original work published 1934), in *The Collected Works of C. G. Jung Vol. 8 The Structure and Dynamics of the Psyche*, ed. by Herbert Read and others, Bollingen Series 20, 2nd edn. (Princeton: Princeton University Press, 1969, repr. 1975), pp. 338-57.

Glossary

Alexandria

A gated settlement and safe zone near Washington D.C., populated by a community who managed to shut themselves in with solar power and supplies during the early days of the epidemic. As a result, they are unaware how bad life outside the settlement has become, how much the threat from other people is increasing and how to defend against it. The protagonists arrive there during season five.

Farm, The

A traditional farming homestead owned by Hershel Green and his family, on which the protagonists spend most of season two.

Governor, The

The leader of Woodbury, played by David Morrissey. Although appearing to his community to be a kind, brave, caring man, he was, in fact, a manipulative, brutal killer, and is ultimately responsible for destroying the prison community.

Group, The

A term used to collectively refer to the main protagonists, who have been brought together through the shared experience of surviving the apocalypse and post-apocalyptic world. These characters generally consider themselves a family unit and carry the viewer through the narrative.

Hill Top

A community discovered in season six which is based at a former historical mansion and has a successful agricultural system in place. It is ultimately subsumed into the group after Maggie takes over there.

Judith Grimes

Rick and Lori's daughter, whose birth causes Lori's death. Judith grows up to become a synthesis of the old and new, and to take over the hero image for the narrative after Rick's departure.

Kingdom, The

A community of renaissance-fair-style role-players discovered in season seven who become key allies and, like Hill Top, are ultimately subsumed into the group after Carol becomes a leader there.

Lori Grimes

Rick's wife and Carl and Judith's mother, played by Sarah Wayne Callies, who is exceptionally traditional in her gender representation. She dies in childbirth in season three.

Lucille

Negan's barbed-wire-wrapped baseball bat, named after his deceased wife.

Negan

The aggressive and dictatorial leader of the Saviours, played by Jeffrey Dean Morgan. After their defeat, Negan is jailed at Alexandria.

Prison, The

A secure prison in Georgia with supplies and room to grow crops, discovered by the group in season three and turned into a settlement by season four.

Rick Grimes

The main protagonist until 9.5, played by Andrew Lincoln, Rick is a former sheriff's deputy who wakes up from a coma in an abandoned hospital in the apocalypse and leads the group, on and off, until his departure. Morally, he is a greyer than the average hero.

Saviours, The

A key antagonistic group led by Negan, who survive by terrorising other communities into procuring supplies for them. They are defeated by the group and attempts are made to reconcile the former enemies.

Terminus

A train depot advertised along many miles of tracks as being a safe haven for survivors. After the prison is destroyed and the group is scattered, most of them make their way to Terminus in the hope of a new community. However, it has been a lie: Terminus is controlled by violent cannibals.

Walkers

The preferred term for 'zombies', a word which is never used in the show.

Whisperers, The

A key antagonistic group whose members live animalistically and disguise themselves in walker skins and walk among them as though dead themselves.

Woodbury

A settlement run by The Governor, Woodbury is a traditional American small town, which is protected by barricades, immaculate and full of residents who barely realise what is going on outside its walls. This artifice hides the reality of The Governor's tyranny. Ultimately, after defeat in a battle with the prison community, Woodbury is destroyed by its own leader and its surviving residents are invited to join the group at the prison.

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¹ Please note that Jung's Collected Works (henceforth CW) are referred to here in chronological series order for clarity and ease of use, despite the fact that this means the publication years are out of order. Titles apart from the CW are listed in year order, as usual, after the CW. In citing all the referenced CW I have endeavoured to provide the publication year of the original work, if available, as well as both the year of the Volume's publication and the date of the edition or printing I have accessed, if different. Additionally, there are occasions when I have cited a title by Jung which also appears in one of the CW I have cited, which might seem initially strange. However, this is simply because different versions were accessible to me during different stages of my research, not to mention that I have cited other researchers citing Jung, and we have used different versions. I have simply retained both versions to be precise and transparent in my referencing.

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Videography

It is usual to cite the series, distribution company and format for each reference. However, since this is a long reference list citing the same series, we will avoid repetition and make it a more user-friendly tool by stating here that all references in this list are from the television series *The Walking Dead*, are distributed by AMC and have been accessed for this thesis on DVD. No copyright infringement is intended throughout.

- 1.1 'Days Gone By', dir. by Frank Darabont (2010).
- 1.2 'Guts', dir. by Michelle MacLaren (2010).
- 1.3 'Tell it to the Frogs', dir. by Gwyneth Horder-Payton (2010).
- 1.4 'Vatos', dir. by Johan Renck (2010).
- 1.5 'Wildfire', dir. by Ernest Dickerson (2010).
- 1.6 'TS-19', dir. by Guy Ferland (2010).
- 2.1 'What Lies Ahead', dir. by Ernest Dickerson and Gwyneth Horder-Payton (2011).
- 2.2 'Bloodletting', dir. by Ernest Dickerson (2011).
- 2.4 'Cherokee Rose', dir. by Billy Gierhart (2011).
- 2.5 'Chupacabra', dir. by Guy Ferland (2011).
- 2.6 'Secrets', dir. by David Boyd (2011).
- 2.7 'Pretty Much Dead Already', dir. by Michelle MacLaren (2011).
- 2.8 'Nebraska', dir. by Clark Johnson (2012).
- 2.10 '18 Miles Out', dir. by Ernest Dickerson (2012).
- 2.11 'Judge, Jury, Executioner', dir. by Greg Nicotero (2012).
- 2.13 'Beside the Dying Fire', dir. by Ernest Dickerson (2012).
- 3.1 'Seed', dir. by Ernest Dickerson (2012).
- 3.2 'Sick', dir. by Billy Gierhart (2012).
- 3.3 'Walk With Me', dir. by Guy Ferland (2012).
- 3.4 'Killer Within', dir. by Guy Ferland (2012).
- 3.5 'Say the Word', dir. by Greg Nicotero (2012).
- 3.6 'Hounded', dir. by Dan Attias (2012).
- 3.7 'When the Dead Come Knocking', dir. by Dan Sackheim (2012).
- 3.8 'Made to Suffer', dir. by Billy Gierhart (2012).
- 3.9 'The Suicide King', dir. by Lesli Linka Glatter (2013).
- 3.10 'Home', dir. by Seith Mann (2013).
- 3.12 'Clear', dir. by Tricia Brook (2013).
- 3.13 'Arrow on the Doorstep', dir. by David Boyd (2013).
- 3.14 'Prey', dir. by Stefan Schwartz (2013).
- 3.15 'This Sorrowful Life', dir. by Greg Nicotero (2013).
- 3.16 'Welcome to the Tombs', dir. by Ernest Dickerson (2013).
- 4.1 '30 Days Without An Accident', dir. by Greg Nicotero (2013).
- 4.2 'Infected', dir. by Guy Ferland (2013).
- 4.3 'Isolation', dir. by Dan Sackheim (2013).
- 4.4 'Indifference', dir. by Tricia Brock (2013).
- 4.5 'Interment', dir. by David Boyd (2013).
- 4.6 'Live Bait', dir. by Michael Uppendahl (2013).
- 4.7 'Dead Weight', dir. by Jeremy Podeswa (2013).
- 4.8 'Too Far Gone', dir. by Ernest Dickerson (2013).

- 4.9 'After', dir. by Greg Nicotero (2014).
- 4.10 'Inmates', dir. by Tricia Brock (2014).
- 4.12 'Still', dir. by Julius Ramsay (2014).
- 4.14 'The Grove', dir. by Michael E. Satrazemis (2014).
- 4.15 'Us', dir. by Greg Nicotero (2014).
- 4.16 'A', dir. by Michelle MacLaren (2014).
- 5.1 'No Sanctuary', dir. by Greg Nicotero (2014).
- 5.2 'Strangers', dir. by David Boyd (2014).
- 5.3 'Four Walls and a Roof', dir. by Jeffrey F. January (2014).
- 5.4 'Slabtown', dir. by Michael E. Satrazemis (2014).
- 5.7 'Crossed', dir. by Billy Gierhart (2014).
- 5.8 'Coda,' dir. by Ernest Dickerson (2014).
- 5.9 'What Happened and What's Going On', dir. by Greg Nicotero (2015).
- 5.10 'Them', dir. by Julius Ramsay (2015).
- 5.12 'Remember', dir. by Greg Nicotero (2015).
- 5.15 'Try', dir. by Michael E. Satrazemis (2015).
- 6.8 'Start To Finish', dir. by Michael E. Satrazemis (2015).
- 6.9 'No Way Out', dir. by Greg Nicotero (2016).
- 6.10 'The Next World', dir. by Kari Skogland (2016).
- 6.15 'East', dir. by Michael E. Satrazemis (2016).
- 6.16 'Last Day On Earth', dir. by Greg Nicotero (2016).
- 7.1 'The Day Will Come When You Won't Be', dir. by Greg Nicotero (2016).
- 7.2 'The Well', dir. by Greg Nicotero (2016).
- 7.4 'Service', dir. by David Boyd (2016).
- 7.8 'Hearts Still Beating', dir. by Michael E. Satrazemis (2016).
- 8.1 'Mercy', dir. by Greg Nicotero (2017).
- 8.7 'Time For After', dir. by Larry Teng (2017).
- 8.8 'How it's Gotta Be', dir. by Michael E. Satrazemis (2017).
- 8.9 'Honor', dir. by Greg Nicotero (2018).
- 8.10 'The Lost and The Plunderers', dir. by David Boyd (2018).
- 8.12 'The Key', dir. by Greg Nicotero (2018).
- 8.14 'Still Gotta Mean Something', dir. by Michael E. Satrazemis (2018).
- 8.15 'Worth', dir. by Michael Slovis (2018).
- 8.16 'Wrath', dir. by Greg Nicotero (2018).
- 9.1 'A New Beginning', dir. by Greg Nicotero (2018).
- 9.5 'What Comes After', dir. by Greg Nicotero (2018).
- 9.6 'Who Are You Now?', dir. by Larry Teng (2018).
- 9.10 'Omega', dir. by David Boyd (2019).
- 9.11 'Bounty', dir. by Meera Menon (2019).
- 9.12 'Guardians', dir. by Michael E. Satrazemis (2019).
- 9.14 'Scars', dir. by Millicent Shelton (2019).
- 9.15 'The Calm Before', dir. by Laura Belsey (2019).
- 9.16 'The Storm', dir. by Greg Nicotero (2019).
- 10.1 'Lines We Cross', dir. by Greg Nicotero (2019).
- 10.9 'Squeeze', dir. by Michael E. Satrazemis (2020).

